THE END ON STAGE IN SELECTED POSTMODERN PLAYS

2023
PhD THESIS
ENGLISH LANGUAGE AND LITERATURE

Nooran Abdulkareem Fattah ALSALIHI

Thesis Advisor
Prof. Dr. Abdul Serdar ÖZTÜRK

THE END ON STAGE IN SELECTED POSTMODERN PLAYS

Nooran Abdulkareem Fattah ALSALIHI

Thesis Advisor
Prof. Dr. Abdul Serdar ÖZTÜRK

T.C
Karabuk University
Institute of Graduate Programs
Department of English Language and Literature

Prepared as
PhD Thesis

KARABUK
July 2023

TABLE OF CONTENTS

THESIS APPROVAL PAGE

I certify that in my opinion the thesis submitted by Nooran Abdulkareem Fattah ALSALIHI titled “THE END ON STAGE IN SELECTED POSTMODERN PLAYS“ is fully adequate in scope and in quality as a thesis for the degree of Doctor of Philosophy.

Prof. Dr. Abdul Serdar ÖZTÜRK .....

Thesis Advisor, Department of English Language and Literature

This thesis is accepted by the examining committee with a unanimous vote in the Department of English Language and Literature as a PhD thesis. 06/07/2023

Examining Committee Members (Institutions)	Signature
Chairman : Prof. Dr. Abdul Serdar ÖZTÜRK (KBU)	.....
Member : Assoc. Prof. Dr. Harith TURKI (KBU)	.....
Member : Prof. Dr. Sinan YILMAZ (KBU)	.....
Member : Assist. Prof. Dr. Hailil İbrahim ARPA (ÇAKU)	.....
Member : Assist. Prof. Dr Selçuk ŞENTÜRK (KAU)	.....

The degree of PhD by the thesis submitted is approved by the Administrative Board of the Institute of Graduate Programs, Karabuk University.

Prof. Dr. Müslüm KUZU .....

Director of the Institute of Graduate Programs

DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

Name Surname: Nooran ALSALIHI

Signature :

FOREWORD

All praise and glory to Almighty Allah (Subhanahu Wa Taalaa) who gave me courage and patience to carry out this research successfully. Peace and blessing of Allah be upon last Prophet Muhammad (Peace Be upon Him).

A major research project like this is never the work of anyone alone, but the support of many people, in which the contribution of them, in different ways, had made this possible. I hardly know where to start expressing my gratitude, but several people deserve sincere thanks.

I would like to express my deep and sincere gratitude to my research supervisor Prof. Dr. Abdul Serdar ÖZTÜRK. His helpful feedback and support encouraged me to accomplish the hard work. His dynamism, vision, sincerity and motivation have deeply inspired me.

I wish to extend my appreciation to Assoc. Prof. Dr. Harith Ismail TURKI for his unlimited support and unconditional guidance during my PhD journey. It was a great privilege and honor to work and study under his guidance. Many thanks to Assist. Prof. Dr. Nayef JOMAA for proofreading this dissertation.

Nobody has been more important to me in the pursuit of this project than the members of my family. I would like to thank my parents for their love, prayers, caring and sacrifices for educating and preparing me for my future. They are the unlimited role model. Most importantly, my heartfelt thank to my loving and supportive husband and colleague Mohammed, who is also about to graduate with me, for making the past four years much more enjoyable and keeping me sane throughout the whole process. Special thanks to my two sons Ezel and Emirhan, you suffered a lot during the journey and I deeply appreciate your patience! Finally, I acknowledge all those who helped me but whose names have not appeared on this page. May Allah bless you all!

ABSTRACT

Theatre of the past centuries proves that the Apocalypse as a genre did not exist in the theatre world in the same way it did in cinema and fiction. However, due to global financial crises, a series of worldwide catastrophes—such as 9/11, the 2004 tsunami, Hurricane Katrina, the pandemic Corona virus, and recently the Ukraine-Russia conflict —have triggered the sense that the end is nigh. These incidents, among others, have stimulated an interest in apocalyptic literature since literature is the mirror of society. Thus, in both the twentieth and twenty-first centuries west theater has witnessed many plays that were written off as having a sense of ending. It is important to say that, in this study, the words "apocalypse" and the "End" will be used interchangeably, with no distinction, to mean the secular overtones of the End. This study explores and builds on Jacques Derrida's definition of the apocalypse. He suggests that people can only talk and write about the apocalypse because it is a non-event. This property of the apocalypse, according to Derrida, takes the form of the End of things. It achieves this by examining apocalyptic themes in three postmodern American and British plays. In addition, it relies on other supporting sources, such as postdramatic and fall of metanarrative theories. It is argued that Caryl Churchill's *Escaped Alone* is about the end of communication, Samuel Beckett's *Endgame* unfolds the end of religion, and finally, Arthur Miller's *Death of a Salesman* is a manifestation of the apocalyptic end of the American Dream.

Keywords: The end, apocalypse, postmodernism, theatre, Arthur Miller, Caryl Churchill, Samuel Beckett

ÖZET

Geçmiş yüzyılların tiyatrosu, bir tür olarak Kıyamet'in tiyatro dünyasında sinema ve kurmacada olduğu gibi var olmadığını kanıtlıyor; yine de küresel mali kriz nedeniyle, 11 Eylül, 2004 tsunamisi ve Katrina Kasırgası, Corona virüsü salgını ve son zamanlarda Ukrayna-Rusya çatışması gibi dünya çapında bir dizi felaket, sonun yakın olduğu hissini tetikledi. Ayrıca, edebiyat toplumun aynası olduğu için bu olaylar, diğerleri arasında, apokaliptik literatüre ilgiyi teşvik etmiştir. Böylece hem yirminci yüzyıl hem de yirmi birinci yüzyıl batı tiyatrosu, bitiş duygusu taşıyan pek çok oyuna tanıklık etmiştir. Bu tezde, "kıyamet" ve "Son" kelimelerinin, Sonun dünyevi imalarını ifade etmek için hiçbir ayrım gözetmeksizin birbirinin yerine kullanılacağını söylemek önemlidir. Bu tez, Jacques Derrida'nın kıyamet tanımını araştırıyor ve geliştiriyor. İnsanların kıyamet hakkında sadece konuşabileceklerini ve yazabileceklerini çünkü bu bir olay olmadığını öne sürüyor. Kıyametin bu özelliği, Derrida'ya göre, Şeylerin Sonu şeklini alır. Bunu, üç postmodern Amerikan ve İngiliz oyunundaki kıyamet temalarını inceleyerek başarır. Ayrıca, edebiyat teorisi ve eleştiri gibi diğer destekleyici kaynaklara da dayanır. Caryl Churchill'in *Escaped Alone*'unun iletişimin sonuyla ilgili olduğu, Samuel Beckett'in *Endgame*'inin dinin sonunu gözler önüne serdiği ve son olarak Arthur Miller'ın *Death of a Salesman*'ın Amerikan Rüyası'nın apokaliptik sonunun bir tezahürü olduğu iddia ediliyor.

Anahtar Kelimeler: Son, kıyamet, postmodernizm, tiyatro, Arthur Miller, Caryl Churchill, Samuel Beckett

ARCHIVE RECORD INFORMATION

Title of the Thesis	The End on Stage in Selected Postmodern Plays
Author of the Thesis	Nooran Abdulkareem Fattah ALSALIHI
Advisor of the Thesis	Prof. Dr. Abdul Serdar ÖZTÜRK
Status of the Thesis	Ph.D.
Date of the Thesis	06/07/2023
Field of the Thesis	English Language and Literarure
Place of the Thesis	UNIKA/IGP
Total Page Number	122
Keywords	The end, apocalypse, postmodernism, theatre, Arthur Miller, Caryl Churchill, Samuel Beckett

ARŞİV KAYIT BİLGİLERİ

Tezin Adı	Seçilmiş Postmodern Oyunlarda Sahnedeki Son
Tezin Yazarı	Nooran Abdulkareem Fattah ALSALIHI
Tezin Danışmanı	Prof. Dr. Abdul Serdar ÖZTÜRK
Tezin Derecesi	Doktora
Tezin Tarihi	06/07/2023
Tezin Alanı	İngiliz Dili ve Edebiyatı
Tezin Yeri	KBU/LEE
Tezin Sayfa Sayısı	122
Anahtar Kelimeler	Son, kıyamet, postmodernizm, tiyatro, Arthur Miller, Caryl Churchill, Samuel Beckett

SUBJECT OF THE RESEARCH

The study will examine different representations of the end including the end of communication, the end of religion, and the end of the American Dream in selected postmodern plays.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The importance of the study lies in the fact that most of the studies have focused on Apocalyptic and Post-apocalyptic fiction. However, little is left to find Apocalyptic characteristics in drama. While other analyses (mainly in fiction) have focused on the actual Apocalyptic incident itself as a representative of different societal and political fears, this study aims to prove that Apocalypse has evolved throughout time to encompass not only fiction but also other forms of literature, including drama which is the main focus in this study. More specifically, Apocalypse grows beyond its religious theme of revelation to help understand the secular problems of the twenty-first century.

METHOD OF THE RESEARCH

To achieve the goal(s) of the study, this study follows Jaques Derrida's approach of the End of things. Originally, the religious concept of the Apocalypse is embedded in The Old Testament and The Bible in the narratives that imply revelation and the end of the world. In literature, it developed in the twentieth century, following the devastating World Wars and the Cold War. Thus, it expanded to include anything that prophesies the future of the world. The twenty-first-century incidents undeniably have given people in general and writers in particular good reasons to envision the Apocalypse and even the aftermath of the Apocalypse.

HYPOTHESIS OF THE RESEARCH / RESEARCH PROBLEM

The study will propose and answer the following research questions:

Why does Apocalyptic literature slightly manifest itself in drama unlike in fiction?

What are the Apocalyptic (the End) representations which make the selected postmodern plays fit into the category of Apocalyptic theatre?

Why is there, at present, a reviving interest in the End?

SCOPE AND LIMITATIONS / DIFFICULTIES

The Apocalypse is a broad theory and is mostly used and found in fiction. Besides, few studies have been conducted on the Apocalyptic theatre. Thus, Derrida's approach to the apocalypse was used to achieve the objectives of the current study.

1. INTRODUCTION

Originally, the religious concept of the Apocalypse is embedded in The Old Testament and The Bible in the narratives that imply revelation and the end of the world. In literature, it developed in the twentieth century, following the devastating World Wars and the Cold War. Thus, it expanded to include anything that prophesies the future of the world. The twenty-first-century incidents undeniably have given people in general and writers, in particular, a good reason to envision the Apocalypse or the End and even the aftermath of the Apocalypse. Besides global financial crises, a series of worldwide catastrophes—such as 9/11, the 2004 tsunami, Hurricane Katrina, and so on, Coronavirus pandemic, and very recently Russia-Ukraine conflict—have triggered the sense that the end is nigh. These incidents, among others, have stimulated an interest in Apocalyptic literature and diverted the Biblical Apocalypse to have a nonspiritual and secular dimension. Therefore, the purpose of this study is to show how and to what extent the prominent postmodern playwrights Caryl Churchill, Samuel Beckett, and Arthur Miller represent this supposed Apocalypse or the End in their plays.

When it comes to conceptualizing the end of human time, Apocalypse is the term used most often. It is the idea that makes the idea of the world coming to an end conceivable to the mind of humans. As Frye and Lee argue, man develops what he terms as history to hide the apocalyptic workings from himself (2014, p.137). Throughout this perspective, the concept of the end of the world could be thought of as a chronological estimation item, measuring the history of humanity on an undetermined time scale, that is comparable to how space scientists estimate what is beyond their grasp. As a result, any attempt involving the study of humans via an apocalyptic lens may be imaginative. Likewise, D. H. Lawrence's opinion is that the Apocalypse is meaningless unless it gives humanity imagined deliverance into another imaginary cosmos. Studying or understanding the apocalypse may help a person rediscover his or her energy to perceive his or her relationship to the universe (Seed, 2014, p. 1). Just like Seed argues, Apocalypse seems to be a notion that permits the creative process of the human mind to establish a bridge between the present and the upcoming days of the universe that can be historically controlled (2014, p.33). Likewise, Frank Kermode notes that this concept is contingent on an accord of

imaginatively documented past as well as imaginatively anticipated future, accomplished on behalf of people, who stay 'in the middle', as well as he states that the apocalypse is a reality of people's lives and a reality of human imagination (2000, p.58), thereby emphasizing the relevance of imagination within this concept. Although no one has a clue about how the world started, everyone is curious about how it will finish. The force of apocalypse is embodied in this sense of curiosity. In this regard, Stephen R. L. Clark argues that people desire to be a part of an entity that will remain forever (2000, p.40). The contradiction appears to be resolved by adopting the cyclical perspective of being imposed on history. There must be an end to anything real (Seed, 2014, p. 31). Remarkably, Clark's words reveal the notion that humans, whose main goal is to exist, need the finite nature of time to give life a greater meaning (2000, p.41).

On the other hand, Frank Kermode combines the speculative and historical aspects of the apocalypse thought with the theme of disaster. Kermode views "crisis" as a necessary ingredient for humans to better understand the world, as well as time, thus history is considered "a slave of a mythological ending" (2000, p.94). He views crises as a link between people's history and future (2000, p. 95). Nevertheless, he also sees a misunderstanding in recognizing certain historical periods as crises, arguing that people's position and historical position are always determined towards the ending of an epoch. They consider crises as beginnings and ends. Consequently, they are willing to embrace any proof that theirs is a real end, namely a real beginning. They adopt it, for example, based on the calendar (2000, p.96). As a result, Kermode relates the issue in this context to the extent of individuals' dramatic expectations, individuals create their existential worries onto a historical record, the idea being that people, especially near the end of decades, end up owing a great degree to their imaginations.There is a clear connection between the ending of hundreds of years and their imagination's peculiarity, which always selects to be towards the ending of an epoch (2000, p. 97). In this sense, Jarraway believes, and I agree, that today apocalyptic attitudes have a strong impact on modern theory, because they have become essential to common modes of thinking (2006, p.238).

What precisely is it about this imaginative concept that makes existence more significant while simultaneously challenging long-held beliefs about life and history? What is the term apocalypse? According to the Oxford English Dictionary, the

word is taken from the Greek word ‘apocalypsis’, which means revealing or bringing to light (OED). The term unambiguously refers to that aspect of the phenomenon’s nature revealing that something has not yet happened. In this regard, the notion is very prophetic. As Stephen O’Leary notes, apocalypse is a Greek term signifying disclosure or revelation, which seems to expose or make visible an image of ultimate destiny, making the completed end of the universe real for human audiences (1998, p. 5-6). Kermode dissects the term and discovers a paradoxical interpretation of “regenerating out of death” concealed within it, since apocalypse implies reversing to expose, thus describing a birth at the moment of an ending (2000, p. 65).

Apocalypse, however, is a far more complicated word. As a deeply ingrained, centuries-old yet always new idea, apocalypse has attracted many connections from a variety of disciplines of study, including economics, literature, as well as religion, and politics, gaining an interdisciplinary character and evolving into what people could consider a paradigm. This lends the word some pliability (Quinby, 1994, p.xii). According to Lee Quinby, part of the causes the paradigm is so widely utilized is because it offers the sort of emotional drama people seek attempting to convey profound dread and prevalent pain in today’s society (1994, p.xiii). That is, apocalypse serves as a conduit for certain human emotions. Quinby concludes by describing it as a word of destruction as well as celebration, as pessimistic as well as optimistic (1994, p. xiii), emphasizing the term’s duality of emotions in its meaning. Apocalypse is optimistic in its relationship with rebirth, yet it is pessimistic in its connection with destruction and death.

Quinby proposes three categories of apocalyptic modes. The first is a divine apocalypse that is defined as the apocalyptic rhetoric and visions of fundamentalist religious people who believe that the world will be destroyed by a divine decree, creating a glorious home for the righteous (1994, p.vi). The next is a scientific apocalypse that is divided into two subsections: technological destruction (as a result of nuclear war, environmental pollution, or mechanical degradation) and technological restoration. As for the last category, it is known as the satirical apocalypse and it is conveyed via nihilistic views of existence. As per this category, time will come to an end but there will be no rebirth after it. It is a really dystopian perspective including that history has run out of things to produce (1994, p. xvi). Two of the three categories are completely contradictory: followers of the first category which is the divine

apocalypse actively strive to hasten the end of the world because they will be rescued as elect. In contrast, followers of the third category which is ironic apocalypse are completely apathetic. They are aware that the ending is unavoidable and close, as well as they are not among the chosen, but rather among the unlucky ones (1994, p. xxi).

Malcolm Bull argues that transition with degeneration and regeneration are two sides of the same coin when it comes to the apocalypse (1996, p. 258). Once again, such a comment emphasizes the dual aspect of apocalypse. Krishan Kumar also noted this contradiction (Bull, 1996, p.205). Hans Enzensberger sums up this dual aspect within the apocalyptic discourse when he states that the concept of apocalypse is always associated with the utopian notion since its inception follows it as a shadow, as an inescapable reverse side: no paradise without apocalypse (1982, p. 74). As a result, apocalypse, through the nature of its dual aspect, offers an image of misery followed by a hopeful prospect. This concept implies that somehow and sometime the end is on the way and "the world will be then reconstructed in a manner which does not result in such ruin once again" (Clark, 2000, p. 37).

Moreover, apocalypticism is a word that should be explained in this study. Apocalypticism is a type of eschatological belief, which implies that historical occurrences should be viewed in terms of the final happening. In this respect, it is also known as apocalyptic eschatology. Apocalypticism can be described as a deterministic phenomenon, which is one way of putting it. As a result, apocalyptic eschatology is modeled as a linear and purposeful view of history's progression through time. Furthermore, it is catastrophic, indicating that existence will end violently and retributively. Another thing to keep in mind is the historicist nature of apocalypticism, which means salvation is tied to historical events rather than people. Finally, apocalypticism has a dualistic trait because it operates on a level of evil and good (Robbins & Palmer, 2013, pp. 4-6).

In addition, David Bromley states that apocalypticism is a theological word, and simply juxtaposes with other notions such as doomsday, millennialism, and utopianism (2013, p.38). He approaches apocalypticism in light of a religious point of view, claiming that it is founded on the prophetic principle. In addition, he argues that apocalyptic eschatology seems to be a social model that thrives in crises. Apocalyptic communities at these times of crisis ambivalently reject the social order in

which they exist and direct their hopes and identities toward the development of a new system that is impending and inescapable. What emerges as a consequence of these hopes is the existence between the impending death of the old system and the birth of the new (Bromley, 2013, p. 40). As far as the culture and society are concerned, apocalypticism entails rejecting the fundamental principles of the prevailing ideology, with the reasoning being that the current order does not possess the characteristics necessary to fulfill both what is and what is expected, but rather is in a state of continuous conflict. Considering this vulnerability in the so-called current system, the apocalyptic attitude is to withdraw from it and establish a new social system that is aware of the new world which is on the way (Bromley, 2013, p. 39). In other words, "apocalypticism dissects the symbolic system produced and maintained by the prevailing social order" (Bromley, 2013, p. 41). As a result, apocalypticism as a concept is revolutionary; in offering a new structure for society, it is utterly unique. Additionally, apocalypticism cannot be reduced to a prediction of doomsday. Even though what it offers requires an impending disaster, what is ultimately promised is reborn over transitory devastation (Bromley, 2013, p. 39). Regarding the connection to time, Bromley notes that apocalypticism is characterized by its main emphasis just on the future; both the present and past are made irrelevant. Sometimes, when the apocalypse is set to arrive, the present merely paves the way to the future (Bromley, 2013, p. 43).

Eugen Weber notes that while apocalypticism is concerned with judgments, accountings, and endings, millennialism is concerned with fresh beginnings: regeneration and restoration (2000, p. 31). The connection demonstrates the strong bond between apocalypticism and millennialism. Another word that should be presented in this study is "Millennialism," in this context. The word 'Millennialism' refers to the sociopolitical aspect of apocalypticism. According to Robbins and Palmer, the term is the noble human belief that agony and mortality, — in other words, evil, will be eradicated on earth in order to achieve collective salvation" (2014, p. 48).

There are two streams of thinking within the Millennialism which are premillennialism and postmillennialism. According to premillennialism, the divine being will unleash a global catastrophe, destroying the whole world before bringing in a new order of millennial salvation. Postmillennialism, on the other hand, is the belief that the development and purification of human existence towards better values will

result in the millennium's advancement. In contrast to postmillennialism, premillennialism seems to be a more catastrophe-oriented perspective that envisions nihilism. She continues by stating that apocalypticism is frequently linked with catastrophic millennialism. As a result, apocalypticism is often used interchangeably with premillennialism. Furthermore, Robbins and Palmer propose a new name for the former: millennial progression. The belief that the world may be ready for Christ's return, especially in the 19th century, served to strengthen this thought via prosperity (2014, p. 49).

Having viewed apocalypse as a word and a main concept that is connected to a range of disciplines of study, what is the most appropriate defining factor or slang to accurately explain the concept? Is it a notion, a phenomenon, a paradigm, a discourse, a scientific expression, a kind of rhetoric, a theory, a content, a philosophy, or an evolving idea in the current epoch? Attempting to put a limit to such an elastic word is a trap. As a result, the concept of apocalypse can be represented using a variety of terms in the question. For instance, Kermode mentions the phrase paradigm interchangeably with the concept (2000, p. 93). Stephen O'Leary adopts the word discourse to define it and refers to it as a kind of rhetoric that stands apart from other disciplines of study. Because rhetoric is clearly interested in the relationship between audience and texts, it allows the critic to perceive apocalypse both as a social movement and a literary text, incorporating perspectives from psychology, sociology, theology, history, and literary criticism apart from being constrained by the confines of these disciplines (1998, p. 195). As a result, trying to limit the diversity of meanings linked with the term "apocalypse" would be inaccurate. Instead, on this non-restrictive approach, this study compared "apocalypse" with several other terms.

To help comprehend the study's content, it could assist to explore the history or development of apocalyptic discourses in the 20th century, which is considered the prime age of apocalypse. D. H. Lawrence said in a letter in 1915 that he feels so depressed for his homeland and this magnificent wave of civilization that has lasted for years and is now falling, that it is difficult to live. Many beautiful things are dying, but there are no new things to replace them. Winter lies ahead when all memory and vision are gone (1977, p. 378). Lawrence's comments indicated both the collapse of the ideals that life presented and the lack of any new wave of principles that would constitute a new existence for his day. Lawrence's obvious apocalyptic concerns

throughout the First World War were mirrored in these lines. The lines, with their feeling of gloom, evoke Lee Quinby's satirical apocalypse, which was previously mentioned. Thus, the roots of modernism would immediately appear after World War One and attempt to reintroduce a feeling of novelty to a tired idea of life by making a connection between the present and past via art and literature.

Apocalyptic tendencies remained dormant throughout modernist representation regardless of the First World War. Following the demise of the Millerite argument, which through the late 19th century predicted the end of the world by setting a specific year (such as 1843), apocalyptic issues had lain dormant for a very long time. Believing followers of this argument faced nothing worse than a great deal of disappointment (O'Leary, 1998, p. 207). Regardless of the consequences, the First World War would not be sufficient to trigger apocalyptic predictions. It took the deployment of the Atomic Bomb in the 20th century to reawaken fear of the apocalypse. According to Eugen Weber, apocalyptic expectation had resurfaced, and it had been accomplished by releasing the energy contained inside atoms (2000, p. 200). Nevertheless, there was another significant event that sparked and strengthened people's apocalyptic tendencies: the establishment of Israel in Palestine (O'Leary, 1998, p. 209). Following the nuclear reactor disasters of Pennsylvania in 1979, and Chornobyl in 1986, which had much larger devastation consequences, apocalyptic fear about nuclear energy was further inflamed by these catastrophes. People began thinking about the end of the world as a result of environmental catastrophes, which prompted skepticism about global issues including overcrowding, water contamination, climate change, the ozone hole, cloning, meteors, and nano-technology. As a result, the more 20th-century scientific researches uncover, the more apocalyptic anxieties are aroused.

In the late 16th century, Phillip Stubbs predicted an impending apocalypse based on the sight of a meteor in 1577, saying that doomsday could not be far off. God sent marvelous portents, mighty miracles, terrifying signs, and terrible judgments as well as foretellers and Preachers of his wrath against the people for their impertinence and immorality in life. Consequently, it seems as if all God's creatures are furious with humans and warn them of devastation, but for Stubbs, humans remain unchanged, and as a result, apocalypse is inevitable (Fischer-Lichte, 2008, p. 71). Considering the anxiety toned in Stubb's statement, one could argue that every era uncovers its very

own indications of the end. The emergence of an asteroid or the observation of certain falling stars, the early baby born, as well as the delivery of malformed infants are no longer newsworthy for town newspapers and were previously seen as indications of the approaching Apocalypse. The conviction in the Apocalypse being brought about by a comet hit, as well as estimates on such possibilities proceeded into the 19th century (Weber, 2000, p. 120). At present, mankind has managed to track comets and apocalypses for long enough but never before has the feeling of urgency been so prevalent as it did in the 20th century because of the two great wars. Weber contends that all epochs are characterized by evils, disorder, social illnesses and instabilities, the disintegration of morality and society, risks, turmoil, and challenges that might function as signals as well as inspire similar beliefs. They are signs, and there will be always signs and apprehensions about the end of the world (2000, p.33). Despite Weber's argument, the 20th century may nevertheless be considered the highest apocalyptic of all centuries, since this was during this era when such events around the world that are plainly linked with the Apocalypse reached a climax. Apocalyptic debates, mostly in Western countries, never vanished throughout the 20th century. Such an argument was a result of significant worldwide changes that occurred throughout the century. As a consequence, one might claim that the Apocalypse became more manifest than ever. Quinby points out that the prevalence and depth of warfare, economic collapse, urban degradation, and growing incidences of physical violence have led to the notion of apocalypse in this century (1994, p. xix).

Another factor contributing to the century's reputation as more apocalyptic is the realization that humans, through the deployment of nuclear energy for deadly purposes, can bring about the end of the world. This realization came to light during the twentieth century. The notion of attempting to eradicate all life via the use of atomic weapons was not revolutionary. In contrast, it became reinforced by the advancement of nuclear technology. For example, Goldsmith points out that after the end of the 19th century, European society embraced an upsetting vision of the end of the world, particularly in depictions of modern civilizations turned to ashes, and this attraction has continued into the nuclear age (1993, p. 214). In the same way, Quinby identifies the apocalyptic mentality of the century by arguing that like the apocalipsis of the 1st and 2nd centuries as well as of Puritan colonization, the 20th century is a

logic framework that interprets ordinary and momentous occurrences in connection to the idea that the apocalypse is close. Notwithstanding these earlier forms of apocalyptic representation, the 20th century apocalypse has one critical feature that was unimaginable in previous periods: humanity's ability to destroy the world. Though apocalyptic views before the turn of the twentieth century varied widely, they shared the idea that God was indeed the representative of both revelations as well as destruction (1994, p. xxi).

This concept of catastrophe caused by humans has developed out of concern about the prospect of a massive war in which nations deploy nuclear bombs. The concept arose at the ending of World War II, as the USA used the Nuclear Bomb to destroy Nagasaki and Hiroshima. David Seed views the weapon's deployment as an apocalyptic pivot in the political and natural order (2014, p. 88). In addition, O'Leary identifies the Nuclear Bomb among elements that define the 20th-century apocalyptic mentality (1998, p. 209). Since then, an unshakable mistrust developed and nuclear energy is viewed as a potential trigger for the apocalypse.

The potential of using nuclear energy to terminate life also meant that the traditional apocalyptic perspective which was founded entirely on religion, had to be reinterpreted in more scientific terms because it would be man-effort to develop and deploy nuclear weapons to ruin everything. Throughout the past ages, the apocalypse was primarily associated with religious events. Klaassen points out that people's limited view of the future was influenced by the widespread belief in the apocalypse throughout Europe in the 1520s. Unless the apocalypse is imminent, establishing long-range preparations is pointless. Long-range arrangements and goals develop once apocalyptic anticipation fades away, as it did during the 4th and 5th centuries when Constantine's conversion became the Millennium's start. It occurred again during the 1700s, as evidenced by Francis Bacon's writings. However, few Europeans in the 1600s were looking forward to a "brave new world"; instead, they felt the end of the old one. In this view, the reformation was never the start of a "modern" era, but rather a sign of the apocalypse (1992, p. 117).

Nevertheless, by the 20th century, science had developed into a new religion that is capable of prophesying its very own doom. Secularization of thinking, which began in the 19th century proceeded into the 20th century, when natural sciences

provided knowledge in more persuasive ways, whereas social sciences cast doubt on religions' fundamental truths (Weber, 2000, p. 193). Despite a steady and persistent secularisation of perspectives, the apocalyptic viewpoint has fallen into disuse. This may be partial because, as previously mentioned, humans need a sense of apocalypse via religious beliefs or science.

However, claiming that the prevalence of scientific knowledge completely eliminated religion in the 20th century would be too confining. Benjamin makes a comparison between science and religion in the context of the apocalyptic 20th century, stating that science cannot be a substitute for religious optimism, but can only serve as a substitute for the delights of possibility, which may be both thrilling and horrifying. Yet, possibility is not synonymous with hope, just like heritage is never synonymous with history and perpetual self-preservation was never synonymous with immortality (1999, p. 259). To reconcile science with religion, it may be necessary to link the employment of nuclear energy to both, particularly in the late 20th century, since the following quote from the Holy Book seems to refer to the consequences of the nuclear weapon: "With a loud thunder, the skies will vanish, the elements will evaporate, and the ground and all its creations will be consumed by fire" (The Holy Bible, 3 Peter 4:10). Faith only in religious occurrences developed along with technical advancements. When it comes to miracle investigations, Weber's findings indicate that over two decades, the Western Europe church looked into 30 incidences of Marial supernatural events and over three thousand individual young girls and boys who came into contact with the holy…… (2000, p. 200).

Such theological interpretations aroused popular attention, particularly in the United States. Lindsey's 1970 book titled *The Late Great Planet Earth* was crucial in this aspect. It was like reading a modern-day version of a Bible prophesy. Lindsey connected a number of major historical developments (such as the atomic bomb and the emergence of Israel) to the end of the world. His narrative style connected religion with the apocalypse. Boyer referred to Lindsey and his work, stating that he transformed the Bible into a handbook of atomic-age warfare in this book. Lindsey carefully transcribed every word and picture from the apocalyptic texts into the language of strategists in Pentagon (2009, p. 127). Therefore, the Lindsey effect – the linking of international politics (and technical advances) to apocalypse via religious

remarks in an era of increasingly secularised global politics – grabbed attention and contributed to the late twentieth century's strengthening of the apocalyptic concept.

Indeed, at the heart of all debates about the apocalypse, whether scientific or religious or a combination of both, which has put the concept of the apocalypse. If an apocalypse occurs, it will mainly impact humanity. Since the 20th century, science appears to have played a significant role in the apocalyptic debate. Michel Foucault predicted the apocalypse and its relationship to science, stating "When natural history is replaced by biology, when wealth analysis is replaced by economics, when consideration of the dubious status of man as an entity is shown in the enormous upheaval of such a historical transformation as language gives way to science and traditional rhetoric, where being and embodiment found their mutual core, is overshadowed (1992, p. 312). Thus, science was viewed as having altered the natural order, and man, after being seen as the subject, became the object during the 20th century. As a result, man stopped being thought of as a god-like figure who can determine what he could create. On the contrary, man would be determined by his own creations. According to Foucault, man was devalued as a result of the richness of the culture of production he created, even if what he created could have represented the truth more accurately. Human seems to be no longer Mirandola's medieval hero, nor did he possess the grace bestowed by the traditional era. Human had to confront his finitude, that is a journey that had already begun. This is how Foucault describes it in his writing:

> In one sense, man is governed by labour, life, and language: his concrete existence finds its determinations in them; it is possible to have access to him only through his words, his organism, the objects he makes – as though it is they who possess the truth in the first place (and they alone perhaps); and he, as soon as he thinks, merely unveils himself to his own eyes in the form of a being who is already, in a necessarily subjacent density, in an irreducible anteriority, a living being, an instrument of production, a vehicle for words which exist before him. All these contents that his knowledge reveals to him as exterior to himself, and older than his own birth, anticipate him, overhang him with all their solidity, and traverse him as though he were merely an object of nature, a face doomed to be erased in the course of history (1992, p. 313).

It was not just Foucault in the 20th century who brought up a debate on the apocalypse. For example, Robbins and Palmer argue that the entire phase of modernity is to blame for a coming apocalypse upon mankind. According to them, humanity has turned to the core and constant aspect of modernity even though it has undergone structural breakdown. They explain humanity's downfall by claiming that

Mankind turned into the main focus of modern civilization as a result of the slow death of faith in God in Western cultures through time. Humanbeings comes to the forefront with his ego, ushering in modernity's apocalypse. Over time, human, the shattered and fractured central focus of modernity, also known as the apocalyptic cause of modernity, ended up giving rise to the linguistic shift (also known as postmodernism) as well as fundamentalism (also known as millennialism) (2013, p. 62-63). When it comes to modernity as the cause of the end of days, Robbins and Palmer preserve a second course of reasoning, which is formed via the concept of individualism. The kind of individual who provided the basis for modernism had been unmistakably Euro-American. It resulted in prejudice towards non-Europeans' humanity. Nonetheless, as liberalism developed, modernism's acceptance of non-Europeans also did. Liberalism included the recognition of non-Europeans as conscious, understanding human beings as well. As a result, they also deserved liberty. This assertion resulted in an acknowledgment of man's plurality; there were distinct kinds of human, or "human selves," such as Native Americans, Africans, and Muslims. The advent of woman, who had her own history, followed the multiplicity of man. Initially, the fundamental woman was the blonde one from a middle-class Euro-American family with a college degree. This kind was subsequently broken, and other sorts of women of various classes and races emerged. Each new kind desired recognition. Later, this procedure became more complicated as other kinds, such as homosexuals, emerged and asserted their rights (2013, p.63).

As the human condition deteriorated between the two World Wars, the twentieth century can be seen as the period of apocalypse. The period evolved into a phase of de-individualization. Erika Fischer-Lichte describes this trend by stating that science was the first to question man's individuality by explaining his behavior via the application of general laws. Following that, the First World War's exploitation of humanity as fodder reduced human individuality to a replaceable object, something that could be changed and replicated at any moment, as well as a pure weapon of devastation. Eventually, Stalinism and fascism reduced man to an unidentifiable component of the vast masses dubbed the individual's commune state. Once described in this manner, the people seized the individual's position and eventually became the sole acknowledged component of identity; anybody who refused to submit to this idea was ruthlessly eliminated even though it involved bodily destruction. The quest for a

‘modern’ nonindividual human had descended into a perilous, misdirected path that resulted in the self - defeating annihilation and complete submergence in a faceless public, releasing the individual’s most primitive instincts, stimulating his immature desires for power in a reckless manner, and triggering his regression into barbarism (2008, p. 298).

As a result, the above-stated plurality of mankind who had developed a super-self beyond God was brought under the authority of new super-authority such as Science, Communism, or Fascism, all of which had as their shared objective the de-individualization, and thus the extinction of conscious human. Although man was self-centered in modernity, the de-individualization system between World War I and II held and opened the way for the concept of apocalypse. Frederic Jameson, who uses the word “subject” rather than “man,” similarly discusses this 20th-century degradation of the individual. He believes that the problem is crucial in contemporary ideas. These concepts inevitably evoke one of the contemporary theory’s most trendy themes, namely the death of the subject – the death of the independent upper-class unit, individual, or the self – as well as the associated emphasis, as an ethical ideal or evidence-based description, upon the dismissing of that previously centered psyche or subject (2019, p. 14).

Additionally, Clark’s perspective on the 20th century as well as its apocalyptic mentality merits consideration. The apocalyptic enthusiasm that existed throughout the 20th century, according to Clark, faded from the popular consciousness at the turn of the era (2000, p.387). There were primarily three reasons for this decline in apocalyptic sentiment. First, no major global event occurred following the Cold War as well as there was no newly formed Soviet Union to be designated as an Antichrist. Second, the seeming affluence ushered by global capitalism proved to be a deterrent to the apocalyptic predictions. Third, there was a general sense of frustration about the apocalypse, leading many to believe that it had already happened (2000, p. 388). Thus, Clark implies that the apocalypse happened throughout the 20th century. In addition, it had been a part of history by the century’s end. In other words, apocalypse had already occurred. This concept is evident in his own statement:

> We don’t need to speculate. We know what the end of the world looks like. We know because we’ve seen it, and we’ve seen it because it’s happened. The images of Nazi death camps, of mushroom clouds and human silhouettes burned onto pavements, of not just

> massacres but genocides in a dozen places, of urban wastelands and ecological devastation are all part of our cultural heritage (2000: 388).

Jean Baudrillard also shares this view, stating:

> It is as if the poles of our world were converging, and this merciless short circuit manifests both overproduction and the exhaustion of potential energies at the same time. It is no longer a matter of crisis but of disaster, a catastrophe in slow motion. The real crisis lies in the fact that policies no longer permit this dual political game of hope and metaphorical promise. The pole of reckoning, denouement, and apocalypse (in the good and bad sense of the word), which we had been able to postpone until the infiniteness of the Day of Judgment, this pole has come infinitely closer, and one could join Canetti in saying that we have already passed it unawares and now find ourselves in the situation of having overextended our own finalities, of having short-circuited our own perspectives, and of already being in the hereafter, that is, without horizon and without hope (1995, p. 34)

The apocalyptic event has already occurred. The world is currently undergoing a post-apocalyptic era. Clark traces post-apocalyptic development all the way straight to the French Revolution, arguing that it was the first genuine apocalypse in modern days (2000, p. 388). Modernist apocalyptists were divided into two groups. The first group included individuals who worked following the First World War and developed post-apocalyptic literary depictions. Then a second quest came for a more catastrophic event that would expose the true nature of civilization. The Second World War brought about this great catastrophe (2000, p. 389). The incident brought everything to a close; it was the last blow. Following World War II, the term apocalypse turned into a matter of consideration (2000, p. 390).

Clark outlines four domains of representation for postwar apocalyptic affirmation: nuclear war, apocalypses of freedom (postcolonial, feminist, and African American), Jewish Holocaust, and postmodernity. Apocalyptic narratives involving nuclear disasters were predicated on the inescapable development of technology. This approach emphasizes the irrationality of nuclear devastation. When Michael Clifford argues that mankind has been impacted and created in the influence of language itself, he brings this connection between apocalypse and language into focus. However, this erasure will not take place in a language. Instead, it can really be in believing that comes from a language that does not consider man as the basis, foundation, or peak of philosophical thought (2004, p. 221).

Another narrative that Clark discusses includes that of the Jewish Holocaust, something that is “depicted as the traumatic, revelatory, apocalyptic pivot of the 20th century” (2000, p. 391). On the other hand, apocalypses of freedom signified the

termination of European colonial, male, white , and gender norms dominance. These were feminist, African American, and postcolonial writers' texts. As in Toni Morrison's Beloved, these narratives demolish the old standard and build the new one (2000, p. 391). The final domain of post-apocalyptic representations, according to Clark, is postmodernity. Frederick Jameson agrees with Berger when he says that postmodernity is an overturned millenarianism that is fueled by a feeling that everything is coming to a close (2019, p. 1). With that understanding in mind, postmodernism can be considered a form or the last product of an apocalyptic discourse prevalent in the 20th century.

It is also necessary to clarify the connection between postmodernism and apocalypse. Known as the apocalypse of postmodernism, it is a form of apocalypse that focuses excessively on the ending, with no prospect of a new start (Bull, 1996, p. 207). As a result, postmodern apocalypse does not offer hope, redemption, regeneration, or a future. Postmodernism, in this view, deconstructs apocalyptic vision by depriving it of its complementing half, one which discloses, so obscuring its conventional meaning. Apocalypse that ends with no hope may be characterized as a distorted or imperfect apocalypse.

Numerous postmodernist theorists have incorporated apocalyptic language into their work. According to Jacques Derrida, the end of mankind is the starting point for discussions on apocalypse. According to Derrida, "This equivocality of the relation of 'relieve undoubtedly marks the end of man, of man past, but at the same time, it marks the completion of man, the appropriation of his essence. This is the end of finite man, the end of the finitude of man, the unity of the finite and the infinite" (1969, p. 41). He views the future of humanity as inextricably linked to that same presence of an individual's thinking in philosophy, noting that the concept of man's goal is already specified in metaphysics, within the thinking of the truth of mankind (1969, p. 42). As a result, deconstructing metaphysics, in which "The name of man has always been inscribed in metaphysics" (1969, p. 44) likewise results in the apocalypse". Derrida would proceed to use apocalyptic language over a decade afterward in 1978, when he defined the image of the formation of a concept as "only under the species of the non-species in the formless, mute, infant, and terrifying form of monstrosity" (1988, p. 117). Derrida then advanced his consideration of the apocalypse in 1984 by incorporating an apocalyptic aspect into his discourse. He asserts that apocalypse may

be studied in several domains, from prophecies to eschatology, and also from truths to the revelation of secrets. According to Derrida, the apocalypse's significance lies in its essence as unveiling, showing, or exposing. Mostly through apocalypses, one learns what may be a secret or a hidden aspect of the person's body—such as sexual orientation—a thing that is not displayed nor expressed (1984, p. 4). As a result, it has to be this revealing aspect of apocalypse that gives it a wide interpretive range. Derrida uses the idea that the apocalypse is visible as an illustration, saying that disclosure allows things to be observed that would otherwise be kept confined, concealed, or hidden, like the skin when clothes is removed (1984, p. 5). According to Derrida, "truth" is the supreme manifestation of apocalyptic connotation. When the apocalypse reveals everything concealed, the truth is revealed.

Additionally, Derrida tends to make his claim about the apocalypse when he states that it is not just the end of the world as we know, but the end of the divine… (1984, p.21). He rejects the notion of the apocalypse as previously held by others. Despite their separate identities, postmodernism and the end of the world have a common ground. Jacques Derrida creates a magnetic pull between two opposing discourses, binding them together. Notwithstanding Derrida's efforts to demystify apocalyptic discourse and his scepticism about what apocalypse really means, he is unable to avoid using apocalyptic terminology when writing about it. It is clear that this paradoxical situation in which Derrida happens to find himself is one of open admission. He admits that he has increased the differences between end and closure that he was conscious of discussing discourses on the apocalypse instead of declaring the apocalypse, and that he intended to investigate an approach rather than perform it, and even when practicing it, that he would do it with an ironic approach clause in which he attempted showing that this phrase never related to the approach itself; however, all discourses about apocalypses are also conducted by apocalyptic terms (1984, p. 30).

Derrida concludes his discussion of apocalypse by claiming that he has come to inform that there is no such thing as apocalypse. Apocalypse may occur without the occurrence of apocalypse. Without denoting both an inner and exterior apocalyptic devastation, it is possible that the devastation would be that of the apocalypse directly, with its folding and its ending, a closing without an ending (1984, p. 35). As a result, Derridean apocalyptic vision is one that is without end. It does not provide a feeling of

closure; rather, it conveys a feeling of a looming apocalypse. It is not about to happen since it is not there to happen.

When it comes to the danger of nuclear conflict, Derrida views nuclear bombs and the danger they pose as a further manifestation of what he refers to as "speed races" (1984, p.20). Later, he calls into doubt the idea of the nuclear century, claiming that the idea is perfectly textual to the degree that a nuclear conflict has not occurred so one can write and speak about it only (1984, p. 23). As a result, because it did not take place but only remains on a textual basis, it is referred to as "a non-event". Derrida suggests that contemporary people have a deep-seated yearning to make this apocalyptic fiction a reality by posing the following questions: "Anyone of us can affirm that we do not anticipate a nuclear war? imagining it, longing for it?". Additionally, this issue implies a masochistic tone that Derrida observes in individuals desiring the apocalypse. He continues by asserting that it is this story that molds the majority of his generation's culture, and it is this fiction that inspires and shapes not just the military, politics, and diplomacy, but also the whole mankind national social security today, which is referred to as a civilization (1984, p. 23). Applying his reasoning to the disciplines of literary works, Derrida argues that the trend reveals a value of the first and perhaps the last time being held in minds by reminding people of the potential of irrecoverable ruination, having left no remnants, of the literary records – i.e., the complete annihilation of the grounds of literature (1984, p. 26). Postmodern deconstruction, as Derrida observes, is nuclear-age rhetoric. In reference to the catastrophic annihilation that would result from a nuclear war, Derrida states:

> For the moment, today, one may say that a non-localizable nuclear war has not occurred; it has existence only through what is said of it, only where it is talked about. Some might call it a fable, then, a pure invention: in the sense in which it is said that a myth, an image, a fiction, a utopia, a rhetorical figure, a fantasy, a phantasm, are inventions. It may also be called a speculation, even a fabulous specularization. The breaking of the mirror would be, finally, through an act of language, the very occurrence of a nuclear war. Who can swear that our unconscious is not expecting this? Dreaming of it, desiring it? (1984, p. 23)

Everything that Derrida issues reveals the amount to which the idea of nuclear war, although unreal, is efficient in moulding the mentality of the latter twentieth century. It serves as a bridge between deconstruction and apocalypse – the essence of postmodernism – and demonstrates the way Jacques Derrida advanced this critical apocalyptic rhetoric. He continues the study of end of times rhetoric and primarily addresses concerns about his age's drug issue. As a result of the person's

habitual repetition of the behaviour, whether privately or publicly (1989, p. 5), Derrida equates the issue at hand with a fundamental crisis confronting mankind, a vibrant and apocalyptic in its utmost fundamental history which is AIDS (1989, p. 5-6). Following stressing the apocalyptic mentality of his age via a non-event nuclear conflict, Derrida now puts the matter to light through an experienced truth - a truth of an illness that weakens and ends up killing humans. Even for most deconstructionists, the disease's truth is too awful to reject the apocalyptic visions it evokes. This is how Derrida heralds AIDS as an irresistible truth in his age's society and a threat from which "counting its temporal and geographical dimensions, its framework of delays and relays, no individual is ever secure" (1989, p. 20), thus emphasizing the apocalypticism of the epoch and preparing the way, particularly to the latter decades of the twentieth century.

Goldsmith finds a connection between apocalypse and postmodernism in postmodernism's connection with aesthetics. According to Goldsmith, postmodernism elevates apocalypse out of its historical region of analysis to aesthetic layers (1993, p. 2). He argues that the apocalypse of postmodernism is rooted in an old practice of placing aesthetic considerations over politics and history, which is a tradition that connects it not just to certain parts of romanticism and modernism, but also to conflicts within the prior apocalyptic writings (1993, p. 4).

> Additionally, he argues that postmodern apocalyptic vision is a formal aesthetic. This is because when it is conceived apocalyptically, it has nothing to do with mind or nature; it is only linguistic (1993: 16). This supports Aho's view of the linguistic shift as a consequence of modernity's apocalypse. According to Goldsmith, John's Revelation which is the most important scripture of Christian apocalypse is an apocalypse of linguistic. Therefore, Goldsmith argues that apocalypse has developed into a formal discourse that has prompted scholarly reactions to its substance. Northrop Frye supports the concept that postmodern apocalypse is aesthetic. According to Frye, apocalypse connotes climactic literary accomplishment (Goldsmith, 1993, p. 9).

Apocalypse, according to Frye, occurs inside the thoughts of an individual who is able to view it as a thought based on imagination in its unreality, and this makes it aesthetic. Besides, Herman Rapaport explains why postmodernism renders apocalypse more aesthetic when he states that postmodern writers do not render catastrophe climatic or apocalyptic in the conventional meaning of the words. He views calamity as widespread and commonplace so pervasive and repetitive that people live every day in the shadow of death work. The catastrophe seems to be occupied as a way of existence whose domination lacks a particular depth or heaviness,

whose domination is even radiant and enticing, an encircling catastrophe from which people are perpetually suspended (1985, p. 389). Rapaport's statement implies that apocalypse was embraced in the postmodern era by a lifestyle that essentially depleted its strength to face another end via apocalypse. Postmodern apocalypse was confined to the formal level since its content had already been proven via multiple world-shattering tragedies.

Baudrillard and Turner also add to the postmodern apocalyptic viewpoint. They begin by exploring the apocalyptic view with an economic perspective. They claim that the majority of the world's civilizations will endure a material and assert that no resolution to the dramatic condition of the underdeveloped countries has been discovered, and never will be discovered because their drama is being replaced by the overdeveloped affluent countries. The psychodrama of saturation, congestion, neurosis, superabundance, and blood vessel breakage that stalks people demands their attention more urgently than the drama of poverty. In empty communities, this is the greatest danger we face (1994, p. 71).

This viewpoint is consistent with what Clark previously expressed as the second reason for the decline in concern on apocalyptic events at the turn of the century based on irrational prosperity brought about by bourgeois wealth. The term "emptiness" appears to be of dual interpretation in this context, pointing to both a physical and a sensual void. Baudrillard views current Western civilization as an attempt by its members to free themselves of the excesses of life that impose a severe psychological burden. In terms of the material world, Western civilizations seem to have achieved the highest form of their achievement and desire, or have achieved the destination and now are looking for a change that would return people to the basic needs of existence, where they will find a greater purpose in their lives. Accordingly, people in the late 20th century, when Baudrillard published his book, may be said to be attempting to put an end to things on their own, or at the very least in quest of one. Since it cannot avoid it, mankind will pretend to be the creator of its own fate. Since it cannot avoid being faced with an unknown or fate-determined destiny, it will seek to arrange its very own extinction as a race (Baudrillard & Turner, 1994, p. 71). Further, they assert that there is no longer a sense of an apocalypse approaching; the desire for an apocalypse has also been drained.

Viewing the start of the apocalypse in nuclear threats, Baudrillard and Turner argue that the atomic era brought people near to this philosophy. Unfortunately, the balance of fear delayed the ultimate event and the aversion has worked. People should come to terms with the fact that there will be no more an apocalypse, and history itself has turned to unending. Bringing his words into the realm of medicine, he says that because all of these things are deceased, and instead of a pleasant or unhappy ending, a destiny, humans should lead a frustrating end, that results into the denial of dying (1994, p.116). Regarding his concept of the finality of the apocalypse, Baudrillard and Turner noticed a widespread scepticism in religious apocalyptic prophecy in the modern world. They assert that the biblical apocalypse is as hypothetical as the Big Bang hypothesis and likewise biblical apocalypse will not be certain for humans. It is futile and useless even to think of ending the world with an atomic war. Baudrillard believes that the modern period has established its own virtual end of days, which rejects the validity of the religious apocalypse, and that this fictional end of days will not occur in the upcoming days, but rather it is now and here. The effort to end humanity using bombs produced by humanity to end it once and for all, but humans have now placed that finality into satellite pattern, as every one of those ends which, once transcended, have now turned to merely orbit. This satellite is always covering mankind. Thus, people are "surrounded by their finality and unable to returning it to earth" (1994, p. 119). As a result, they imagine an end that will never come. Nonetheless, this sense of dread is always around.

As previously noted, the concept of apocalypse is a deeply ingrained cultural feature in Western civilization. Apart from being a notion, as previously said, that needs finality throughout life, the apocalypse might even be viewed as a mentality that has been subconsciously instilled into the thoughts of many individuals and through which they see, think, interpret, read, and write. As M. H. Abrams observes, the apocalypse has profoundly and persistently impacted the minds and imaginations of Western men (1971, p. 37). Kermode additionally bolsters this argument by stating that the concept of an apocalypse-dominated period of change has saturated people's awareness and influenced their sentiments (2000, p. 13-14). Derrida confirms when he states that the West has indeed been ruled by a strong programme that served as an unbreakable compact among apocalyptic discourses (1984, p. 20). Thus, how is

this pervasive and in some ways esemplastic language mirrored in literature, notably theatre, which is a critical component of Western civilization?

> Before delving into the relationship between drama and apocalypse, it is worth considering the relationship between apocalyptic discourse and a book. According to Kermode, human beings genuinely need a sense of belonging to a starting and an ending. Then, he connects his concept to a literary component, claiming that it is via apocalyptic fiction that people fulfill their desire for an apocalypse that ends and changes (2000, p. 5). He uses the Bible to demonstrate its concordance assertion since the Holy book begins with Genesis (the starting) and concludes with a section titled Apocalypse (the ending) (2000, p. 6). Since the conclusion of the Holy Book is labeled as "Apocalypse," it follows that Genesis is the beginning of the Book of God (the ending). In the next section, he elaborates on these cases to argue that all books are variations on the same metanarrative. Having said that all books are narratives of life embodied, people may refer to books as fictitious representations of the temporal universe (2000, p. 54).

Thus, what is implied by apocalyptic discourse and what is implied by books in total have a similar trait in their representation of the plot, which often starts with a word of narration, and then finishes.Thus, how does the connection between drama and the end of the world begin? Simple reasoning may be enough to address the issue: there is "reality" and "fiction". Nevertheless, when apocalypse turns into the defining characteristic of the relationship between the two, the border between reality and fantasy becomes blurred. History is a narrative based on real-life occurrences, but a plot is a literary term that describes the progression of events in a fiction. While educated estimates or scientific forecasts can aid in revealing the prospect of reality, flash-forwards can aid in revealing the prospect of fiction. So when the problem is the apocalypse, these boundaries become blurred; fiction and reality merge. Human history, along with its future, is viewed as a huge plot. Ketterer emphasizes that apocalyptic fiction deals with the formation of alternate worlds that occur in plausible connection to the real one; as a result, the reader is left with an image of the metaphorical destruction of the actual cosmos (1976, p. 13). The reality of the nuclear era, according to Derrida, is possibly distinct, but it is not separate from fiction concerning the interconnectedness of the two under apocalyptic manifestation (1984, p. 23). Accordingly, life's course may be best understood as the plot of drama when looking at the world as a theatre, people as performers, and events as the actions of the theater. Human plots, like literary plots, are considered to have a start and an ending. Man may be viewed as a performer who anticipates completing each step of the plot, culminating in the apocalypse. Curtains in theatre serve as a dramatic device for conveying this feeling of apocalypse, because both the curtains and apocalypse uncover, reveal, and disclose what is to happen.

> As a result, as O'Leary argues, apocalyptic narratives impose a dramatic pattern on historical time by "seeing events as parts of a cosmic design (1998, p. 63). Additionally, Heiner Müller emphasizes the connection between 20th-century drama and the apocalypse: Humanity will live only if it survives the entire collapse of humankind mass. In this, maybe, their last century, the theater, as an amusement and torture-chamber of transformation, stimulates this phase (Fischer-Lichte, 2008, p. 341). Frank Kermode goes on to illustrate the triangle of mankind's presence, plot, and the apocalypse using the metaphor of a tick-tock: Consider a straightforward instance: the ticking of a clock. People's term for a physical start of a clock is tick, and their term for the end is tock. The tick-tock of the clock depicts what people refer to as a plot, an arrangement that humanizes time by granting it a shape, whereas the time from tick to tock is the type of random, unstructured moment that helps humans connect with one another (Bal, 2019). Thus, a tick can be a modest beginning whereas a tock on the other hand is a faint end. Birth's tick and death's tock is a method of thinking about literary form in temporal terms (2000, p. 58).

Kermode provides an excellent explanation. People have been wearing digital clocks lately this century, and such watches no longer make tick-tock sounds even though some people still attempt to hear them. As a result, people's expectations about the apocalypse of the plot have shifted significantly. For instance, after witnessing what an atomic weapon is capable of, the traditional concept of an apocalypse that distributes divine justice has been largely substituted by an understanding of the apocalypse that will be significantly harder for everyone. Kermode is also aware of this and observes that when times shift, the fiction through which people strive to discover 'what will satisfy' also shift. They shift as a result of the fact that people no more envision a world defined by a historical tick that will undoubtedly be followed by a decisive tock (2000, p. 64).

Stephen O'Leary is the author of one of the most exhaustive and hard-to-find studies on the relationship between the apocalyptic worldview and theatre. In the opening of his study, which was released in 1994, he claims that the apocalyptic had never really been studied in connection with theatrical concepts. He draws parallels between apocalyptic discourse and the comic and tragic elements of theatre to demonstrate the connection. According to O'Leary, the dramatic viewpoint arises out of its relationship to such dilemma of evil, which shapes one's attitude toward life (1998, p. 200). O'Leary makes a distinction between comic and tragic approaches to the issue of evil. He demonstrates how each type reacts uniquely to the issue of wickedness; the comic story views wickedness on grounds of mistake, ignorance, or misunderstanding; its method of salvation is realization, and the story progresses and moves closer to exposing the evil force's fallibility and social integration. The tragic plot views evil through the lens of guilt or sin; victimisation serves as its means of

salvation. Thus, its plot progresses toward the solitude of the evil force inside the cult of the murder. When it comes to rhythm, tragedy is continuous, but comedy is considered episodic; the tragic narrative supports a perspective of human activity and time as predetermined, thereby resulting in an inevitable ending that is the shift to a definitive closure, whereas the comic narrative shows time as loose by presenting the distress and recovering of "equilibrium" (1998, pp. 201-202). O'Leary treats religious Revelations as a theatrical plot, allowing him to elaborate on the previously described distinction between the comic and tragic senses in reference to the apocalypse. Although O'Leary cites Adela Yarbro Collins in his study, she believes that Revelation is more like an Aristotelian tragic drama since it depicts universal tensions and offers cathartic resolutions. To top it all off, Aristotle characterized its plot framework as comic, calling it a "double plot" wherein virtue is recognized and immoral behaviour is punished (1998, p. 201)

In more contemporary theatre, this combination of comic and tragic elements is also evident in the play *Waiting for Godot*. What O'Leary conceives as the tragic and comic interpretations of the apocalypse in theatre are brought together in this play. According to O'Leary, an accurate appreciation of mankind's apocalyptic issue in the nuclear era demands a dialectical comprehension and maybe a combination of the comic and tragic views (1998, p. 222) and the play reaches this dialectical comprehension since it has been produced several years following the detonation of the nuclear weapon. All through the play, the combination of comic and tragic views is apparent. The play is viewed as a discussion of apocalyptic discourse not just because it was produced shortly following the nuclear weapon was dropped, but also due to the play's disputed mystery, Godot's identity, that might be read as signifying the apocalypse. Thus, when regarded from this perspective, it might be dubbed waiting for the apocalypse, even though the apocalypse does not arrive.

Throughout the whole play, there is a constant feeling of postponement, and this never leads to a resolute ending. Time does not provide a conclusion to events; bleakness is pushed forward to future epochs that offer neither a conceptual nor a temporal conclusion for the stage's alienated occupants. As a result, Vladimir delays the concept of suicide until "tomorrow," which is broken by the pessimistic notion of Godot's arrival, which is itself broken by a "pause". Nonetheless, the context emphasizes that this is a time when the concept of a self-fulfilling apocalypse persists.

No one would know about the apocalypse (Godot), but it would arrive one day and rescue the poor deforming mankind from its predicament of poverty and deformity. The apocalypse is merely a question of time passing; Godot has declared that it will arrive. The tramps spend the time, hoping for the approach of the apocalypse. They communicate without purpose, engage in games, and entertain themselves as they await the apocalypse. Nonetheless, disappointment deepens as the apocalypse's approach is continuously postponed. Beckett's decision to permit the tree's green leaf to bloom in the latter part of the play is due to this optimistic anticipation, and the leaf provides the lone symbol of optimism in an entirely depressing setting. Despite the obvious absurdity and mental stupidity shown by the characters in the play, the play's key themes—the incoming Godot, the empty stage, and the numbed emotions portrayed via endlessly repetitious dialogues—suggest the comic tone while also evoking the tragic undercurrent. Christian Scripture references reflect the predefined tone of the impending apocalypse, which makes it tragic. Lucky's remark in response to his owner Pozzo's request to speak aloud to entertain the tramps exemplifies this argument.

Indeed, none of these two elements is entirely and adequately developed throughout the play; instead, premature tragedy and comedy thread through the play's framework. O'Leary, however, believes that comedy and tragedy collide since each effort to defeat despair produces amusement that fades off towards the quietness of nothingness. Waiting for Godot points out an absurdist worldview by asserting both the need and emptiness of hope (1998, p. 223). The play's taking on the apocalypse allows it to both acknowledge the tragedy of the incidents and provide new meanings for the end of the world.

Thus, whereas tragic apocalypticism interprets events literally, the comic dramatistic view perceives events more figuratively. This concept is reminiscent of Kermode's argument that apocalypse seems to be no longer a literal but figurative discourse (2000, p. 6). Overall, O'Leary outlines his conception of apocalypse in terms of comic and tragic interpretation, stating that apocalyptic argumentation in the dramatic context detects evil in mystical force by trending towards the setting of a definite and impending time frame, and likewise is deterministic, whereas argumentation in the comic context seems to trace the source of evil in mistakes of mankind and seeks to delay or make the date irrelevant (1998, p.

205). For him, biblical argumentation in the tragic context rests on Scripture's authority, meaning is predetermined, and there is only one true understanding. In contrast, biblical argumentation in the comic context, however, relies on the rejection of Scripture's authority, allowing interpretations to be refashioned to meet the demands of mankind. The dominance of allegorical conceptions of the Christian apocalyptic discourse (such as Augustine's) demonstrates the comic perception (1998, p. 214).

Kermode examines tragedy for the origins of the relationship. Kermode contends, from a historical perspective, that the apocalypse followed prophecy and was integrated into tragedy all through the Medieval Era (2000, p. 27). Eventually, after tragedy founded itself in Britain, it did so via plots and spectacles associated with the mediaeval apocalypse (2000, p. 30). Kermode goes on to explain that tragedy can be understood as apocalypse's successor, which, according to him, is consistent also with the idea of such an infinite world. In *King Lear*, he shows how actions attempt to achieve a resolution that never comes true; even Lear's death is postponed. Therefore, the apocalypse is a question of immanence. Kermode asserts that tragedy asks for judgment and death, but the ultimate end never shows up: the world endures on the shoulders of tired survivors (2000, p. 82). In the domain of tragic drama, apocalypse is rendered into the notion of aevum. Regardless of how the domain demonstrates all stages of change and decay, and regardless of the fear of a coming apocalypse, the final stage does not conclude anything, extending agony and the necessity for patience. Similarly, this is evident in Macbeth, where time is equivocal (2000, p.82-83). Thus, in these kinds of tragedies, people merely see a vision of an apocalypse, but the actual apocalypse's dignity survives throughout eternity. False ends in an endless world characterize these tragedies' ends. They are investigations into mortality in an era belated for apocalyptic discourse, too critical for prophesy, and more conscious that its fables are patterns of human construction on the planet (2000, p. 88). It is worth noting that according to Kermode, there are two systems of time while apocalypse: earthly and heavenly, and the former one counts down (2000, p. 89). Nonetheless, the latter is eternal.

According to O'Leary, the link between comedy and tragedy and the notion of the apocalypse is shown in the genres' interpretations of the notion of evil. Kermode established a link between tragedy and apocalypse, asserting the former's fictitious

timelessness and its eternality as a mirror of apocalypse. In addition to this critical tradition pertaining to the apocalyptic rhetoric within theatre, this study will study the English theater of the late twentieth century. The chapters of this study concerning the analysis will investigate the theories and beliefs underlying the insights of the apocalyptic tone in the selected plays, while highlighting the various methods, thus asserting different representations in the manifestation of the End within the plays. To support these arguments, this study focuses on Carly Churchill's *Escaped Alone* (2016), Samuel Beckett's *Endgame* (1967), and Arthur Miller's *Death of a Salesman* (1949).

2. THE END OF THE AMERICAN DREAM IN ARTHUR MILLER'S *DEATH OF A SALESMAN*

Arthur Miller, one of the twentieth century's best writers, authored drama, novels, and fiction for over sixty years. Arthur's drama portrays the struggles of the average American during the Civil Rights Era. His writing focuses on the hardships endured by the labour poor class and the sympathy it elicits from the reader is a direct result of his understanding of the challenges faced by those living in such a repressive country. In his work, Miller concentrates on the idea of virtue in the American community as well as how both good and evil are always shifting. His works express clear views on early 20th-century American society, which was fraught with emotional and intellectual problems. In his play, Miller seeks to capture the tragedy of a soon-to-be promising salesman. The painful realisation that someone's aspirations will not come true amid old age, weakness, and pointlessness is presented in this play. This shows the misery and despair of an individual whose ambitions and goals were destroyed by the capitalist society.

This chapter focuses on one of Arthur Miller's most renowned plays, which is titled Death of a Salesman. In February of 1949, the play had its debut on Broadway, and it went on to be presented there more than 700 times. Willy Loman, a travelling businessman who is unhappy with his life and whose circumstances seem to be worsening, serves as the protagonist of this play that takes place in New York City during the 1940s. American Dream, truth, and betrayal are just a few of the themes that are explored in the drama (Marino, 2015, p. 4).

New York and Boston are the settings of the play. Willy Loman, a middle-aged businessman who has returned recently from a journey, is the protagonist of the first scene, which takes place in his house. Death of a Salesman appears to be about the final day of Willy Loman's life. Distancing from reality in his own home allows him to make connections with Ben and his mistress to better understand how he ended up the way he did. In addition, he and his oldest son Biff, who left school and is now a nomad and sometimes a burglar, are always at odds. His second son, Happy, on the other hand, is a womanizer and has a more typical career. To bring things to an end, Biff reveals how his father's notion of the American Dream has disappointed him and Willy, and

they come to a mutual understanding. Suicide is an option for Willy since he wants to make sure that his family receives the life insurance proceeds.

This chapter will investigate what makes Arther Miller's *Death of a Salesman* fall into Derrida's idea of apocalypse in the theater when he said that people can only talk and write about the apocalypse since it is a non-event. However, John Hay in his book *Apocalypse in American Literature and Culture* mentions that Apocalyptic visions have long been inspired by the concept of the United States of America (2020, p. 43). He continues to say that the concept of the "American Dream" has led many to envisage not only the possibility of achieving economic success but also the termination of all humankind's existence (p. 44). Thus, this chapter intends to investigate the apocalyptic side of Death of a Salesman by shedding light on the idea of the death of the American Dream. The death of this ideal dream is symbolized through the fall of Willy Loman and his family. To strengthen the analysis, this study will investigate the notion of the American dream and the causes of failure in achieving the American Dream. The concept of the American Dream helps the researcher and the reader alike find about the American values or principles in the play, where the ideas are so essential that they are practically ingrained in the minds of all Americans. There will also be a reference to Capitalism since Willy exists in a capitalist society which is one of the causes of his failure as it leads to alienation and fragmentation of people, especially the poor working class. Finally, to prove the apocalyptic theme of the play, the researcher will rely on Jean-François Lyotard's Fall of Metanarrative theory. In one of his most famous explanations of postmodernism, he defines it as an "incredulity towards meta-narratives". He considers, in Postmodernism, that grand narratives like the American dream have no significance.

Before delving into that part, first, the researcher has to give an account of the postmodern elements of the play since one could argue that Miller's play is an example of modern drama. Confusion arises because some studies consider the play as modern and others as postmodern work. Nevertheless, *Death of a Salesman* will be examined in this study as a postmodern drama. It is as AzizPour and Hooti state "the condition of the modern man trapped in a postmodern world" (2011, p.5).

According to Eagleton, postmodernism is the end of modernism, in the context of those metanarratives of reality, logic, scientific knowledge, advancement, and

universal freedom (2015, p. 200). He acknowledges the postmodern era's decline of beliefs in the grand narrative. As Strinati explained that postmodernism denies the assertion of any ideology to total knowledge or even the desire of any society for objectivity, society became skeptical of these grand narratives and definitive assertions of existence (2008, p.215).

Death of a Salesman blends well with postmodern drama, although it was written after World War II, when modernism was still a prominent aesthetic. Even the play's title, "Death of a Salesman," demonstrates a trait that is common to postmodernist literature. It might be characterised as art that "de-naturalizes" its own topic by focusing on and discussing its own demise and processes (Barry, 2019, p. 90). In *Death of a Salesman*, this is true. When the audience finds out that Willy is a salesman, they recognise that he is going to die because that is what the title of the play says will happen. Therefore, there is no more the typical mystery around how the play may possibly come to a conclusion, which takes the play out of its natural setting from the start (Azizpour & Hooti, 2011, p.7). The play is one of the most well-known works of literature that talks about commercialism and industrialisation in the US in the 20th century. Throughout the play, the playwright talks about how "postmodernism was the social 'dominant' of capitalist development" and how it was "driven by commodities" (Fuchs, 1996, p.22). Like other characters, the disturbed central character Willy Loman is fueled by his dream of becoming successful and prospering in a densely populated America. The reason he gave for his reluctance was that the corporate world is brutal. However, it is not the case for him at all (Miller, 2016, p. 36). His lack of satisfaction results in his death in the final scene, so Miller seems to be saying that materialism at that time was bad for people's health. Materialism is one of the American ideals that allows Americans to celebrate their wealth and grow more materialistic by evaluating their status by the number of things they have purchased and had (Perry, 2000, p.56). Miller used his play as a vehicle to attack postmodern society's reliance on capitalism, making it a perfect match for postmodern theatre. Castle explains that money operates as a further type of worth inside the capitalist system of beliefs, one that is set by the institutional framework within which it is employed as that of an equivalent cost for a certain product, as opposed to one that is arbitrarily chosen (2018, p.86). The quantity of currency available may either rise or fall depending on the level of demand for capital since currency in the source of investment is continually susceptible to market

shifts, economic booms, and other types of economic upheavals. The commodity aspect is crucial to comprehending capitalism as a social unit. This notion relates to Willy's behavior when he is motivated by money to achieve prosperity. He exists in a society in which people's ideas are dominated by the idea of realising the American Dream, and the accomplishment of this dream, along with other life goals like finding happiness and showing respect for his family, is his primary motivation in life.

Characters in postmodern plays are thought to be composed of bits and pieces, and their actions and words will not be expected to make sense psychologically (Connor, 2010, p.12). Miller's story about the psychologically disturbed Willy Loman is a perfect example of this. Loman's thoughts are all over the place. He continues to experience this type of momentary feeling in himself, and he has a hard time keeping track of the passage of time. He believes that he was very sure that he was riding that car earlier on that day (Connor, 2010, p.13). Willy jumps back and forth between memories of the past and the present all the time. This is because of how fragile his mind is, but it still makes Willy and the whole play seem fragmented and disconnected. So, Death of a Salesman is definitely postmodernist since Willy is indeed an accumulation of his own nostalgia and past, not a whole, perpetual being. In terms of future direction, this is one of the problematic aspects of the American Dream. The majority of Americans think that their conditions will become better eventually if they make a commitment to bringing about change in themselves (Perry, 2000, p.87). Willy, unfortunately, simply takes pleasure in his history while being unable to demonstrate anything at all in the present. By taking nothing into account from different perspectives, he imagines that tomorrow has many ambitious goals. In this situation, it is evident in each conversation when Willy responds to the past figure while speaking with the other characters in the present.

As far as the style is concerned, the play cannot be categorized into a single style, as Miller employed aspects from a variety of different genres in the novel. Extravagance, flamboyance, and 'poor taste' mixes of traits are the hallmarks of Postmodernism (Barry, 2019, p.74). This can be seen in the way that expressionism and realism come together in the work Death of a Salesman. The term "Expressionism" refers to a style of writing for the stage in which the playwright stresses expressing the internal world of feelings over the external context of everyday life. Due to Willy's conflict of the soul, the play goes back and forth between the present day and Willy's

memories. This shows that the play is more about the manifestation of Willy's psyche than it is about objective reality (Barry, 2019, p.78). On the other hand, elements of realism can be found in Death of a Salesman. Realism is portraying a subject or a character in a manner that is accurate to that subject or character's actual experience. This is evidenced by the fact that the stage cues for the play depict the room as being real enough, despite the presence of a dining room table and a number of seats in the space (Miller, 2016, p.7), which is indicative of a realistic household. These two characteristics are so different from one another, and one could even say that they are completely contradictory, and as a result, they exemplify the chaotic mix of characteristics that were typical of postmodern theater. Willy Loman is the protagonist, and the audience is guided by the narrative of this character even though the play does not have a clear narrator. Because of his unstable mental health and inability to distinguish between what is real and what is not, sounds, faces, and voices seem to be swarming in upon him, and he flicks at them, crying (Miller, 2016, p. 108). He might be considered an unreliable storyteller, which results in the play's having an impression of distortion. According to Mark Fortier, "The phenomenological postmodern situation is characterised by the absence of a grand and profound conviction in the truth" (2016, p.146). This would be connected to Willy's sense of bewilderment and alienation as a consequence of living in a postmodern world because he fails to find reality in both the things that are present and the things that are not present. The uncertain narration also keeps the reader without a reasonable degree of certainty, which is reflective of the postmodern world, thus helping make the drama a case study of postmodern theatre (Hooti & Azizpour, 2011, p.66). The play is undeniably a postmodern drama. Within the work, the playwright created a mixture of genres, which resulted in the creation of a scenario that strayed from the typical realism prominent during that time. The protagonist is distorted, whose regular nostalgia and bewilderment give the story a feeling of depression that nicely mimics the typical scattered characteristics of postmodern drama. *Death of a Salesman* is an example of postmodernist drama since Arthur Miller's tragedy contains a condemnation of consumer capitalism.

Arthur Miller is primarily concerned with American society's postmodern social problems. Throughout his play, Death of a Salesman, he explores a subject matter that is related to the American dream and the potential for its blind devotion

may ultimately result in moral decay. The story depicts the stereotypical American character of the seller as the embodiment of the system of capitalism, which is shown to be destructive to individualism, and family values. By exposing the American dream as demoralizing reality, the play brings about the downfall of the corrupt capitalist society. In addition, this demonstrates how capitalism completely disregards any and all human values.

Miller spent six weeks writing the play. The Inside of His Head was the initial name given to it. It is quite intriguing to learn that Arthur Miller decided to write the play after being inspired by a chance encounter with his Uncle Manny Newman, whose name closely resembles the name of the story's hero (Tierney, 1999, p. 21). "Manny Newman" and "Willy Loman" are almost similar. In reality, Manny Newman was a businessman with two children named Buddy and Abby. They were of the same age as Miller and his older brother Kermet. Even though it was a brief encounter, Miller was intrigued by his uncle, even though he had previously seen him as an eccentric and silly guy with his own opinions and beliefs. Miller also said that his relative Newman was not the only motivation for his play, as he was also influenced by another businessman and had known the suicides of three individuals; two of whom were salesmen. Miller saw his past relationship with the Newman relatives as a concern that needed to be resolved in a play. Miller also claimed that his real father was among the sources of motivation for the play, as he believed that their relationship was similar to that of Charley and Bernard. Miller recalls that during his encounter with his uncle, Manny Lowman, he experienced a union of the past and present. This coexistence between the present and the past is the play's structuring technique, as Willy converses with his deceased brother Ben and remembers events when he was younger.

Before analyzing Miller's approach to the American dream in Death of a Salesman, it is important to define this term or notion. The United States is a new world. Immigrants from all over the globe make up a large portion of the population in the United States today. Other nations with a long history of descendants, some dating back hundreds or even thousands of years, have their own system of the ranking status of people. There are individuals in these societies who may brag about their deep roots and historic heritage, while others can brag about their immense fortune. All individuals in the United States are either immigrants themselves, or the children or

grandchildren of immigrants. To be of ancient American descent is not a factor to be bragged of in America (Immigrants, 2020, para.3). The American community, thus, believed that other criteria should be able to define success and failure in that immigrant culture. Here is the seed from which the American Dream sprang (Green, 2018, para.45).

The phrase "American Dream" did not appear in popular culture until 1931. The term was first used by James Truslow Adams in his history book titled "The Epic of America." Specifically, it alludes to the hope of a better world in which every person has the same opportunities regardless of their background or social status (Hendricks, 2018, para.5). The American Dream is not buying a mansion and retiring at 40; it is hoping for a society where everyone has the chance to realise their full potential and be accepted for who they really are. The American dream is a classic literary concept that has been explored extensively in the United States. It emerged during colonialism and flourished in the nineteenth century. As a result of finding the North American continent, the illumination of the capitalist economy, and the western expansion, the beliefs of the American people gradually took shape. All of these have a great impact on the concept of the American dream. As Harris notes, the economic crisis cast additional doubt on the prospect of reaching the American Dream (2017, p.32). The Great Depression weakened the capitalist system and revealed the fragile nature of the American Dream that perseverance equals prosperity. Harris asserts that money was only indirectly involved in the Great Depression. Rather, it was an ethical collapse, a shocking unveiling of the inequalities that lie under the surface of the American culture. The psychological effect of the Great Depression fostered a distrust in the ideal dream which would not subside until America's outbreak of World War II.

Furthermore, Hendricks states that during the economic crisis of the Great Depression, the term appeared most frequently in commercials for musicals, publications, essays, and other intellectual commodities (2018, para.2). It did not refer to materialistic prosperity, but rather to Mr. Adams's principles (Hendricks, 2018, para.3). After World War II, the term American Dream has undergone various changes. It has become associated with materialism. In a vicious circle, television began to promote the ideas of urban life, while an ever-rising level of living pushed consumption. John Kenneth Galbraith, an economics expert, is worried that American morals had started to deteriorate due to the magnitude of the American Dream towards

materialism at that time (Chetty et al., 2016, p.34). This inclination of viewing the dream as materialistic has only grown tremendously. Today, Forbes maintains an American Dream Index which evaluates only economic statistics and makes no reference to the 1930s beliefs of the first American Dream (Leonhardt, 2016, para. 6).

Death of a Salesman was originally called "The Inside of His Head," which emphasizes the subjectivity and how important one person's mind and the way it works are to the overall themes of the play. However, the play reaches far beyond the personal level; its primary focus is on the dynamics of American culture and the values associated with achieving prosperity in the country. Since its debut in 1949, many critics have known that the play was written during the peak of the post-Depression and post-World War II consumer boom. By this period, the American economy had shifted its focus from manufacturing to consumption, and society was becoming increasingly materialistic. By centering his play on the character of a salesman, Miller examined some of the implications of these shifting social and economic conditions. Through the character of Willy's psychological breakdown, the play reveals the playwright's discontent with the destructive and demoralising impact of American consumerist culture and selfish material prosperity on the people who perpetuate and support it. The play presents this ideal dream as dangerous and immoral as far as it is centered on greedy self-interest rather than concern for a wider social benefit. Hecht observes that the American Dream is a national illness; national cancer (2018, p.39). Moreover, he claims that since World War II, Americans have placed a value on individual accomplishment and that the pursuit of material wealth is intrinsically linked to themes of individual fulfillment and national prosperity. The American Dream 2021 film by screenwriters Duncan Brantley and Mark Wheaton exemplifies that although the story has social, religious, political, and sexual themes, all these aspects are defined in terms of money. Critics such as Hecht perceive it to be a social vision that has been turned into a desire for personal accomplishment, and they are typically in agreement with this understanding of the American dream (2018, p.55). In other words, he means that materialism in America has produced a self-serving, materialistic, and success-centered ethos that are harmful. As a result, it appears that during the time Miller was writing his play, the notion of the American dream had been strongly dualistic in nature, intertwining social and political ideologies with subjective materialism. Miller's play focuses on a conflict that has shaped American

personal and social identity, and the story's text provides a manner of integrating the two allegedly opposing systems of value (Jacobs, 2020, p.6). The playwright does create a method of economic and professional achievement that attempts to maintain moral and social principles, alongside his critique of the selfish morals of people and society under capitalist systems. Minor characters, Charley and Bennard, exemplify the optimistic possibilities of the idealistic dream. They serve as contrasting analogies for Willy Loman and his two sons (Jacobs, 2020, p.6). The former father and son have an altruistic, charitable attitude that is in line with their financial and business success. Bernard, Charley's son, is a lawyer, which contrasts with Willy's profession of being a salesman because the latter does not produce at all but only convinces individuals to buy (Marino, 2015, p. 87). Willy's frustration at his lack of achievement puts him at the point of paranoia and inspires his hatred against his neighbor, Charley. Even if Charlie has gained success, Willy does not regard or appreciate Charley since he is not much known. When Willy urgently wants a job and Charley promises him one, he rejects it out of immaturity. Charley rebukes him and tells him to grow up. Willy behaves much more like an immature than an adult. Then, Willy threatens Charley with a smack if he ever repeats that again. His friendship with Charley and Bernard evolves into one of hatred, jealousy, and reliance. Willy loathes Charley and his son's accomplishments since he does not believe they are well-liked. Although they are more prosperous than him and his boys, Willy comments about Charley that he should be well-liked not only liked to be successful. Perry (2000, p.73) says that Americans are sure that an extremely competitive financial system will inspire people to do well and that a society that fosters competition will lead to the biggest improvements in the long run. Developing the concept of competition in this play represents the dark aspects of the Lowman house and ultimately serves as the only factor that ends Willy's life. This is clear from the fact that Willy wants his sons to do better than Bernard. Although Willy is aware that Bernard has a stronger academic standing than Biff and Happy, he feels that they will be more efficient and productive since Bernard is not highly liked. Willy desires to surpass Charley in success. Next on, his wish list is to become the most popular and liked salesman. However, Willy's competitive nature prevents him from fully growing as a person or teaching his boys to be successful adults. However, he has the mistaken belief that fame triumphs can beat persistence

and hard work. He wants success but does not desire to put forth much effort. These situations demonstrate that not every American can achieve the American Dream.

For Willy, the fact that he and his wife have achieved success against widespread resistance contradicts his belief in the American Dream. The fact that Charley and his son's success is not attributable to their being well-liked drives Willy to carry animosity towards Charley. This hostility is clear in the manner in which Willy regards him. Willy asserts "a guy who cannot use tools is not a man and asks, "Who the heck do you think you are, superior to everyone else? You don't know everything, you big, ignorant, stupid" (Miller, 2016, p. 34). Despite his anger, Willy ultimately depends on Charley's achievement to reimburse his own debts. Willy is also baffled by the reality that Bernard, Charley's son, does not find a need to speak about his achievements, as he and his boys do. Willy is shocked when Charley tells him that Bernard will be arguing a lawsuit before the Judiciary, and he wonders why Bernard did not even refer to it earlier. Charley answers "He [don't] have to - he's gonna do it" (Miller, 2016, p.11). Willy believes that boasting about one's wealth and accomplishments is an element of the American Dream.

The model Miller mostly considers in his play is Willy. What Willy aspires to is often founded on selfish aims and low moral principles. Willy's loss is not only the consequence of his submission to the selfishness of his materialistic culture but also his self-justifying way of thinking— he is unable to differentiate between reality and delusion. Since the protagonist of the play serves as the focalizer—the character whose viewpoint and perception of actions filter the major events for the readers—it is logical first to evaluate how he perceives himself and his surroundings before we blame the materialistic society. Willy is a character who becomes terribly lost in his own delusions and loses all senses of reality. He was asked by his neighbor "What the heck is going on in your head?" (Miller, 2016, p.57). Willy's mind is falling apart because the "inside of his head" is becoming more and more different from what is shown to be the real world. In this play, it is just as bad to not think realistically as it is to go bankrupt. Miller sets up Willy's psychological and financial breakdowns as being inseparably connected on an intellectual and psychological level. Willy's deteriorating mental state and continued economic failure are both contributed to by his mounting financial woes. Both disappointments make him feel pain and that his time on earth is not worth living. Although it is obvious to the tragic hero that he cannot continue

living since he is an American failure, it is also implied to the audience from the outset that Willy must die (Marino, 2015, p. 98). As the audience first see him, he has already been psychologically unstable and suicidal. His self-delusion lies at the heart of this downfall. Nonetheless, this emotional drama is influenced by wider societal factors. Willy's mindset portrayed as reality onstage demonstrates the degree to which he has been deluded by the selfish and competing ideals of his social context, and also by his personal choice of his brother Ben as a specially good example. Willy's father and brother leaving the home may be one of the causes of his fixation on being loved. Willy was too young to comprehend the reasons behind his family's collapse and may have believed he was responsible. This might be what gave Willy his juvenile perspective on fame and achievement. The young Willy always thought that if his father and brother had liked him, they would not have gone. Willy, as an adult, expresses the same sentiment: "If only people liked me, I could produce more and be wealthy" (Miller, 2016, p.33). Willy's desertion by his father and brother has left him devastated. This wound causes ego in Willy and reflects his obsession with seeking to be loved. Ben, Willy's brother, is arrogant and encourages Willy with fantastical promises of fortune, fame, and the American Dream. For instance, Willy says "It's a wonder of this country that a man may end up with diamonds simply by being loved" (Miller, 2016, p.21). Willy cannot realize that Ben is not as prosperous as he pretends to be due to his fixation with obtaining the American Dream and his desire for Ben's acceptance. Dave Singleman was yet another guiding light for the young Willy as he began his business career. Willy considered Dave as a second father and thought he was really a great person due to his popularity and sales skill. Willy thought that Dave's capacity to sell was merely based on his customers' love. Other elements, including the economy and market forces, also have a role in product sales, along with a person's affability. Willy's emotional instability prevents him from ever questioning these causes when he fails. Nevertheless, he holds himself accountable for not being well-liked, or he invents reasons and tells excuses to explain his lack of achievement. Willy oversimplifies his profits when he comes from a work trip, but only when questioned by his spouse does he admit the truth. Willy states that the problem was that several of the locations in Boston have been half-closed for inspection. If not, he would have set new records. Willy uses such assertions to hide the true cause of his incompetence, which he feels is not being valued.

As personal as this process could appear, the breakdown of Willy's mind is attributed not just to his cognitive make-up but also to his acceptance of some of the prevalent values, hopes, and desires of his community. Willy's desire to achieve the American dream is complicated due to the relationship between his character traits and the societal forces acting upon him. Willy's mental and moral degeneration are both evident in his inability to escape his own mind and see things as they actually are, including his own mental illness. The playwright shows that the protagonist is oblivious to the needs of his family and neighbours because he is so consumed with his own rejections, delusions, and dreams. The effects of his delusion are shown to extend beyond him to his loved ones and the larger society. Willy's increasing self-deception, instability, and even insanity include a deliberate indifference to outward voices and a growing devotion to inner voices. He prefers his own thoughts and fancies over those gleaned from external observation and analysis. According to several critics, the therapeutic purpose of Willy's illusion is to escape suffering to "fix the disappointments and embarrassments of daily life that are so recognizable to the average man, and of which he is so afraid" (Azam, 2014, p.45). Miller and Roudané believed that when faced with the fact that people strive to reject, the agony that they wish to avoid is the retreat from reality about "who they are" (2015, p.22). Willy's desire to escape fear and suffering is important to his psyche, yet these uncomfortable emotions are a result of his delusion that he is not who he is. You might feel sympathy for him, but his unwavering commitment to his own dream comes off as destructive. In an ironic twist, Willy's attempt to ignore the truth not only fails to shield him from suffering but ultimately drives him mad. Miller demonstrates Willy's preference for his own subjectivity above what the drama constructs as "absolute reality" by depicting him as frequently opposing himself. However, we could see how his involvement in illusion is related to his defiance in his failure to achieve the goal of career and financial achievement, as well as to another, much more harmful failure: his failure to be really considerate of other people. "Biff Loman is lost. [...] And such a hard worker. There's one thing about Biff - he's not lazy" (Miller, 2016, p.76). This clear discrepancy may be discussed as follows. First, Willy is irritated and saddened by Biff's idleness and overall lack of purpose, which mirrors his own failure as a provider and parent. Consequently, he blames him for laziness, as one of the biggest wrongs associated with the ideal dream of hard work. Eventually, Willy's urge to regard

himself as a positive story clashes with this allegation, leading him to adopt a sympathetic sentimentality. As a result, the 'facts' evolve. Regardless of the situation, Biff might be either lazy or a hard working boy. The only thing that determines his characteristics is the personal scenario that is now playing out in his father's mind. Willy's inability to see other people, especially those in his own household, for who they really are is a clear alert in his habit of denying the truth in favour of his own selfishness. It is also a symptom of his unwillingness to perceive his involvement in the family struggle. In spite of his key part in his father's delusional drama, Biff, the beloved son, receives the least attention from him. Willy's attempt to conceal the truth about his meager wages from his wife, but mainly from himself, is another evidence of his contradiction. He claims that he earned seven hundred dollars in Massachusetts and just five hundred dollars in Providence. Then, Willy quickly adds that he only did "about a hundred and eight gross in Providence" (Miller, 2016, p.67). Willy's response (or lack thereof) to what others say constantly demonstrates his inconsistencies. He simply dismisses, ignores, or twists ugly facts every time he chooses to ignore them. Again, this behavior culminates in the lack of the skills to interact with others. For example, when Biff tries to inform his father about the encounter with Bill Oliver, the latter tries to escape the unpleasant embarrassing (since it is a fact) subject. Despite Biff's best efforts, Willy refuses to listen, often changes the topic, and even responds directly to Biff's questions by saying not to give him a lecture about facts since he is not interested. Consequently, he comes to believe that Oliver welcomed Biff and that the two men would meet the following day. Willy was pleased to hear a scenario that was more acceptable and favorable than the realities; Biff's request for work was rejected. Willy not only refuses to listen to the words that are spoken to him, but he also observes many thoughts that have not been uttered, which are bubbling up from characters who do not exist. The result of this process is, obviously, Willy's dreams: his revisiting situations from his memories and engaging in conversations with individuals who are not there. At other times earlier in the play, Willy is seen smiling warmly at a chair in the kitchen or talking to a point which is from the stage. Thus, he does not consider imagined talks to be imaginary at all. Willy's illusions of reality have a purpose other than avoiding the anxiety and agony associated with confronting the terrible realities. His delusional way of thinking typically goes in two opposed directions: the first is an effort to embellish reality and build a pleasant self-image

suitable to his ideal of success as a parent, salesman, and provider. The contrasting aspect is Willy's inherent inferiority complex, which is shown by his delusional exaggeration of reality's bad features. Again, just as Biff can be either a complete failure or a great success in his father's eyes, there seems to be no middle ground between failure and success. This difference has to do with how hard it is to remain committed to Willy's idea of the American dream, which is that if you are not highly successful, then you are worthless. There are more examples of Willy's self-deceptive personality. He says "I'm vital in New England," and at other times, he says "I have friends. I can park my car in any street in New England, and the cops protect it like their own". The reader already knows that he is a failure as a salesman and he is about to get fired from his job. However, the list goes on as his boastful claims conclude with a terrible vision of his own death.

Whenever Willy's dream and reality deviate too much to ignore, his distorted feeling of self-importance pops up in between the bouts of personal bombast. His shame and paranoia are on full display in situations like: "Willy: people don't seem to take to me. …". Willy's overconfidence stems from his illusions, whilst his lack of self-esteem is a sign of his awakening to the external world around him at various points in the drama. There are moments in the play when Willy feels weak, inferior, and ridiculed. Yet both mental states are a reflection of Willy's subjectivity, regardless of how the rest of society views him in reality. His feeling of shame reveals his egocentricity and immersion with himself (Koorey, 2020, p.165). As the favorite or the complete embarrassment, he is guaranteed that he is the focus of attention. Willy's personality is flawed and lacks self-awareness even at times when he seems inadequate. Koorey continues to say that Willy's negative self-observations provide the same goal as his illusion; therefore, this interpretation makes sense (2020, p.165). The objective of avoiding it is having to face reality. Benziman in her study mentions the relationship between Willy's delusions and the idea of success (2005, p.24). She says that Willy's self-deceptive attitude is motivated by economic, emotional, and social success (Benziman, 2005, p. 24). Even though he wants to earn a lot of money, he also wants to be loved, respected and revered by others. Both he and Biff are involved in these goals. This is as far from reality as one could possibly imagine. When Willy dies, practically no one comes to his grave; he is disliked to the point that nearly no one shows, and as a parent, Willy sees his young sons evolve into losers who are filled

with hate towards him. Miller and Roudané in The Collected Essays of Arthur Miller mention the reason behind Willy's downfall that is his wrong idea of success:

> Willy Loman has broken a law without whose protection life is insupportable if not incomprehensible to him and to many others; it is the law which says that a failure in society and in business has no right to live. Unlike the law against incest, the law of success is not administered by statute or church, but it is very nearly as powerful in its grip upon men. The confusion increases because, while it is a law, it is by no means a wholly agreeable one even as it is slavishly obeyed, for to fail is no longer to belong to society, in his estimate. Therefore, the path is opened for those who wish to call Willy merely a foolish man even as they themselves are living in obedience to the same law that killed him (2017, p.128).

Willy's self-delusion is caused by the fact that he is unable to confront the truth that both he and his family no longer fit in along with social norms as a result of the societal rule of success. This has caused Willy to believe things that are not true. Because of this disappointment, he devotes a great deal of time and effort to deny it. Willy teaches his boys, Biff and Happy, that being well-liked will guarantee success. It is hard to tell if Willy, Biff, and Happy were ever intended to be men's names; they sound more like those immature men. They embrace Willy's belief that if someone is well-liked, then their bad attitude will be excused. Biff and Happy, like their father, are caught in a level of immaturity, exploring the world to see whether they can still win society's acceptance with their deception, blunders, and sexual adventures. Biff has a history of behaving in an unacceptable manner by stealing items. Biff's father praises him for stealing a football while he is a teenager. "Coach Will probably congratulate you son for your initiative! That's a result of him liking you" as Willy states. "If somebody else took that ball there'd be an uproar". As Biff's good example, Willy encourages the notion that his wrong behavior is alright since he is famous. He repeats this behavior as a grownup by taking a pen, a sports jacket, and a carton of basketballs. Even a prison sentence cannot stop Biff's bad attitude. Happy puts to the test his social acceptability through his seduction of ladies. He exploits women for sex and lies to entice them, which would be a particularly risky practice that reveals his immaturity. As stated by Happy, "But it's like this girl, see"."I despise that I tried to seduce her. I take it and I love it even if I don't want the girl!" Because he takes the admiration, he gets as an indication that he is well-liked. Happy is caught in an endless cycle from which he cannot break free. Coates believes that the wickedness of the Dream is not limited to the point that it is unreachable; rather, he believes that part of the evil of the dream is that this subtle "disinvitation" is concealed from the claimed dreamers (2020,

p.77). Coates is so disillusioned by The American Dream that he rejects to believe in the validity of dreams. Coates believes that all dreams, including The American Dream, are false since they are not founded on the reality that can be seen or proven to exist (2020, p.79). According to Coates, future predictions are thus useless. They are not attainable. Just like Coast, Willy is not in control of the American Dream—not in control of its tenets, not in control of its promises, and not in control of the approaches by which it will be realized. The issue is further highlighted by the degree to which this ideal has permeated actual cultural norms. Willy is a victim of an innately hostile society that was created by a delusion.

It was crucial to preserve the relationship between the capitalist system and the American Dream in hopes of keeping both systems operating effectively. It was necessary to develop a weapon that deceived the typical American into believing that success was achievable for them if they worked hard enough to advance capitalism. In essence, the American Dream is a psychological trade. According to Tyson, Consumers purchase "the principal myth by means of which they form their interpersonal interactions to reflect bonds of capitalist production, which are relationships among commodities," (1994, p.94). When it came to achievement, it was only a step in the process of climbing quickly and creating products that could be sold in the "American Dream" marketplace (Tyson, 1994, p.94).

The capitalism of the 1940s, which is another aspect that contributed to the demise of the American Dream, tainted the idealistic conception of what the American Dream might be. The concept of capitalism itself is referred to as the "American Dream". Arthur Miller's play uses the protagonist, Willy Loman, to portray the ordinary man stuck up in class conflicts when exposed to capitalist exploitation. The capitalist system that drove the American Dream served as an ideal lure for the working class. Capitalism relied on capitalist production in which labor was necessary but scorned. The capitalist community enticed both the wealthy and the poor with the promise that achievement would bring status and esteem. Linda complained that Willy, as a member of the working class, had to "steal fifty bucks a week and lie to Linda that it's his income" and that he was "exhausted" in his quest for success since Howard just "takes away his money" (Miller, 2016, p. 45). Willy's repeated asking for money "a week" indicates that he was not getting the promised weekly income from the capitalists and was instead experiencing deduction. The verb "takes" indicated that

Howard seized Willy's wage so smoothly and easily, without stealing or force, that Willy himself never noticed what was happening. Howard was the symbol of the capitalist aristocracy. He had a wire device that cost only $150 while Willy was crying for "forty dollars a week" (Miller, 2016, p.67). The term "only" revealed Howard's careless attitude regarding his fortune; his inconsiderate statement highlighted the stark contrast between the lifestyles of the wealthy and the poor. Howard's spending of "only" $ 150 dollars highlighted the commodification of the working class. The wire device was more expensive than Willy's regular salary; he just could not afford $97.50 to repair the boiled water. Howard obviously exploited the working class, such as Willy, and neglected their labor in order to live a lavish lifestyle, exploiting their desire and the American dream they were unable to accomplish in a capitalist system. Miller's play depicts the ugly side of the American Dream, which was employed by the capitalist system to enslave the working poor. When the society, promoted by the challenging nature of the system, applauded those "who, with only fortitude and brilliance, made economic empires that stood tall over the national imagination," the focus of the American Dream shifted dramatically from the pursuit of happiness to the desire for wealth (Cullen, 2006, p.60). Willy was raised in a home with quite a bit of independence. His father was an adventurous guy who, by marketing one of his inventions, earned more money weekly than somebody like Willy could earn in his life. His brother discovered diamond mines in Africa and then became immediately wealthy. He met Dave Singleman, who ingrained products in thirty-one states and whose burial was attended by hundreds of salespeople and purchasers.

Willy's life in the play was populated with the archetypal prosperous, "self-reliant" American icons who he admired and who were plainly of a higher social level than he was : His father, his brother Ben, and Dave Singleman. Willy mostly admired Dave Singleman and Ben Loman, and was inspired to become a salesperson by Dave Singleman, who was building his own name. The word Singleman indicates the individualistic attitude in this culture. Likewise, Ben Loman was the one who created a pathway to success and changed or distorted the ideas of the American Dream from happiness and good life to the quest for material prosperity, a philosophy that afflicted the working class. Willy, a working class laborer affected by the tainted American dream, was highly attracted to travel to Alaska in search of wealth, primarily because

his idealized brother had exposed him to the possibility of striking gold. Willy wanted to accomplish the distorted American Dream like Ben.

Miller's play illustrated how the American Dream became poisoned, but continued to exercise its influence on the psyche of the success-hungry working poor, making Willy weary and fruitless in his pursuit of fortune. In a capitalist society, the American Dream's influence on the working poor was exploited. The play also revealed the cruelty of capitalism experienced by all social classes of mankind. Willy exemplified the lower class's self-destructive devotion to the American Dream. He was a strong believer in the American Dream. The evil generated by the manipulation of the American Dream was a reflection of the wickedness of capitalism, as the quest for a better, wealthier, and brighter existence (Adams, 2017, p.55) led to the death of common men. By establishing a protagonist like Willy, Miller's play exposes the unjust capitalist society that ruthlessly dismisses individuals deemed worthless in providing to the wealthy, after almost being forced to his boundaries by their vulnerabilities. As a result of Willy's dismissal, Howard refused to pay his insurance, and Willy reacted with outrage by saying that a man is not a piece of fruit; therefore, you cannot just eat the orange and dump the peel away. To the bourgeoisie's credit, Willy had rightly identified himself as "a piece of fruit" to be fully exploited. As Marx demonstrated, capitalism is a vampire-like structure that feeds off the labor of the living to sustain itself, and the more energy it "sucks," the more it lives" (2019, p. 120). Like many lower-class individuals, Willy was subjected to the brutality of capitalism. He was taken advantage of by the capitalists, who subsequently abandoned him like an "orange...peel" once they used him up. The cruelty of the capitalist system did not have enough with Willy. Willy is a seller by occupation, and salesmen are expected to commoditize themselves to market the commodities of others. The same is required of the person by the American Dream. In the marketplace, a person is transformed into a transactional value, and as a result, a product (Patel, 2019, p.22). A defective product has little value to capitalists since they have learned to profit from humans. The capitalist just disposes of the defective product rather than improving it.

Although he was drained and abandoned, the American Dream attempted to maintain its influence upon Willy's thoughts. Willy engaged in a fictional chat with Ben during his final hours. Ben advised Willy, as he was considering the "twenty thousand dollars" of insurance payout, that it was a big win on all fronts. Willy was so

preoccupied with acquiring worldly fortune that he imagined Ben would have urged him to attempt suicide for financial gain. In addition, the imagined reality that Ben, Willy's model of success, would have supported him to do so contributed to his downfall. Ben represented the ruined American Dream. In fact, it was not his brother who persuaded Willy to kill himself for wealth; rather, it was the capitalist society's corruption of the American Dream that led Willy to deliberately choose death. The bourgeoisie, on the other hand, was not exempt from the brutality of capitalist society. According to Howard's own words, "the capitalism system has made me into a ruthless individual". Throughout the course of the social production of their lives, men form specific relationships that are both necessary and independent of their free will (Marx, 2019, p.123). Even though the ruling elite assumed leadership, they were compelled to be abusers by the capitalist society's subjugated base structure. Howard, as a member of the upper class in society, was obliged to oppress the working poor to make money, even though he was fairer with his salaries. If he had paid his workers the appropriate wage for their work, he would have gained nothing. Irrespective of their prosperity and social standing, the capitalists, often regarded as the oppressors, remained reliant on the subjugated. When Willy was unable to "sell products," Howard reminded him, "It's a business, kid; everyone has to pull their weight" (Miller, 2016, p. 65). Howard and the other capitalists rely on the performance of their employees for existence. Willy was plainly not "pulling his weight," and Howard was conscious of this; therefore, he no longer wanted Willy to promote his company. The American Dream misled not only the laborers to pursue a delusion of greatness, but also the upper classes, such as Howard, to pursue money and profit at the price of humane morals. This selfishness subsequently transformed him into a heartless bourgeoisie whose sole motivation was an economic reward and not his moral conscience, abusing Willy and dismissing him afterward. Willy, the poor, clung to the flawed American Dream, and as a result, remained obedient to Howard, the capitalist, while Howard, likewise greedily pursuing the American Dream, abused Willy cruelly. He aspires to be a successful salesman since he thinks that by being wealthy, he will elevate his social position. This may be a clear example of how much capitalism has permeated American culture. As is common knowledge, one of the fundamental characteristics underlying the capitalist system is the distinction between those who own the production resources (the capitalist or wealthy) and those who do not (the

employees or workers) (Illegbinosa, 2012, para. 4). Willy, a character in this play, belongs to the working class. He thinks he may improve his circumstances and get the attention of others by altering his social position to that of a wealthy salesman. Employees are overpaid under a capitalist system because the value of the work that they do in a single day is greater than the pay that they get for that labour. It is evident when Willy mainly works on commission and his employers take away his salary as he ages. Death of a Salesman illuminated the brutal capitalist roles in which both the upper and lower classes were trapped.

This study examined the American dream through postmodern lenses. Postmodernism is a new age of enlightenment in which people attempt to break free of the repressive traditions of the past. Regarding tradition, identity, and society, it accepts division and conflict. In the view of postmodernists, there is really no such source of comparison since there is no absolute reality that can integrate all the parts of the cosmos and so, there is no ultimate truth. It opposes the notion that all cultural phenomena (Here in Death of a Salesman is the American Dream) can be explained as the result of one reality. There is no "objective truth" for postmodern theorists, and all definitions and depictions of reality are subjective. The nature and diversity of social and cultural factors in an individual's life determine the relativity of truth. The apocalyptic side of Death of a Salesman can be best understood through the Lyotardian lens of the end of Metanarratives, in this case, the American Dream.

The title of the play has an apocalyptic meaning. Literally, Willy Loman ends his life by committing suicide. The title also symbolizes the demise of Willy's salesman ambition, which was to become wealthy and the father of successful boys. By the end of the story, Willy has no money and no career. It is very obvious that his aspiration to become a successful and well-liked salesman is already dead. It is very evident from the requiem scene that none of Willy's hopes would ever come true. Biff has no desire to carry on his father's legacy. Additionally, the fact that Willy's suicide is painfully clear to the readers that his family will not get any life insurance benefits. Thus, Willy's American Dream of becoming rich and well-liked ultimately fails.

It is possible that the title also refers to capitalism and the American Dream on a broader scale. Willy, as a businessman, embodies a lot of what it means to be an American today. Whether or not he is a victim of the system is a reflection of how

cruel it really is. The play, Death of a Salesman, might also symbolize Death of Capitalism or Death of the American Dream, depending on one's own perspective.

Miller attacks the American Dream doctrine and demonstrates its devastating impact on human existence. The playwright's interest in this dream is consistent with what Jean-Francois Lyotard argued on the end of metanarratives. The striking contrast between the two ideologies, with postmodernism being seen as the death knell for modernism's metanarratives of objective truth, rational science, progressive social change, and global liberation (Eagleton, 2015, p. 200). During the postmodern age, he says faith in metanarrative declined. Strinati concluded by clarifying that postmodernism does not uphold the assertion of any principle to objective proof or the desire of any communicative act to objectivity; both of which had fallen out of favour as the world started to be more unconvinced of such grand narratives (2008, p. 215). The arts have indeed started to take a more critical view of both religion and science in direct contrast to the objectives of modernism.

The narrative of the American dream narrative in Death of a Salesman proclaims a system of beliefs and goals that are inextricably bound up with one's sense of cultural belonging, particularly that of economic advancement and success, material possessions, and the opportunity for all people, irrespective of birth or social status, to attain wealth, progress, and wellbeing. The ideology of the "American dream" would be an example of one of these types of meta-narratives. These metanarratives, according to Lyotard, have lost their authority to validate concepts. Adams, in his book the "American dream" is a concept that will allow everyone, irrespective of their socioeconomic background, to develop oneself whilst enjoying the very same opportunities and rights. This definition was made after the start of the Great Depression (2017, p.416). In this work, the American dream has lost its legitimacy as a meta-narrative. Nevertheless, certain characters, such as the play's tragic hero, are so consumed with this ideal dream that it leads inevitably to their tragedy. Willy, the protagonist, thrives in a capitalist society and has no religion, or any other belief, he takes the American Dream as his grand narrative and eventually builds his existence on delusions. In his case, delusions have replaced reality. He believes "The man who makes an appearance in the business world, the man who creates personal interest, is the man who gets ahead. Be liked and you will never want" (Miller, 2016, p.45). Willy prefers to live the American dream, but he fails; as a result, he and his son Happy

come to believe their own delusions. At the funeral, Happy declared that his goal is to prove to everybody that his father's death was not worthless and that his father had a good dream to live for (Miller, 2016, p. 67). Therefore, their perception of reality is dominated by fantasy. Miller's play depicts individuals who passionately pursue the American vision, only to experience some type of loss or failure, thereby implying that the American dream is a delusion. Willy rejects truth in favor of the delusion of prosperity, believing that it is preferable to the harsh reality in which they exist. Miller aims to illustrate the false optimism that America provides its citizens.

In fact, everyone pursuing the achievement of this goal will experience failure, and this situation reveals how unrealistic it is. The play is concerned with Willy's loss of identity and inability to adapt. His delusions are so pervasive that they will destroy his whole family. Miller's criticism of the capitalist system and the myth of the American dream is evident throughout this play. Therefore, he attempted to make his point by using Willy's death as a metaphor for the end of the American dream. This dream, which ironically enough must lead to prosperity, instead encourages ego, arrogance, and financial pursuits. This drama is notable for the situation in which such a positive dream is corrupted with a terrifying delusion. This would be reflected in Willy's character, which shows that he strives to achieve the American fantasy of prosperity, irrespective of the idea that the harder he strives, greater dissatisfied he becomes. Miller demonstrates it by this protagonist the futility of this desire and the desperation of pursuing a delusionary dream. This is shown by Lyotard's assertion that "grand narratives have lost their incredibility" (2010, p.67). Matz illustrates the reason behind Willy's clinging to delusion (2008, p.33). Willy has no awareness of anything in the outer world. He feels alienated and hardly does he exist. Eventually, this leads him to have no firm identity. Willy's delusions have made him overlook the fact that working hard, not just being popular, is what makes the American dream come true. He is bound by so many lies that his sense of self has started to break down so badly that he will eventually die.

Another aspect closely related to the American Dream is the narrative of capitalism discourse provides a set of principles that enable all individuals to attain money and achieve success in the economic world. Lyotard demonstrates how capitalism has failed to establish a social order in the world. According to him, capitalism and the fast growth of science and technology after World War II have

rendered these narratives outdated (2010, p. 89). Lyotard thinks of the capitalism system as a disruptive weapon that dehumanizes and enslaves people (p. 64). In Miller's play, the story of capitalist ideology is evident. Miller attempts to demonstrate the collapse of capitalism. He investigates how this mindset has exhausted Willy Loman. He demonstrates the harmful impacts of this ideology on the human psyche. In this drama, Willy is obsessed with the pursuit of wealth and achievement. This destroys not just his life, but also the relationships of his family members. The playwright denounces the brutal norms of the meta-narrative of the capitalist system and presents a gloomy depiction of American society that stirs up its members with an overpowering dread of failure. In this play, the capitalist society offers neither hope nor consolation to people who are seen to be vulnerable. It declares and propagates false concepts of success and intends to eliminate any individual who cannot conform to societal standards. Miller illustrates this notion in act two when WILLY claims that once people used to have shared mutual admiration, appreciation, and friendship. There is no room for these attitudes in today's world, in which everything is black and white. Furthermore, he says that his former fame has faded, and he is now unknown (Miller, 2016, p.58). In a profit-driven society with a capitalist mindset, the most significant determinant of a person's value is his labor. Howard is a symbol of capitalism that has clearly cut him off from any humanistic principles. When Howard is obliged to inform Willy, he has been dismissed later in the scene, and he finally comes to terms with the facts of the capitalist system.

By Haword's speech "....You can't eat the orange and throw the peel away- a man is not a piece of fruit", Miller exposes the brutality of the capitalistic mindset and demonstrates how it marginalizes people and debases them of all their essence and power as if they were eating fruit and discarding the peel.

Willy is not the only character suffering from capitalism's strict laws. Later on, Willy's eldest son Biff is also influenced negatively by his father's company, sales, and prosperity. As the play develops, Biff becomes dissatisfied with the monotony of commuting to work by train on sweltering summer mornings. Biff wishes for his father to understand that he was a slave of the capitalist system. However, Happy still clings to the illusory principles of the American prosperity grand narrative. He says "Willy Loman did not die in vain. He had a good dream. He fought it out here, and this is where I'm gonna win it for him" (Miller, 2016, p. 104). According to Marino, Happy

is greatly influenced by his father's dream and he will be the future version of Willy (2017, p.76).

Capitalist society has formed and controlled Willy's life, and he is unable to find a place for himself in it. He remarks at one point in the play that the only chance Willy can restore his family's respect is to commit suicide, and he does so by selling himself for life insurance money which he believes is essential to his son's future success.

In conclusion, the playwright condemns American culture by equating Willy's suicide with a cry for help against a capitalist ideology that disregards humankind. The grand narrative of this dream denies realism in the sense that it believes it is challenging to talk fully about an existent reality. It rejects that logic or any other approaches that can provide authentic insight into reality. Postmodern theorists are certain that modernism was unsuccessful in establishing social order since it sought an objective source, including religion, logic, and knowledge, upon which to develop an ideology. Given that, postmodernists believe in the apocalypse or the end of master narratives by reinforcing the idea that there is neither objective truth nor absolute facts which can unite all experiences in life.

3. THE END OF RELIGION IN SAMUEL BECKETT'S *ENDGAME*

As a master of "anti-theatre," Beckett is known for his plays, which have been praised by reviewers as groundbreaking works of "anti-theatre," which are often undeniably apocalyptic in their tone, form, and subject. Beckett's personal and professional career was profoundly impacted by World War II, which deepened his awareness of human suffering, his capacity for loss, and the futility of existence. During World War II, once the Germans invaded France, Beckett vowed loyalty to France. He was in Ireland when World War II began in 1939. He quickly traveled to Paris, preferring wartime France to peacetime Ireland, where he was allowed to remain as a resident of a neutral country even after German control (Sternlicht, 2005, p.56). He had lived alongside war survivors. Due to his membership in a French resistance group and subsequent refusal to submit to arrest, he was forced to hide out in France, where he endured danger and long waits. His Endgame is tainted by this traumatic event. Using characters, setting, unusual plotline, and language, Beckett's magnificent *Endgame* depicts the human condition during the first and second World Wars. Though it has no plot or action and its language is a fragmented mess, the play is a nightmare depicting the devastation of the Second World War that is frightening.

Hamm and Clov are shown in the play waiting aimlessly in a crypt. They are always under stress and face an unknown danger, and are encircled by several risks that are threatening to annihilate them at any time. "It is only the end that they are anticipating"; just like Hamm states that there is nothing they can really do about it, and simply they wait until it comes:

> HAMM:
> That's all. I stopped there.
> (Pause.)
> CLOV:
> Do you see how it goes on?
> HAMM:
> More or less.
> CLOV:
> Will it not soon be the end?
> HAMM: I'm afraid it will (Beckett, 2009, p. 60)

Luckhurst states that *Endgame* took its power, like most of Beckett's writing, which comes from the bleakness of the war period (2010, p.132). Beckett became shocked mostly by the conflict's horrors, devastation, and filth, as shown by the

number of dead, wounded, and disabled people he saw. He was particularly startled by the German mass slaughter, which created a condition of melancholy and hopelessness and reaffirmed the absurdity of life in European cultures (2010, p.137). The devastation of life that Beckett experienced during the war combined with postwar fear of nuclear annihilation to create the setting for Endgame. It is described by the character Clov as a bleak landscape just beyond the windows, which evokes the devastation caused by the atomic bombings of the Japanese towns Nagasaki and Hiroshima at the end of World War II. Hamm, Clov, Nagg, and Nell are the last remaining survivors of humanity, and they live in a hovel environment. *Endgame* is characterised by the feeling of existing moment to moment in insecurity, which is typical during combat (Waugh, 2001, p.67). Therefore, he intended to convey his wartime experiences and the circumstances under which other people lived. This terrible event made Beckett think that there was no future, no opportunity, and no way out. It is not only his wartime experiences that have shaped his perspective of the apocalypse, but also his studies of great minds such as Ionesco, Sartre, and Camus. According to Sternlicht, *Waiting for Godot* would not have been written without Beckett's memories of the World War II and the time after it, as well as the effect that existentialist beliefs had on him (2005, p.58). There is a commonality between the absurdists and existentialists in their pessimism. According to them, man is a desolate, wretched, and weak entity that lives in a messy, terrible, and senseless world of his own creation. As a result of the ideas and motifs of *Waiting for Godot* and *Endgame*, Samuel Beckett's theater has been characterized by its emphasis on conveying the meaninglessness of life, its emptiness, its meaninglessness, and its loneliness. In addition to the influence of various thinkers and the Second World War, Beckett's vision of life was also shaped by other factors. He lost everyone in his family, including his parents, his brother, and his wife. He was afflicted by a wide range of physical and mental problems. In France in 1938, he was fatally stabbed by a crazed thief for no apparent cause (Bair, 2016). He became more aware of the vanity of life as a result of his on-again, off-again misfortunes which are vivid in his play *Endgame*. Even though he was very successful as a playwright, lived in France, and made a lot of money, Beckett's hard childhood, War, his wife's illness, as well as other personal problems are a big part of why his work is about the absurdity of life.

Similar to Samuel Becket's earlier work *Waiting for Godot*, he uses his own experience in *Endgame* to demonstrate the impacts of war on European society in the second play. Waiting is likewise essential in the *Endgame*, not for Godot this time, but for the inevitable end. Hamm and Clov are imprisoned in a pitch-black room that is completely empty. They made the decision to end their lives. Although they are together, they are cut off from the outside world, the natural world, as well as themselves. They are separated from one another even if they are together at the same time. One sign of this is that the two are never able to communicate effectively. Their talk is constantly going around in circles. Both are reasonable to believe that the world is an unpleasant place filled with dead bodies. When Clov decides to leave him, Hamm warns him that if he leaves here, then it is death. As mentioned in the dialogue that follows:

> HAMM: But you might be merely dead in your kitchen.
> CLOV: The result would be the same.
> HAMM: Yes, but how would I know, if you were merely dead in your kitchen?
> CLOV: Well... sooner or later I'd start to stink.
> HAMM: You stink already. The whole place stinks of corpses.
> CLOV: The whole universe. (Beckett, 2009, p. 49)

Beckett probably wants to make the point that waiting consumes human existence and also that individuals spent their lifetimes hoping that something would happen. Waiting represents passivity and other negative emotions, such as apathy, sloth, helplessness, inefficiency, and so on. Waiting in this play is only the suffering of the past and the terror of the future.

This concept of an apocalyptic society contrasts with the constant fear of nuclear war that existed during the cold war period. Besides, in the drama, a room is mentioned to it as a shelter, which clearly reminds us of a bomb shelter: "There I'll be, alone against the stillness and..". In addition, we can connect additional elements as illustrating this idea of apocalypse, such as the point that food is running out and they are left with only dry biscuits to eat "I'll grant you one biscuit per day". This is the setting in which the play takes place, and it is for this reason that little thought is paid to art, and even to life, and how they can all end.

The phrase "Endgame" conjures up images of the end of the world. Beckett uses a phrase that conjures up decay and emptiness in an allusion to the end of the world. Given that the title of the play gives readers a hint as to its theme, it is important

to point out that Beckett is very brilliant since this allows viewers to guess the play's conclusion even before trying to read it. A strong good lesson about the dark side of life may be found in Endgame. Endgame shows how the outside world is deteriorating and warns readers about the possibility of an unknown catastrophe. As a result, the title serves as a form of foreshadowing for the play and provides an opportunity for his audience to relate to the storyline of the play; in short, his title is insightful. Furthermore, there is a reference to chess in the title of Endgame that helps establish a more realistic tone. The expression "endgame" is a term used by chess players to refer to the final phase of a chess game, in which the winning person has already been selected, despite the fact that the game is not yet ended and there are theoretically still movements available. The play's winner and a predetermined conclusion is death. The story is mostly about four characters who are waiting to die. Indeed, one of them, Nell, does perish. Hamm, the setting's owner, and the play's main character, is akin to the fallen king in a chess game that has reached the "endgame" stage. He has Clov methodically move him around, placing and rearranging his chair. In the end, though, none of this matters—he will die regardless of what he does. The gamers, or the characters, are all well aware that if the initial step is taken incorrectly, they are condemned to lose because each action is dependent on the previous one. It is a game that has been going on since the dawn of time. According to Beckett, life has been played out from the birth of humankind on this earth, and as Hamm defines it, "lost of old" (p. 82). Even though gamers are aware that one's life is about to end from the earliest stage, they nonetheless go on. It emphasizes how waiting is a big part of life. When linking the term "Endgame" to the chess game, Beckett describes the title of *Endgame* in the following way:

> In this chess match, Hamm is the king who is already lost.
> He is aware from the beginning that his actions are noisy and pointless.
> That he will not get any farther with the goof at all. Finally, as only a terrible player would, he takes a few foolish plays. If they were good, they might have quit up years ago. All he is doing is putting off the eventual end. And each of his motion is one of the final pointless steps that delays the ending. He's a terrible player. (Pilling, 2010, p.71)

In this passage, Samuel Beckett contrasts two distinct types of persons in his writing. The first type, which is referred to as a lousy player, continues to act and move even when he is aware that they are worthless and ineffective. The other type is more conscious because he realizes that existence is unfair, and as a consequence, he is prepared to give up on living and accept the harsh truth without wasting effort or time.

In addition, The Myth of Sisyphus refers to this. Camus and O'Brien study our perception of the Absurd; they explain how we cope with it (2018, p.25). As a result, the play's title is loaded with allusions to the game of chess as an allegory for living life. The players in chess expect the game to end, and the characters in the play are all approaching the end or death (Adorno, 2014, p.42). The play depicts the powerlessness of all human beings by bringing the theme of death to the forefront. All of the actions in this play might be considered as required steps that lead to the end of a game, or a game of life, that players know from the start will be pointless and monotonous. The development of existential concern about one's own life is shown through the use of the board of the chess game. The voidance at the core of being represents the vacuum that exists at the centre of all existence. It is via this medium that the playwright focuses on the human search for self-discovery. He uses the chess board as a metaphor for this process. Even when Hamm asks Clov to move his wheelchair so that it is in the centre of the room, he is plainly searching for the core of his being.

HAMM:
Back to my place!
(Clov pushes chair back to center.)
Is that my place?
CLOV:
Yes, that's your place.
HAMM:
Am I right in the center?
CLOV:
I'll measure it.
HAMM:
More or less! More or less!
CLOV *(moving chair slightly)*:
There!
HAMM:
I'm more or less in the center?
CLOV:
I'd say so.
HAMM:
You'd say so! Put me right in the center!
(Beckett, 2009, p.39)

Beckett was an accomplished chess player, as James Knowlson reminds us. He makes an effort to liken the scenes and events in Endgame to a game of chess (2014, p.45). This would be a reasonable justification for why Beckett picked Endgame as his play's title instead of The End. The playwright infused the themes and primary objectives of the chess game into the work, as seen by this analogy. Endgame is identical to the game of chess, in which the sequence of moves at the end of the story is identical to the series of moves at the game's closure. According to Bair, a

historian, once Beckett informed English-speakers, he had penned a play titled “Fin de Partie”, and they mistook it for “End of the game”. Beckett said “No”, with his voice rising in intensity. “It’s Endgame, just like in chess.”

Hamm’s journey is a metaphor for humanity’s search for meaning and purpose. Aside from that, it emphasises the helplessness of mankind and the extent to which it is shackled in this ludicrous universe by which all of his initiatives end in failure. Because of this, a chess board without a centre reflects the void and emptiness of the world’s centre. Angry and distressed personalities are caused by a lack of the essence of human beings and the metaphysical abilities that could bring order to human life. An analogy may be drawn between this and the turmoil in the world of man.

> **HAMM**: What are you doing?
> **CLOV**: Putting things in order.
> *(He straightens up. Fervently.)*
> I’m going to clear everything away!
> *(He starts picking up again.)*
> **HAMM**: Order!
> **CLOV** *(straightening up)*: I love order. It’s my dream. A world where all would be silent and still and each thing in its last place, under the last dust.
> *(He starts picking up again.)* *(Beckett, 2009, p.39)*

When reading or watching a play by Beckett, there are really no clear answers or definitive conclusions, which makes people wonder what is going on beneath the surface. It is difficult to understand his plays since they vary from the usual features of well-made drama like linear order of events, mystery, and sensible dialogue. According to Hick, Endgame is exceptional since it does not follow the Shakespearean rules (2021, p. 97). External turbulence and repetition are depicted in Beckett’s work to show the monotony of people’s lives and their cyclical nature. To further emphasise the absurdity of life, the characters in Endgame participate in a variety of acts but none of these behaviors are new or relevant. When it comes to his play, Beckett eliminates everything in it to a state of non-existence, including the scene, characters, events, and language. The only props on his stage, which takes up the whole room’s right in the center, are two garbage cans and a wheelchair. His limited vocabulary consists of potent terms and expressions that directly oppose the actions he performs. Taken together, these elements reflect emptiness, contradiction, and a miscommunication in contemporary society. The characters on stage represent what they truly are by their speech, their plight, and their true nature, and the work as a whole has been interpreted

as a metaphor for modern man's plight in the world, as well as a parable for the plight of women.

Since Clov says at the beginning of the play that he will have nothing else to do but wait for Hamm to contact him, and the absurdity of daily existence is immediately apparent. Beckett wants to evoke a feeling of boredom and immobility between the acts of the play by using so many instances of the same terms and expressions. This recurrence is indeed a representation of such repeated essence of human existence. All acts and words are exactly the same. Thus, they mostly focus on death as a consequence, since they do not represent any improvement, nor do they provide any positive ideas. 'Finished ', for example, is one of the most essential phrases in the play, and it is recited most often to give the listener the impression that the end is inevitable for everyone as well as to indicate that this ending is almost likely to come. "Finished, it's finished, nearly finished, it must be nearly finished," says the narrator (Beckett, 2009, p.1). From a linguistic perspective, Beckett has selected well by using the word "finished," which refers to the completion of anything without the possibility of a resumption. As a result, it is evident that Hamm is warning Clov and many other people that their prospect of living is limited. In the words of Dr. Ray Pritchard, "once Jesus shouted out 'It is finished,' he was indicating that he had completed the task that he had come to do" (2022, para.3). For example, it is implied by Beckett's last soliloquy that life has already ended in the past and will do so in the present and the future: "Old finale loss of old, run and lose, and therefore have finished with giving up" (Beckett, 2009, p.82). Due to the fact that the recurrence of Clov's continual use of phrases like "I'm leaving you" and "I've stuff to do" are all but implied by the term "finished," which implies end, as well as the repetition of many pointless actions such as looking after Hamm's father and mother and the outside world, demonstrate the characters' hopelessness as well as the absurdity of their lives.

Among the most frequently referenced lines from Endgame is when Clov asks a question of Hamm as to what he has in Hamm's place that will keep him from escaping. "It's all about the dialogue," Hamm says. In the play, the dialogue is the means by which the characters maintain their existence. There are instances when Hamm chastises Clov for not catching up with him in the dialogue. A consequence of this is that the discourse they employ does not sound quite natural. Since it is staged, the characters speak because they must, not because they want to. One of the primary

themes of Beckett's use of language is that language seems to be no longer considered as a means for direct communication; the inadequacy of speech to carry meaning or reality is one of the main reasons for this. As described by Martin Esslin (2019), "Theatre has always been more than a simple exchange of words. Only via performance does true theatre become visible, as opposed to reading alone."(p.314). However, Beckett is not of the opinion that language is the exclusive method available. He understands that there are other aspects that convey deeper meanings and communicate more effectively than words alone, such as pauses and silences, among others. In addition, Beckett places lexical expression in contrast to the movement on stage. Clov says he is leaving Hamm but ends up remaining. The characters' behaviours are at odds with what they say. Beckett uses this contrast between action and speech to evoke a sense of powerlessness. Beckett also makes an effort to keep his vocabulary limited. It is true that Beckett reduces but never simplifies. According to Bacak, we can easily see how he gives the characters extremely short monologues or perhaps only a few lines to say in his work (2009, p. 95). It is possible that the characters' monosyllables and sentences are a metaphor for a lack of communication. Beckett's symbols, like his words, are not meant to convey a single idea or specific image. "Each sign is not simply coded, but a request for involvement in mediation and interpretation," (Pilling, 2010, p.79). Many commentators perceive Endgame's modest chamber or even dustbins as hints rather than solid imagery. The burden falls completely on the viewer to decipher what these symbols imply. Beckett's theatre can be seen as subsumed under postmodernist constraints because the author places a high value on the contributions and interpretations of the audience or readers. Beckett's play also makes use of repetition as a reducing strategy. Repeating words and phrases is a helpful approach for minimizing the dimensionality of a piece of writing according to Lyons (2016). Repetition of both acts and words is used to establish credibility and emphasise key points. It underlines human life's cyclical nature, as well as the emptiness and lack of communication that pervade people's existence in postmodern cultures. Beckett uses this method to convey the most possible reality while using the fewest possible words and gestures. As a result of people's making the same bad decisions over and over again, Beckett employs repetition to highlight how pointless life is for us during as well as after World War II.

Pauses as well as silences are abundant throughout Beckett's *Endgame*. Such pauses as well as silence could be considered useful instruments for communicating a specific emotional experience to the reader, and they could also symbolise a metaphorical death. While attending the theatre, the audience look forward to hearing and seeing a variety of things on stage, but immediately after they walk into the theatre, they become baffled because of the large number of pauses and silence in the performance. Beckett was effective in creating this environment to explain what words were unable to express to convey a feeling of loss and demonstrate the character's bewilderment. Furthermore, the use of such tools can provide the audience with additional time to think about and understand distinct phrases.

> Tailor's voice: "But my dear Sir, my dear Sir, look---
> (disdainful gesture, disgustedly)
> ---at the world---
> (Pause.)
> and look---
> (loving gesture, proudly)
> ---at my TROUSERS!"
> (Pause..)
> HAMM:
> Silence!. (Beckett, 2009, pp.5-6)

The set design of the play suggests an apocalyptic overtone. Light evokes life, whereas darkness suggests death. It is evident that the playwright wishes to represent the outside world through both content and form in the play, which takes place inside a small gloomy room. "The brightness is sunk" (Beckett, 2009, p.30), or as Clov says later "the planet is unlit, though I never saw it lit" (Beckett, 2009 p.81). The blackness of the place symbolises that the individuals are trapped in a death chamber. Their bodies are immobile, hopeless, and powerless. In a nutshell, they are just like the walking dead. Samuel Beckett also demonstrates to his public that the characters should not appear in brightly coloured clothing. As a result, both Hamm and Clov dress in gloomy colours to reveal their characteristics to the spectators even when they do not speak a word in the play. Furthermore, the absence of any entrances or exits in the drama indicates that the characters are forced to stay within this dismal, dark space, as the main characters describe it "a hole" or "cell" (Beckett, 2009, p.38), which could symbolise the whole cosmos; the cage of daily existence. Beckett constructed the theatre with a bizzare setting, confusing thematic underpinnings, obscure characters, ambiguous language, and unclear storyline in order to highlight the miserable situation of Man. Many audiences found the play unique and

unexpected because he urged them to think about it and engage in the analysis process rather than simply listening to it as a spectator. It is noted “plays in which a conversation, frequently left unresolved, predominated over the storyline were desirable since they enabled spectators to evaluate actions for themselves, making them active participants in the theatre instead of only watchers” (Abbotson, 2003, p. 43). Accordingly, this would demonstrate that Becket was eager in addressing and convincing his audience of the absurdity of life.

The death and absence of nature, which is an ecological concern, is another apocalyptic feature that promotes the idea of the end of life in *Endgame*. It is known that the abundance of fertility on the earth represents God’s fulfillment and blessing. When God gets dissatisfied with humanity, he destroys the earth in a manner that is comparable to that of the previous religious Noah’s story. The loss of natural flora has a similar influence on the moods of the characters in the story as does the weather. Apocalyptic fears are portrayed in the drama as a result of World Wars I and II, Nazi atrocities, and the development of the atomic bomb.

In the play, there is no nature at all. It seems like the environment had perished along with many other things that had died throughout the play. This is a good picture to depict in the play since the author wrote it after the Second World War. Because of this, and to convey a more dismal point of view throughout the performance, there was no presence of nature.

> CLOV
> *(He gets up on ladder, turns the telescope on the without.)*
> Let’s see.
> *(He looks, moving the telescope.)*
> Zero...
> *(he looks)*
> ...zero...
> *(he looks)*
> ...and zero.
> HAMM:
> Nothing stirs. All is---
> CLOV:
> Zer--- (Beckett, 2009, p. 29)

The speech above shows that all aspects of nature have vanished completely. The unspecific dystopian scenario of the end of the world is about to come, and those protagonists are left to live their last moments, and the play depicts a day in the lives of the final survivors of the end of the world. Time has frozen for them (because the

world outside is already dead and wasteland), and with it, the cycle of life and rebirth. Nature symbolises renewal and life, but the playwright's concern in the play is death and the end of everything. Beckett attempts to capture the decline of the outdoors, which seems lifeless and burned out, and the negative impact it has on the individuals via his interactions with them. Due to the deterioration of nature, they have lost all of their abilities, including their eyes, hair, teeth, and legs.

HAMM:
Nature has forgotten us.
CLOV:
There's no more nature.
HAMM:
No more nature! You exaggerate.
CLOV:
In the vicinity.
HAMM:
But we breathe, we change! We lose our hair, our teeth! Our bloom! Our ideals!
CLOV:
Then she hasn't forgotten us.
HAMM:
But you say there is none. (Beckett, 2009, p.11)

As a result, the landscape reflects the difficulty that the characters, as well as the spectators, are experiencing. In other words, whether people like it or not, everything will come to an end. whether they are pleased or not, they will all end at some point, and even nature will disappear. As a result, the death of nature signals the extinction of life and the beginning of the end of all things on the planet. Since nature stands for vitality, existence, and happiness—elements that are in direct opposition to the play's themes—Beckett effectively implemented in favour of making the image clear and much more acceptable. Clov is asked by Hamm to describe what was happening outside, but when the former looks out the window, he sees nothing since the world around them seems to be fading away. No signs of life can be seen, either in general or for these two individuals in particular: there are no signs of animals, no signs of a boat or sail, no signs of a source of light, and no signs of the growth of seeds or plants.

CLOV:
(The lid of Nagg's bin lifts. His hands appear, gripping the rim. Then his head emerges. In his mouth the biscuit. He listens.)
HAMM:
Did your seeds come up?
CLOV:
No.
HAMM:
Did you scratch round them to see if they had sprouted?

CLOV:
They haven't sprouted.
HAMM:
Perhaps it's still too early.
CLOV:
If they were going to sprout they would have sprouted.
(Violently.)
They'll never sprout! (Beckett, 2009, p.45)

This speech proves that unsuccessful attempts to develop the earth have ended in failure. Beckett uses the lack of fertility and life-giving power of the shelter to depict the death of nature as well as those who occupy it (humans and non-humans alike). Nature's ability to generate and sustain life is effectively eliminated. This barren wasteland is incapable of supporting the life of any kind. Beckett is presumably trying to convey a sense of impending doom by depicting the stagnant status of the outside world and the slow death it is experiencing. This theme recurs regularly in the play in order to heighten our awareness of the dangers that lurk around every corner and demonstrate how tough it is to be alive in the first place. The fading of nature indicates that the main characters have been imprisoned inside for an extended length of time. Even touching a natural feature was impossible for Hamm, who was confined to the dark room and blind. Both of them are cut off from the rest of the world, including other people and animals. Because the events take place in a closed space, Beckett shows no traces of nature. Both Clov and Hamm's apprehension of the outer world is conveyed by Beckett in the play. Because they are afraid of the outside world, they have chosen to live a life of isolation in a dark and dingy living room. It is not even possible to see the outside through the two windows on top of the walls. Clov discloses to Hamm that he can see nothing beyond the windows, as though he wants him to believe that everything is over.

Clov: Nothing . . . nothing . . . good . . . good . . . nothing . . .(p.78)

There will be no progress on Earth as Hamm claims "Earth will never be the same again." "What, in the name of God, do you think? Do you believe that spring will come soon? Is it possible that fish will return to the rivers and seas?" In spite of the fact that he does not reveal any desire or make any attempt and he even wants to avoid people and devastated surroundings, he desires it and thinks whether he might see and wonder around it. Through his dreams, he seeks to feel the beauty of the terrain, as well as the blueness of the waters and sky. Since the Planet was still young and powerful, his heart longs for such recollections. He uses his vision to see what he

can not see in the real world, which may provide him with a feeling of relief and allow him to bear the anguish he is experiencing.

A lack of change in natural settings is a symbol of death, both literally and metaphorically. Nothing is new for Hamm or Clov, and they have nothing to look forward to except death. The Second World War and the use of WMD, along with other human acts upon nature, should be taken into account while thinking about the extinction of natural species. People's physical and mental health had been affected by war, which had also killed animals and birds and damaged the environment. As Clove puts it "everything had been reduced to ashes". The playwright's goal is to depict the world outside and post-war life conditions.

Life as a prison is another apocalyptic theme in the drama. In Samuel Beckett's writing, there is a picture of a trap in which there is no way out. There is no other option for humans. People are born into life, they have their trust in it and they live it, they work and they dream and they become sick and they love or hate others and they live for a time before passing away. Dying is the only way out of the trap of life and the ultimate conclusion for all animals, including humans. As a result, humans exist solely to die, and there is no other way for them to avoid it.

The characters in the story perceive themselves as being bound in a fixed universe, and their worries prevent them from breaking free. They are preparing themselves to stay in the dark, terrible, and ludicrous reality of the world outside the trap. Thus, this world helps individuals in remaining in it despite its negativity, disease, and dreary circumstances. The characters wish to remain in the chamber, or as Clov referred to it, "cell," rather than venture out into the wider world, whereby their fear will bring them more terrible and disastrous experiences. It was their insecurity, fear of wars, and fear of disaster that washed practically everything outside and even into the inside, and their anxiety to die allowed them to stay despite the things they already experienced. Just like Hamm constantly emphasised, "outside of here, it's death." (p.9). Having escaped one trap after another, they are unhappy and anticipate seeing the same ridiculousness outside before receiving the same outcome, but they are unable to do anything about it.

> CLOV:
> Then we won't die.
> *(Pause.)*

.....
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. (Beckett, 2009, p. 34)

The speech shows that the characters in the story are trapped. They have nothing else to do and nowhere to go because the world outdoors has nothing but suffering, and everything has been ruined and destroyed as a result of World War II and mankind's ignorance and brutality. They are compelled to remain together because they have no other place to turn and understand that separation will be detrimental to their well-being. Many people's lives were harmed as a result of the war. They are left with problems and diseases. Important people were massacred and many physical and atomic damages were left behind. At the time, it killed the environment, poisoned the air and water, and ushered in ashes, smoke, and death. As a result of this, many people were left with a wide range of emotional and psychological issues. They had been unable to carry on or comprehend what life was all about anymore. As Clov puts it, "I'm too old and too far to start anew" because of the demoralizing effect of the apocalypse (P. 81). The play is a vehicle through which Beckett aspires to convey the atrocities and realities of war and the toll it had on those who lived through it during those turbulent times. It is a play about how horrible it is to be a human being on this planet. It highlights the inconsistencies between the universe's or mankind's ideals and reality's standards. To put it another way, our expectations of the cosmos and the reality we encounter are fundamentally at odds. We expect to meet people and experience the joy of friendship, love, justice, and peace, we instead encounter hatred, anarchy, war, injustice, aggressiveness, darkness, and the discord of human diversity.

The characters are also caught up in the passage of time and daily routine. The majority of the action in *Endgame* is spent passing the time while not engaging in crucial activities. Beckett puts his piece in his own words "the play is a place where there are no accidents. Everything is built on the principles of analogy and repetition" (Bair, 2016, p.23). Hamm and Clov become stuck in time during the play. Nothing

appears to be different in their lives, and everything appears to be repetitive and pointless. They are unable to make any progress, are unable to alter their current situation, and are unable to make plans for the future, thus demonstrating their impotence. The author uses this picture to convey the predicament of humanity, especially after the Second World War, and to further draw attention to the mundane and pointless society in which he lives. Because the characters are having to wait for nothing, having to live for nothing, so when nothing is essential while all of their acts and efforts are pointless, senseless, and lead to no accomplishments or progress, the protagonists lose the feeling and the genuine meaning of existence. This dystopian atmosphere highlights that they are unable to perceive it and seem to be unable to identify between days. Today is the same as yesterday and tomorrow is the same as today. Beckett uses a postmodern cyclical structure as Pilling says that rather than obeying the standards, which dictate that a play must follow the Aristotelian structure of exposition, a climax, and a denouement, Beckett's play has a cyclical structure (2010, p. 22). Thus, *Endgame* has no beginning and no end. As the play is "almost finished," time and existence are illusions, and the characters have nothing to do except performing routines.

The characters' fear of the unknown is an apocalyptic mood. In the play, the characters look confused and incapable of moving ahead or changing course. Since they are afraid of the unknown, they are trapped and cannot make decisions or change their environment. They attempt to ignore their circumstances and then get on with life by repeating the same behaviours over and over again, but the terror that prevents them from escaping the room forbids them from doing so. Since the characters are scared of the future and live in fear of an unknown threat, and as a result, they attempt to avoid any unexpected action that would cause them additional agony and misery, this may explain their unwillingness to make any movement throughout the play.

Another apocalyptic element is brutality against human beings. The scene when a poor guy who has avoided the ravages and devastation of the outside world is depicted in the play's scenes. Having no other place to go to, he has made his way to Hamm's residence, the only place he can find any food. To survive, a dad was compelled to give up his son in exchange for food because of the hardships of life and the perils of the outside world. This scene shows how people become destitute, despairing, and willing to do everything to survive as a result of the harshness of the

outside world. Other examples include how individuals can be nasty to each other, and Man's use of life's adversity against others to attain his own goals. When it comes to Hamm, we can see that he is disrespectful to the father. Hamm labels him "Accursed progenitor" (Beckett, 2009, p.9) and displays no affection or regard for him. He does not give a damn about their plight; they are starving, thirsty, and freezing to death, and he treats them like animals rather than people. The stories they tell about the past, which they recall and retell when their dustbins are open, irritate him. Hamm believes that the end of humanity is inevitable, regardless of one's age. He tosses his parents' belongings in trash cans because he views them as no more useful than the garbage that everyone else discards.

Endgame is a play that reinforces Berger's assessment of apocalyptic literature in that he foregoes a definitive conclusion in favour of an unending view of life, which is used to highlight anxieties of death and leaves the reader with a clear understanding that traces the fictional world continue to exist after the play has ended. When faced with the truth that humanity is permanently trapped in a cycle of destruction, it becomes evident that the idea of apocalypse is a device for cultural criticism rather than a warning for society. It is a play about life's terrible tenacity, which continues regardless of calamity, and the social relationships of individuals who must continuously admit that they are on the verge of extinction. Beckett's play focuses on the idea that the concept of continuity is reliant on existence rather than on linear progress, which, in turn, challenges the legitimacy of apocalyptic writings that does not give an end to existence as a conclusion. It is an interesting monologue that opens the play, which discusses the idea of a final conclusion: "It's finished, it's finished, it's nearly finished, it must be nearly finished," the narrator declares. "(Pause.) Gradually, one grain at a time, until one day, all of a sudden, there is a heap, a small heap, the impossibly large mound. (Pause.) I'm not going to take any more punishment" (Beckett, 2009, p.8). Clov questions the evolution of constructing a pile of grains that is made up of innumerable little grains, despite the fact that he claims that the heap can not become much larger and that he can not "be condemned any more" since he can not "be punished any more". Beckett's terminology and stage directions suggest differently, as his recurrence of the term ended and the pause direction shows Clov's scepticism about the possibility of a real end to both his pain and the reality in which he lives. Everyone in this play understands that they are

entirely useless, and Beckett uses an apocalyptic scenario to demonstrate how death is the greatest dread that humanity has linked with the end of the world since it is placed above all else. “The final is in the beginning and yet you go on...,” says Hamm, who is both paralyzed and blindfolded, as he battles with the understanding that the play has come to an end. “The end is in the starting and yet you go on...,” says Beckett as the play nears its conclusion. “That day will come, and I will be left wondering what could have brought it on, and wondering what could have... (he pauses)...made it take such a long time to arrive” (Beckett, 2009, p. 77). Hamm’s constant nagging of the essence of his ending situations expresses the tendency to understand what it tends to mean to die, but his blindness symbolizes humanity’s failure to comprehend unknown, and his physical lack of mobility reflects his refusal to change forward in life as a result of his lack of certainty of the past. Instead, Hamm turns his attention away from his questions about nothingness and toward his death, which is a term that humans can more easily comprehend because of its widespread use and allegedly definite aspect. Considering his own worries about death, Hamm seems totally unconcerned by the death of his mother Nell, and his response to her death is to order his slave to check on the condition of his father: “Go to see if she’s dead ... And what about Nagg?... He’s weeping out loud. (He straightens himself and shuts the lid.) Then he’s still alive” (Beckett, 2009, pp.70-71). When it comes to his mom’s death and his dad’s grief, Hamm demonstrates a mindset that puts survival above all else. He finds no reason to express grief over his mom’s death because she has passed away and therefore no longer holds significance, and he dismisses his dad’s grief because he is still alive and therefore fine. This attitude is reflected in Hamm’s behavior throughout the story. As opposed to what it means to genuinely be gone, the end offered by the playwright is more of an abstract concept of how people interpret the idea of endings and death, and as such gets relevance as a tool for investigation into society’s sense of fear of death.

Before delving into the anti-religious aspect of the play, it is important to show the place of religion in the postmodern world. Postmodernism is a philosophical movement that holds that there is no such thing as absolute truth. Proponents of postmodernism argue that long-held beliefs and conventions are no longer legitimate and that all points of view are equally acceptable. Recently, postmodernism has given way to relativism, which is the view that all knowledge is relative. This means that what serves one person may not serve someone else. One of the most prominent

examples is morality in relation to sexuality. The Bible teaches that having sexual relations outside of marriage is wrong. The postmodernist argument is that such a view may be legitimate for Christians, but not for non-Christians, and that sexual morality has gotten more permissive in recent decades. When taken to its logical conclusion, postmodernism asserts that behaviours that society considers forbidden, like drug use as well as stealing, are not always harmful to the individual. Many people are turning away from the Bible because of postmodernism's denial of absolute truth. In the eyes of Christians, God is the only foundation of ultimate truth. Jesus Christ declared himself being the Way, the Truth, and the Life: "I am the only way, the only truth, and the only life. No one else can bring anyone else to the Father except through me" (Staff, 2020, para. 1). Not only do postmodernists contradict Jesus's assertion to be the truth, but they also deny his claim that he is the only way to go to the kingdom of heaven. People who believe there really are "many paths to heaven" today condemn Christianity as arrogant or intolerant, and they call for its extinction. Pluralism is the belief that all religions are equally valid in their own right. Beckett's atheism is shown through religion's indeterminacy. *Endgame* was written as a reaction to the terrible pain that people experienced during the second World War and their dread of a further horrible war to come. Beckett addressed the possibility of religion as a response to this anxiety. Beckett demonstrated the absurd state of individuals in uncertain situations by highlighting the unreliability of religion, specifically Christianity. Beckett's use of biblical ideas is notable in Endgame. These biblical analogies are not employed to defend religion; rather, they are used to criticize and cast doubt on biblical foundations. By doing so, he encourages readers and the audience of his work to reconsider the legitimacy of religion.

The concept of religion, particularly Christianity, is lowered to the level of personal opinion in postmodernism. Christianity says that it would be unique and that what the Christians think does important in the grand scheme of things. Christians believe that sin exists and sin has punishments, and anybody who chooses to ignore those facts will be forced to face those consequences (Zavada 2021, para.3).

HAMM: The bastard [God]! He doesn't exist! (Beckett, 2009, p.38)

The terrible effects of the wars have left people in misery and skepticism about everything in life including religion. People started to disbelieve in Christianity.It is

important to investigate the religious aspect of the play to discover that. By frequently referring to the Bible, Beckett throughout his play gives an apocalyptic message of the end of Christianity through theological implications. Thus, the playwright's religious sensibility is best depicted in the play. Beckett further adds to the absurdity of existence by quoting from the Bible. The Gospels of the New Testament, in particular, are known for their message of hope. The playwright, on the other hand, employs Christian analogies throughout Endgame, which makes the Bible's hopefulness sound almost ridiculous.

The playwright states in his play that Religion will be abolished at the end of it. The first line of dialogue spoken by Clov at the beginning of the story "Finished, it's finished,…" (p.l) suggests that he is the Christ. These words suggest that the end of the era is near. According to Christianity, Christ shouted loudly "It is finished". (Staff, 2020, para. 2) while he was crucified on the cross. Clov says "Grain upon grain … I can't be punished any more". This means that since the events of Golgotha, the grains of time have accumulated. Christ's time on this planet is coming to an end. The burden of Jesus's suffering can be put on man, as Hamm admits, "I've let you suffer quite so much," implying that he is to be responsible. (P. 6). CLOV. "It isn't like that." (shocked). Hamm, "Do you think I've put you through too much?" CLOV. "Yes!" (Beckett, 2009, p. 7). Rather than focusing on our mistakes and our fondness for remorse, Beckett wants his Christian audience to get rid of this feeling by promoting it. In other words, Christ has not overly suffered as a result of man's actions. In Christianity, only the amount of suffering that God foretold Christ could experience to rescue man has been borne by Christ. In the near future, Clov's pain will finish as he will no longer be punished. In other words, he will no longer be on Earth due to his death. This is what the playwright is trying to come up with. In Aramaic, the term Hamm denotes "man" or "people" (Cavell, 2015, p.127).

HAMM:
Me---
(he yawns)
---to play.
(He takes off his glasses, wipes his eyes, his face, the glasses, puts them on again, folds the handkerchief and puts it back neatly in the breast pocket of his dressing gown. He clears his throat, joins the tips of his fingers.)
Can there be misery---
(he yawns)
---loftier than mine? No doubt. Formerly. But now?
(Pause.)
My father?

(Pause.)...
Oh I am willing to believe they suffer as much as such creatures can suffer. But does that mean their sufferings equal mine? No doubt.
(Pause.)(Beckett, 2009, p.32)

At the death of religion, whose suffering is greater? To put it another way, Hamm is curious to know if his ancestors, which in this context might be Adam and Eve, had a higher level of pain. Or was the suffering of Jesus more sublime? The former does not directly respond to his query, but he really does indicate his desire to think that maybe all of his ancestors had a higher level of sorrow; that would make no difference to him. "No, everything is fine!" Those who came before him were not human in the time of Christ, and as a result, their capacity for suffering differed from that of modern men.

The end of the metanarrative suggests that at the end of the play, Christ departs which symbolises the end of Christianity. So, while the playwright uses imagery from the New Testament's Biblical story, it gives that iconology a surprising new twist. Christianity, unlike the New Testament, dies.

CLOV:
Yes, that's your place.
HAMM:
Am I right in the center?
CLOV:
I'll measure it.
HAMM:
More or less! More or less! …
Put me in the centre
CLOV. There!
(Pause.)
HAMM. I feel a little too far to the left.
(Beckett, 2009, p.32)

This speech suggests that people had lost their way to religion. If Christians were to lose the world (conscience) that Christianity brought into being, they would be in for a "potential shock" unprecedented ever since the Copernican Revolution. Before this revolution, man was the centre of everything of God's universe. The universe whirled around him. Man has now reached the limit, and as a result, he is no longer in God's line of sight or, more accurately, in God's consideration. Left, right, forward, backward. If only he could return to the middle.

NAGG. Has he changed your sawdust?
NELL. It isn't sawdust.
(Pause. Wearily.)
Can you not be a little accurate, Nagg?
NAGG. Your sand then. It's not important.

NELL. It is important.
(Pause.)
NAGG. It was sawdust once.
NELL. Once!
NAGG. And now it's sand. (Beckett, 2009, p. 21)

The conversation between Nagg and Nell tells how the past and present are losing their course since people have lost their faith in Christianity. It was at Bethlehem, on a sawdust floor, that the first coming, the coming of Jesus, took place. "It used to be sawdust," Nagg recalls. It is critical to be "a little precise" when dealing with such matters. It used to be sawdust, but now it is sand. It is as if Nagg can tell us when the past started and when the new era will start. It is no longer the case that man's future (if he will even have one) is dependent on Christianity: "today it is a pile of sand".

NELL. White as snow.
(to Clov). Desert!
She puts her hand back in the trashcan (which Clov does) and then puts it closed.
CLOV... She doesn't have a heartbeat.
HAMM. She was ranting about what?
CLOV. In the desert, she instructed me to flee.
HAMM: Damn busybody! Then what?(Beckett, 2009, p.30)

Nell attempts to tell Clov that his time is running out, but her efforts are in vain. It foreshadows or predicts Clov's (the Christ's) demise in some way. It is in the desert that he will meet his demise. Nell has banished him to the desert, where he will perish. In the end, all he can do is run away and perish in the desert.

The end of the play is tricky. Clov is waiting close to the door before the curtain closes during Hamm's soliloquy. Some critics have speculated on whether Clov stays after the play finishes, but have come to the conclusion that there is no way to answer this question (Cavell, 2015, p.65). Clov's final speech is the final goodbye, but by the time Hamm's speech comes around, the former is in the same place as the rest of the audience, merely a person witnessing the events. He is outside the latter's world, outside of the stage arch. Through his stage directions throughout Hamm's final soliloquy, the playwright successfully places Clov in the audience's shoes. "It's the end, Clov, we've come to the end," as declared by Hamm. No longer am I reliant on you. In his response, Clov states that he plans to depart, envisioning his exit: "I unlock the cell door and then I leave. When I open my eyes, all I notice is my legs and a little, dark dust path in between them". I believe that the Christian audience members are the ones who leave after the play is over. When the play's curtain goes

down, that is when their Christian journey comes to a close, they continue to reject Christ as they have done throughout the history of the Christian faith. They were never able to follow Him, and they will never be able to in the end. When they leave the theatre, they acknowledge what the playwright has been trying to get them to realise all along: the show and religion are finished.

In the Bible, redemption and optimism for a new life are components of its fundamental beliefs. Nevertheless, it also accounts for death, as in the apocalyptic consideration of Revelation. The play posits a pointless and pitiful cosmos based solely on the biblical message of death's inevitability.

The ambiguity of religious belief demonstrates Beckett's atheism throughout his work. Endgame by Samuel Beckett was written as a reaction to the great suffering that people experienced during the second World War and their anxiety about another even more horrible future conflict. Beckett addressed the prospect of religion as an answer to this anxiety. Beckett demonstrated the absurd state of individuals in uncertain situations by highlighting the unreliability of religion, specifically Christianity. Beckett's use of biblical ideas is notable in Endgame. These biblical analogies are not employed to defend religion; rather, they are used to criticise and cast doubt on biblical foundations. By doing so, he encourages readers and audiences of his work to reconsider the legitimacy of religion. For instance, there is a moment of comic relief in the play, where Nagg and Nell recount the story of an old Jewish dressmaker who failed to finish a pair of clothes for his client after four months. Finally, the customer yells angrily at the tailor: "God created the world. Yes, sir, the WORLD! And you are not capable of producing a pair of trousers for me in three months!' [Shocked tailor's voice.] However, my darling Sir, my dear Sir, look—[pause]—and look—at my TROUSERS!" (pp. 103-104). Popovich concludes from Nagg's assertion that the fact that Deity made another divine who exhibits a similar lack of competency as himself is evidence that God was an incompetent creator. (2012, p.37). As Hamm tells Clov and Nagg to concentrate on God and seek forgiveness, he shouts angrily as he realises that their prayers are useless and would accomplish nothing, "The bastard! He doesn't exist!" (Beckett, 2009, p. 18). The fact that Beckett used biblical concepts to support his arguments proves that he had been an atheist; Beckett did not necessarily utilize Christian myths just because he is acquainted with it; rather, he does it because he is convinced it is fake (Thornton, 2022, para 2) .

In conclusion, once doubt is cast upon the historicity of Jesus Christ, the reliability of the Bible, and, ultimately, the existence of God has been called into question in this manner, and the audience are confronted by the most obvious fact, death. He is conscious that he will die eventually, and since there is no God, he will return to darkness. Therefore, this makes no sense since all of a person's accomplishments in this life, the highs and lows of their lifetime, and their goals for tomorrow are ultimately rendered meaningless by death. One could argue that Beckett's absurdism stems from explicit blasphemy, as demonstrated in the sentence, "The bastard! He doesn't exist!"

4. THE END OF COMMUNİCATİON İN CARYLE CHURCHİLL'S *ESCAPED ALONE*

As a dramatist, Caryl Churchill is a towering figure in the 21st century that is a straightforward fact. Her plays, which she has been penning for more than seven decades, have had a significant impact on British theatre and continue to serve as an inspiration for new playwrights. Numerous academic papers, essays, and books have been written about her work, which is firmly modern while also delving into current issues. Her work typically addresses feminism, misuse of power, and gender issues. In the context of contemporary British theatre and the socialist feminist philosophy that underlies her work, Caryl Churchill transforms and develops the dramatic inspirations of her work. Churchill used a variety of dramaturgy to cope with her growing understanding of feminism. Her works usually focus on female subjugation in patriarchal societies, as well as an investigation of the relationship between patriarchy and capitalism. These ideas are conveyed via her use of powerful language and theatrical techniques. Throughout her career, she has written for radio, television, and live production, and her most recent at the time of writing this thesis is *What if If Only*, produced in 2021.

Churchill has embraced and developed Brechtian epic tactics in constructing her unique ways of embodiment. However, Aristotelian depictions of sorrow and terror are avoided by Churchill and Brecht, according to Kritzer, who claims that Churchill uses "astonishment and amazement" to "stir fresh understandings of particular social conditions"(2007, p. 45). Churchill and Brecht's purpose is to empower the "reader to resist subjugation instead of promoting soothing resignation of a seemingly ultimate fate" as he argues in his last paragraph (2007, p. 104).

Caryl Churchill is the playwright of contemporary theatre, and at the age of seventy-eight. She is still trying and writing productions that push both audience and artists with their creativity and political and social taste. Escaped Alone, a drama that exposes the apocalypse with wit over a cup of tea; is another honest assessment of contemporary socio-political fears and their profoundly personal impacts on an individual's life.

Throughout her career, Churchill has experimented with language and form to underscore her plays' central themes. Women's liberation movements of the early

1980s were well-represented in her 1982 play *Top Girls*, with its notoriously overlapping dialogue, which highlighted disparate viewpoints and frantic efforts of the various female characters to be heard above those of their male counterparts. *Love and Information* (2012), a play by Churchill about the shattered nature of relationships and information in the digital age, is a collection of 57 micro-plays featuring over 100 characters. The dialogue in these seemingly unrelated scenes reflects this fractured nature.

This chapter focuses on Caryl Churchill's dystopian drama, *Escaped Alone*, which was written and performed in 2016. The goal is to illuminate the play's dystopian world's cataclysmic underpinnings and the end of communication. According to Concord Theatrical company, *Escaped Alone* (2016) is a play "exploring themes of politics, the crisis of communication and female endurance". The lack of effective communication is a clear issue in Caryl Churchill's play *Escaped Alone*. *Escaped Alone* derives its originality from two factors: the deterioration of communication, which ties the play to apocalyptic literature, and the revival of Bertolt Brecht's Epic theatre, which emotionally binds the audience to the apocalypse.

Although she is now in her seventies, Caryl Churchill continues to explore and produce plays that push spectators and artists alike with their originality and social/political bite, making Churchill the writer of modern theatre. In her, *Escaped Alone*, she examines contemporary social and political fears and their very personal impacts on human lives with comedy and grace over a cup of tea. Her characters, who symbolize contemporary persons, are unable to communicate. Churchill seemed to favor a world of silence, in which language has been deprived of its meaning and monologues have taken the place of dialogue. In BAM production 2017 directed by James MacDonald sharp shifts in stage lighting distinguished these monologues when Mrs. Jarrett went out of frame to address the spectator (at least in the first frame). In one of the productions, lighting and sound created the effect of growing amperage by placing her in complete darkness and only illuminating her with furiously flashing red lights on the proscenium frames. The lighting was used to highlight Vi's thoughts of murdering her husband, Sally's fear of cats, and Lena's reluctance to leave her house, among other personal tragedies. While other characters did not go as far as Mrs. Jarrett in terms of breaking the stage's frame, the lights would decrease and focus on the person speaking.

To articulate themselves, her characters mostly use fragmented sentences, instead of complete sentences. Language is not just a significant means of communication, but also provides a sense of being and a worldview for the individual (Bruce, 2018, p. 85). All these characteristics of language, on the other hand, are destroyed in the play. Some of the dialogues illustrate Churchill's skepticism regarding language, which, rather than facilitating meaningful communication between individuals, restricts the range of ideas that individuals are able to convey. The four ladies are experiencing the same dilemma, frequently engaging in wordplay.

> VI : a billion has nine
> SALLY : no
> VI: a trillion
> SALLY : a billion has twelve
> VI : no, we adopted the American
> SALLY : Are you saying a billion isn't a million million?
> VI : a thousand million now, and a trillion
> SALLY : oh I don't like that
> Mrs. JARRETT: what's a zillion? (Churchill, 2019, p. 134)

The playwright's discourse, which has been well recognized for its unique character, is the primary focus of this chapter. The ambiguity of meaning in dramatist's plays has been noted by several scholars, who have concluded that this depicts a crisis of discourse that leads to a breakdown in communication. Rather than just destroying meaning in reaction to the despair of horror, this study asserts that her formal work has more to it than that. There is doubt that twentieth-century disasters such as the Second World War, the Holocaust, the Cold War, and Hiroshima have left an indelible mark on our perceptions of society and humanity in a variety of ways. The rise of postmodernism following World War II was a reflection of a shift in attitudes around the role and significance of art. Disbelief in logical and cohesive narratives was revealed. Poststructuralist and post-dramatic ideas, which focused on language and theatre, mimicked postmodern discourse. *Escaped Alone* features a recurring motif of a falling world. On hot summer days, four elderly women gather in a garden to converse. One of the protagonists reveals, in a direct reply to the public, a disastrous past that included floods, fires, worldwide food shortages, and mutant people in between their personal talks. In humanities and social sciences, the atrocities of the Nazi concentration camps have left a lasting impression as a shocking example of human savagery. A sense of impotence that evolved after such tragedies pushed philosophers and authors to re-examine humankind and how it can be expressed. A new face has

been given to the horror since the advent of terrorism in the new millennium. Reflections on the real nature of fear, its depiction in the media, and catastrophic responses have been sparked by this work. The artistic sector has battled, and it still does, with the techniques to depict such events and confront their influence on society. Among the well-known playwrights who have tackled this difficult subject matter is Caryl Churchill, whose works include *Escaped Alone*. The play's political undertones and serious experiments with language are other characteristics of her. Throughout the play, the dramatist questions the meaning of words, sentences, and paragraphs. Post-structuralist and postmodernist discourses are evident in her works, but the novelty and freshness of her work prohibit theatre experts from classifying her theatre in an exact way. As the author of *Escaped Alone* shows, modern society has its share of defects, wrongdoings, and outright acts of fear and terror. The underlying fear and the links between dystopia and reality, for example, are investigated as major themes in the plays. As part of its ongoing engagement with society, contemporary British theatre looks for ways to respond to current events and horrible incidents, including 9/11 and the War against Terrorism, among other things. Although subversion has invaded British drama since the 1950s through a variety of forms and creative propositions, as Cohn explores in a thematic article, she questions whether this transgressive tone is still a defining feature of 21st-century playwrights in the same way that it was in the 1950s (2009, p.67). Artistic and dramatic expressions may require a resurgence in light of society's recent transformation, the new millennium's rapid speed, and the pressing challenges brought to light by growing social media. Such a transition occurred in the previous century after the horrors of World War II, the Holocaust, and the atomic bombing of Hiroshima. Philosophical and theoretical debates, as well as artistic forms of expression, have been influenced by this new social vision. Modernism, which took many forms in the humanities and social sciences, succeeded postmodernism as a different way of looking at the world. There has been a significant impact on writers' critical approaches to texts and, in particular, the language of postmodern rhetoric on theatre, particularly through the theory of the post-dramatic theatre.

Even though mass communication is one of the most notable characteristics of the 21st century, language, one of the most important tools of communication has lost its conventional relevance. As a result, it is no longer an open and honest method of

communicating meaning and comprehension, which is exactly what *Escaped Alone* depicts in a glaringly obvious way.

Before analyzing the play, a need arises to discuss the postdramatic theory and its meaning because of its importance as far as language is concerned. Hans-Thies Lehmann (/hans taiz leeman/), a German researcher, coined the term "postdramatic theatre" in his book, *Postdramatisches Theater*(2006). In this theory, a new vision of theatrical creativity is emphasized, with the primary statements being the death of textual dominance over the stage and the death of a well-defined dramatic universe. In their introduction to Lehmann's essay, it was noted "regardless of the fact that Lehmann chooses the term "post-dramatic" rather than "postmodern," his concept of post-dramatic theatre is in fact, echoing many parts of postmodernism and poststructuralist ideology" (Delgado et al., 2020, p. 43). One of the inspirations mentioned by Delgado et al. is Jean-François Lyotard's claim that metanarratives have reached their end (2020, p. 30). They contend that Lehman's "lack of credibility" regarding metanarratives is reflected by this "loss of credibility" regarding the traditional style of drama. It is his important assertion of the link between the stage and reality that informs Lehmann's theoretical approach to dramatization. He contends that drama, in the traditional meaning of the term (i.e., an artistic form whose cosmos is cohesive and whose elements when linked together give a feeling of unity), is no longer an appropriate tool for dealing with our complex reality. He points to the Aristotelian notion of drama, which supports the assumption that dramatic theatre is a mimetic copy of the real when he says that theatrical drama is "subjugated to the supremacy of the text" (2006, p. 25). According to Lehmann's assertions,

> Nevertheless, the principle that everything we see and hear in the theatre can be referred to as "a world," that is, as a totality, is essential. Wholeness, illusion, and world representation are inherent in the model of 'drama;' conversely, dramatic theatre declares wholeness as the model of reality by its own form. In the case of dramatic theatre, it comes to an end when these characteristics are no longer the governing principle, but are instead only one conceivable version of theatrical art (2006, p. 50).

By examining plays that were performed in the latter decades of the twentieth century, Lehmann highlights several artistic characteristics of post-dramatic theatre and its aesthetic of fragmentation, which does not strive to refer to a pre-existing narrative. The stage serves as the starting point for the creation process. Although text – and hence language – is no longer considered a prerequisite for onstage production, it is now considered as one of many other elements, on the same scale as other

elements such as space and sound, as well as light, performance, and so on. Interestingly, this abundance of information mirrors the current postmodern environment. Lehmann brings it up only to support his claim that metanarratives are irrelevant. However, this double reality appears to replicate the confusion of real-life experience by presenting a variety of simultaneous indicators. Although this quasi-naturalistic posture includes the idea that an authentic method in which theatre could witness life cannot be achieved by enforcing an artistic macrostructure that creates consistency, it is a necessary component of this stance (Lehmann, 2006, p. 87).

Theatre and society are intertwined in a dialectical relationship that serves as the foundation for artistic studies as well as scholarly debates regarding drama. Artists face a challenging problem in comprehending the networks of institutions, ideologies, discourses, and so on that frame the everyday lives of people.

According to Lehmann, the 'need for an accessible and fragmenting perception' that is 'contained within post-dramatic theatre' coexists with the authors' desire to unravel these networks to achieve a thorough understanding of current society (2006, p. 38). Postmodern reality is a social creation (Boles, 1999, p. 227). Deconstruction becomes a favored method for addressing and questioning some of the outcomes of ordinary decisions since problematic problems experienced by people are fundamental in a societal construct. The complexity of reality makes it increasingly difficult to represent it in the course of deconstructing it in an attempt to make sense of its concepts, functions, and so on: fractured identities, outmoded ideas, and a lack of cohesion in 'hi-story' (Bole, 1999, p. 228). Simple explanation, modifications in the dramatic strategy for plot and character development as well as changes in space, time, and place are brought about by the blurring of cohesiveness in many societal aspects. It has the greatest impact on the playwright's primary tool: language. Further, for a long period in the growth of drama, language was a lesser priority for dramatists: "English onstage discourse is needed for Beckett and Pinter to accept uncertainty, disjuncture, repetition, and enormous gaps" (Cohn, 2009, p. 20). Unlike international drama, which was influenced more by works in the humanities, British theatre in the 1960s and 1970s placed a greater focus on action rather than on structure. The storyline relies on the text for support. After 1979, when the Conservatives defeated the Labour Party and Margaret Thatcher was selected as Head Of State, dramatists began focusing on the formal aspects of their work and giving language more freedom (Cohn, 2009, p. 25).

The emergence of postmodern thought and concepts of discourse has played a significant role in this shift in emphasis. Recent studies have demonstrated that new innovations in the understanding of language have permeated English theatre throughout the previous few decades, particularly in the writings of postmodern playwrights. We must also emphasize the decline of universal values and the absence of unifying laws, standards, and conventions that affect both artists and researchers in equal measure (Lyotard & Bennington, 2010, p.24). Following that, Jean Beaudrillard, a French philosopher, encouraged observations on the use of language. When confronted with the solemn reality of today's Western consumer society, he turned his attention to the question of meaning, asserting that new networking with a new augmented reality, have made a connection of non-correspondence around signs and their signifier, the former going to assume a self-referential position (Lyotard & Bennington, 2010, p.24). Because of this condition, there is a multiplication of meanings, which leads to the absence of one single meaning. What all these ideologies have in common is the focus on the variety of meanings as well as the deconstruction of meaning. There have been two distinct approaches to postmodernism. One was in the nineties with the theatre In-Yer-Face movement, in which the stage is the place to start creativity and authors strive to elicit a bodily reaction from the public through their work. Another path that emerged in the early twenty-first century is that of a theatre that is more concerned with the role of language in a revolutionary effort to revive a verbal theatre of the literary sort (Bogart, 2010, p. 76). It is observed that Lehmann, in his assessment of post-dramatic elements, had previously identified the "poetic language" noted by Bogart as being present. In a chapter devoted to the elements of what he refers to as "postdramatic theatre," he discusses the role of language and text in the performance. However, when discussing the disintegration of meaning, which is an important component of postmodern rhetoric, he asserts that in the postmodern theatre, a "particularly dramatic, magical" transmitter of meaning and connection occurs' via language and performance (2010, 78).

Both Lehmann and Bogart come with a new liberation of language and an intense emphasis on the actual production of words, recognizing this quality in Western dramas of the later decades of the 20th century and Bogart in English plays of the beginning of the 21st century, respectively. However, the weight they place on text differs substantially between the two.

In Lehmann's theory, he does not give much attention to the text of his study on new dramas that break the boundaries of classical theatre. According to him, words and their "phonetic substance" produce an "audio-visual landscape" that might be described as "textscape" (Lehmann, 2006, p. 17). New textual versions have been introduced. One may conclude that texts regarded as groups of words that form lines may be informally linked to drama in Lehmann's view, which is an unnecessary form that "grabs with nothing once it is meant to represent actual reality". There is a possible revival of confidence in the language in Gorbert's statement regarding the renewal of verbal theatre (2016, p. 56). According to her, Neomodernism, which is characterized by the use of words to confront real issues, reflect society, and transmit meaning, might begin in the early 21st century. She claims that in new century English theatre illuminates the author's pivotal role in light of the end-of-century issue of representation. Caryl Churchill holds a prestigious position in the writer-driven environment of British theatre. To communicate the feeling of fear and horror that permeates her work through the use of words as well as on the stage, she continually questions the position of language.

The horror of the twentieth century, particularly the Holocaust, has had a profound impact on not just the lives of people but also the entire scientific community. By stepping aside from the stage for a moment, we can better understand their impact. The atrocities of concentration camps led thinkers, writers, and people in general to reevaluate their conception of humanity in the sciences and arts. The depiction of brutality, horror, and barbarism, as well as the stories they tell, are questioned in light of apocalyptic ideas. This leads us to the question: Is it still possible to describe something that is beyond comprehension or imagination through words? As a result of the camps, survivors and artists alike have focused their attention on this particular interrogation. Victims and artists alike brought this concern up as a key issue after the camps.

It is necessary to view the horrors of concentration camps as an allegory for human cruelty and depravity. According to the author, historians and thinkers have been unable to define Auschwitz and place it in a time-space framework. Writing about the Holocaust, and writing in general, is problematic. Many philosophers, most notably Georges Steiner and others have examined the effectiveness of language in communicating barbarism. Though they have different approaches to literature and

philosophy, they both realize that the world is in the grip of an unprecedented lexical crisis (Bogart, 2010, p. 38). Steiner made a significant contribution to the burgeoning body of post-Auschwitz literature observations, in which he discusses the importance of language and the Holocaust, as well as the cultural changes that have taken place in the last century. In his works, the goal of Steiner's work is to "question about the legitimacy of language, about the power of silence in the presence of the inhuman" in order to build an ideology of language (Bogart, 2010, p. 11). After the atrocities of Nazism, he brings out the new unstable concept of knowledge and the arts as representations of mankind and its advancement. Steiner describes life during the Holocaust. He says that a person can study Dante in the evenings, play Beethoven and Mozart in the early morning, and then go to service in Camp in the afternoon. To claim that someone does not understand what he's reading or that he has a bad ear is a slur. What impact does this understanding have on life and literature, just on the belief that society is a humanizing agency and also that the energy of spirit can be transferred to the conduct of people? (Bogart, 2010, p. 35). According to him, it is possible that the disconnection between humanity and culture is the beginning of "post-linguistic" patterns, a decaying language, and even "partial pause or silence" (Bogart, 2010, p. 37).

There are three apocalyptic meanings of silence. First, it means that the inability of the survivors to express their experiences is echoed in the silence of the arts. Gobert points out that Benjamin had already witnessed the limitations of narrations in the First World War when troops returning from the front, speechless, were unable to explain their suffering (2016, p. 66). The horror outweighs reality and leaves no room for words to express it.

Second, for Adorno et al., 'to pen a poem after the Holocaust is cruel' is one of the most well-known assertions about the post-Auschwitz dilemma of language (2017, p. 34). In the face of atrocities that go beyond what can be represented, Adorno et al. consider the limitations of representation as having been breached. Language, according to this German philosopher, is a useless tool. Adorno's perspective is predicated on postmodern questions, as Bogart points out (2010, p. 87). It is true that art appears to be at a dead end when it comes to depicting reality.

Third, Blanchot and Smock's writings are a manifestation of language's incapacity to express a profound sense of humanity (1995, p.75). They oppose narrative linearity, arguing instead for a fragmented aesthetic. They demonstrate this through a series of fragments on disasters, mortality, writing, and intellectual perspectives. What he refers to as 'the language of disaster' is a form of writing that acknowledges its own powerlessness. They argue that language should be utilized to describe the chaos when individuals are faced with the horrors of concentration camps (Blanchot & Smock, 1995, p. 33). As a result, they claim against any capacity for action created by language:

> Let words cease to be weapons, means of action, the possibilities of salvation. Surrender to dismay. When to write, not to write, it doesn't matter, so the writing changes – whether it takes place or not; it is the writing of disaster (Blanchot & Smock, 1995, p. 12).

Because of Blanchot's disdain for language, he threw syntax and etymology out the window. While they used to be one cohesive entity as parts of a wider system – the sentence – his writings now break them apart to show how communication has become problematic. After World War II and the Holocaust, many philosophical and theoretical perspectives experienced a crisis of language. However, the idea that the Holocaust was the end of history and that there was no way to tell the atrocities that occurred there gave way to fresh ideas and inventive approaches to dealing with these awful occurrences.

Caryl Churchill's dramas in general, and *Escaped Alone* 2016 in particular, are known for their political attitude and their artistic works on language that are used to comment on social issues, global problems, and the growing attitude of terror owing to violence and intimidation in mainstream British society. *Escaped Alone* is an apocalyptic dystopian drama that focuses on violence and worldwide catastrophes with a special emphasis on language and communication loss.

Because the play was staged in 2016, a few evaluated academic sources are compared with her other plays. As a result, this chapter is more of a personal analysis that is shaped by elements of apocalypse and dystopia, fear, and the state of language.

"I only am escaped alone to tell thee," is the biblical quote from *Book of Job*, as well as its use by Herman Melville in the epigraph to Moby-Dick that Churchill based her title (Kalb, 2018, para. 2). It is depicted in the Bible that Job and his three friends are gathering together to discuss righteousness and human misery after Job

loses everything due to Satan's interference. Although the playwright's drama does not fully address religious issues, it does discuss human misery through the experiences of four people (all are women); each has escaped alone to convey her own experience of suffering. Instead of challenging God, *Escaped Alone* employs a sociopolitical discourse (as when words about Nazism and America are juxtaposed with harsh remarks about the brutal impacts of reality television) to question current society's basic principles and current global conflicts. As a result of Churchill's selection, readers may anticipate a narrative of tragedy, signifying great struggles. Additionally, it discusses experiencing events and the witness's viewpoint.

The apocalyptic imaginary world of *Escaped Alone* is perplexing because it is the consequence of two clashing realities: an afternoon tea in a yard and a falling surreal humanity. Their apparent conflict, on the other hand, shows an underlying suffering in the form of a two-scale terror.

The story is composed of eight sections; six of which share a common structure. The action is narrated by one of the four characters, Mrs. Jarrett, who begins and concludes the play by explaining how it all took place: "I'm heading down the street when I see a gate in the fence is open, revealing three women I've seen previously. […] Thus, I enter. […] And then I expressed my gratitude for tea and returned home" (Churchill, 2019, 159). This garden party and the atrocities of Mrs. Jarrett's talk embody postmodern worries in the fragmented chat of four women. It is clear that *Escaped Alone* was written in the present tense, with allusions to iPhones and Television cooking competitions. A "trigger" term has been spoken; four ladies are engaged in a form of apocalyptic self-care by seeking refuge and security in their common place. Not to mention Mrs. Jarrett's terrifying visions, some of which are just a little too near to reality. During her speech, Mrs. Jarrett narrates disastrous apocalyptic events that lead to a dystopian world. To whom she directs her speeches is left up to the discretion of the speaker. Mrs. Jarrett takes the role of a narrator, the eyewitness, by using these monologues and the contextual justifications of her appearance to remove herself from the imaginary drama. Churchill's choice of language emphasizes the distance between chit-chat and terror. The elderly ladies converse in a few words, in short fragmented phrases that are occasionally weakly related to one another. The story that exposes the atrocities of the apocalypse with

humor over a cup of tea is another one of her honest assessments of contemporary socio-political fears and their profoundly personal impacts on people's lives.

> VI : did we ever say moron for jokes? is it American or
> LENA : but you can't even make that kind of joke not about mentally
> SALLY : Irish for a long time, Irish jokes
> MRS Jarrett : 'no blacks no dogs no Irish'
> SALLY : I remember that
> VI : and we weren't even that shocked
> LENA : we do shock easier
> VI : but have to have jokes about stupid you things someone might do because anyone might, it's funny (Churchill, 2019, p. 169)

Mrs. Jarrett, on the other hand, tends to ramble on for long periods. It gets much longer when three additional characters, each of whom has a monologue at a separate point in the play's course, deliver their own speeches. Their subject matter deals with personal matters pertaining to the speaker, who goes into greater depth about things the listeners or viewers had just been given a hint about. Cat-phobic Sally reveals herself aside, while Vi talks about killing her spouse many years ago. Lena laments about being miserable. These speeches focus on the protagonists' deep loneliness:

> LENA: Some days it would be all right for weeks but then I'd find it coming down again. You're so far away from people at the next desk. Email was better than speaking. It's down now.
>
> Why can't I just?
>
> I just can't.
>
> If I think about a place I could be where there's something nice like the sea that would be worse because the sea would be the same as an empty room so it's better to be in the empty room because then there's fewer things to mean nothing at all. (Churchill, 2019, p.165)

The other characters' lack of response emphasizes loneliness. In the play, the only physical action that takes place is when Mrs. J enters Sally's home. One character describes the dystopian apocalyptic world without providing any context or explanation for how it came to be. Inferno, diseases, earthquakes, poisons, wind, abuse of the media, etc., are only a few of the menaces troubling this alternate universe. Because of this, we have a bizarre social system that appears to be incoherent at best.

> Mrs. Jarrett : The illness started when children drank sugar developed from monkeys. Hair fell out, feet swelled, organs atrophied. Hairs blowing in the wind rapidly passed round the world. When they fell into the ocean cod died and fishermen blew up each other's boats. Planes with sick passengers were diverted to Antarctica. Some got into bed with their dead, others locked the doors and ran till they fell down. Volunteers and conscripts over seven nursed the sick and collected bodies. Governments cleansed infected areas and made deals

> with allies to bomb each other's capitals. Presidents committed suicide. The last survivors had immunity and the virus mutated, exterminating plankton. (Churchill, 2019, p.168)

The playwright touches on a wide range of globalization-related topics in between the lines. It is conceivable to conclude that she is also targeting the indifference and passivity of affluent populations given that each part opens with the same recognisable backdrop as if nothing had changed..

Another apocalyptic feature is the uncertainty of the setting. The space of the play is intriguing and liminal. Though it is placed in Sally's backyard, the reader has little information about Sally herself. Thus, the place is "orphaned" but "generic" is identifiable and unknown at the same time (Rebellato, 2018, p.26). Time is another element that creates an apocalypse. The playwright reveals that there are afternoons where the activity continues. Thus, it is concluded that 8 segments are composed of various discussions between the elderly women, and thus there is a dramatic gap in the activity of conversing. The scenic continuity, on the other hand, is ruthlessly disrupted in each section by Mrs. Jarrett's concluding speeches, which expose the audience to various temporal dimensions. It is hard to reconstruct the sequence of events that occurred between the afternoons and the apocalyptic dreamlike happenings. When retelling the facts, the woman utters them in the past tense, but there is no evidence that one fact came before the other in the narrative. One of Churchill's goals may be to cause the audience to cease seeking for a standard reading pattern to forget reference points, and to examine the meaningless parts.

Sitting in "unmatching chairs" the seventy-year- old women talk about almost everything from the stupidities of hairstyles and purchases to the profoundly underlying problems that each of them is dealing with in their own lives. Similarly, the unpleasant interruption of the original stage picture is reflected in the Beckettian language, with discourse opening in the middle of a thought and finishing suddenly, or looping as ideas are presented and picked up and dropped seemingly randomly in an apparently chaotic fashion. They talk about catastrophic events after the world comes to an end _ the world that will collapse will be caused by human actions: people, for instance, will have been killed, and victims will have turned into beings that are similar to underworld monsters, missing some of their body parts, and who interact by cries and taps. Stones, floods, storms, and fire ravaged villages, cities, and vast tracts of land, and destroyed entire communities. People were sickened and became unwell as a result

of the poisoning. Each dramatic occurrence will be brought about by the activities of humans. Floods will begin because "water is deliberately thrown away in a commercial to punish the thirsty" (Churchill, 2019, p.162); the causes of poisoning are indeed chemicals and money, both of which are created by humans. World's food scarcity is caused by the entertainment industry, wind is 'created by real estate developers' (Churchill, 2019, p.158); and 'sugar created from monkeys'. Although the story's time is in the past, the playwright's allusions to the now push the audience to consider the future. By using two different time frames, Churchill uses the Brechtian effect_ historicization. It is "the intentional, self-reflexive creation of two realities – the past timescale (an action that has happened) and the present timescale for actor and observer (an action that the actor retells and illustrates in a manner that creates the viewer to contemplate on the alternative actions)"(Luckhurst, 2015, p. 41). A similar situation occurs when Mrs. Jarrett provides the audience with two distinct time frames. First and foremost, she has the role of guidance for the audience to catch a peek at the imaginary action taking place on stage, much like how she caught a glimpse of her friends via the open gate in the garden fence. We can infer that she is the 'escaped alone to tell thee' of Churchill's epigraph from her monologues in which she describes earlier catastrophic events. According to the text, the title originates from Herman Melville's Moby Dick (Churchill, 2019, p. iii). Moby Dick's prologue is about Ishmael, a storyteller, who survived the shipwreck of Captain Ahab's whaling boat in Moby Dick (Melville et al, 2021). Furthermore, this quotation is a biblical allusion to the Story of Job, in which a wealthy man named Job endures a series of disasters while remaining firm in his faith in God. A messenger 'escaped alone' to tell Job the account of the early sad incidents, which he heard from the man (Nairne, 2013, p.56). Having said that, a link can be established between these two references and Churchill's play. On stage, Mrs. Jarrett tells a sequence of incidents that culminated in the elimination of everything and everyone except her.

The second time frame is "the afternoons in Sally's backyard". These fictional events are tough to track down. No one can say with certainty whether they took place before or after the period mentioned by Mrs. Jarrett. The fact that she thinks about the disintegrating world in the past and leaves the yard at its end may imply that she is referring to the afternoons following the tragic events. On the other hand, if she is the sole survivor, these memories of her interactions with her neighbours may be left to

the past as well. Churchill's play is not concerned with chronology, although she constantly and humorously confuses the passage of time in her plays. Whatever the period, the story's dystopian views can be seen as repeating events that are taking place in the real world. Churchill presents a series of crises that humanity will presumably experience shortly; it is clear from her explanation that mankind only has to be responsible for these catastrophes.

In addition to worldwide catastrophes, the characters in *Escaped Alone* suffer from personal calamities. These include everything, such as fear, sadness, and manslaughter, and they continue to have an influence on the lives of the elderly as lingering traumas. First and foremost, Sally suffers from a phobia of cats that may make her daily life a living nightmare at times:

> SALLY: cats are filthy their bites are poison they bite you and the bite festers, but that's not it that's not it I know that's just an excuse to give a reason I know I've no reason I know it's just cats cats themselves are the horror because they're cats and I have to keep them out I have to make sure I never think about a cat because if I do I have to make sure there's no cats (Churchill, 2019, p.154).

There is a noticeable presence of trauma in the language, which is addressed in greater detail in the part devoted to the dramatist's official style of writing. Lena also feels depressed, which causes her to become apathetic and sympathetic to the nihilism of life, "If I consider about an area I could be where there is something really pleasant such as the sea it would be far worse since this sea is much like an isolated building so it would be preferable to be in the isolated place since their is specific things to signify nothing at all" (Churchill, 2019, p.152). Third, Vi was subjected to a stressful scenario that was life-threatening. She was the one who murdered her husband. The person reported that she was acting in self-defense, but her companion, who was present at the time, claims that the situation was 'complex' (Churchill, 2019, p. 164). Vi discusses it in detail in the final part of the play, which is a lengthy monologue:

> VI: I can't love a kitchen, I can't love a kitchen any more, if you've killed someone in a kitchen you're not going to love that kitchen, I lost that flat, even the kitchen where I am now reminds me of that kitchen, completely different colour, the cooker's on the other wall, and the window, but maybe it's the smell of food cooking, it's meat does it, cooking meat, the blood if it's rare, we don't often have meat, when you've cut somebody and seen the blood you don't feel the same, (...) the horror happens then, keep that out, the horror is the whole thing is never the same. (Churchill, 2019, p.155)

The last speech appears in the form of soliloquies, which tell about the internal feelings of the characher. This adds to the sense of isolation that characterizes the experience of trauma. The majority of the play is devoted to meaningless small talk. The playwright extracts 'horror', a recurring term in the ladies' extended speeches by comparing this to the gloomy monologues and Mrs. Jarrett's catastrophic portrayal. Mrs. Jarret, the fourth character, does not reveal anything because she is an intruder. The anguish she describes is not personal to her; rather, it is collective as a result of her position. The old women's personal traumas resonate with a broader sense of trauma, which is social and permeates a dystopian world. Alternatively, their personal experiences could be the manifestation of an unimaginable collective catastrophic reality that manifests itself in other – minor – ways.

Mrs. Jarrett's words are not addressed to the women in the yard but rather to the entire audience in the theatre. When Churchill does the distancing effect, she breaks down what is known as the fourth wall effect of the stage, which is an imagined wall that divides an imaginary world on the stage from a real world in front of the audience, giving the audience the impression that they are experiencing actions that are part of a separate reality from their own. The desire to dismantle the theatrical fiction shows the Brechtian effect that infuses Churchill's writing. During the twentieth century, the German dramatist and stage director Bertolt Brecht established a theory of drama that has had a profound impact on the future of this artistic discipline. He conceptualized his approach of epic theatre, which tries to demolish mimesis from a cohesive portrayal of reality to a means of deconstructing reality (Chaudhuri, 1997, p.30). The objective of epic theatre in addition to creating a distancing effect is to encourage the audience to think critically. In her play, Churchill makes use of this technique by putting one of her characters, namely Mrs. Jarrett outside the fictional world of the yard. The viewer is encouraged to engage in theatrical action, not just as a passive observer, but rather as an active participant, who voluntarily decides whether to follow the actions and statements of the characters or not. By borrowing some traits from Brecht's epic theatre, Churchill lays stress, not only on the warning about societal issues that may bring disaster to the contemporary world but also on the role and responsibilities of individuals who need to leave their spectator's seats and take part in the action.

Churchill's drama is considered to have progressed toward an end of the communication; this is especially true in this current play, which examines the playwright's view of language (Churchill, 2015, p.41). The four women's chats are characterized by a series of brief, interrupted words, moving from one subject to the next. The reader, unlike the audience, does not benefit from the staging's clarity and distinct character identifications. The following is an example of how tough it is to follow the lines of the play because of the pattern of the conversation:

> LENA : fly like a bird
> SALLY : that's always the favourite, what would you like
> LENA : invisible
> VI : languages, I'd like to be able to speak every
> MRS JARRETT: planes isn't the same
> VI : go to any country at all and understand
> SALLY : and nobody looks out of the window. (Churchill, 2019, p. 157)

Despite the many threads of dialogue, they appear to be a way for each lady to reclaim the stage and add a new piece to disjointed discussions. The frequent missing of upper case letters and punctuation marks to structure the ideas makes it evident in the reading that sentences are hardly completed. Following pauses from another speaking character, the broken lines are often the outcome of the characters' own closures of discourse, as if the remainder of their sentences owed to silence and the dialogues continued in the characters' heads. The soliloquies, which do not evoke a response and therefore can be understood as the female's mental monologues, clearly demonstrate this feature. Both dialogues and soliloquies indicate the problematization of communication. Mrs. Jarrett's speech at the end of each section is a third aspect that deals with the problem of creating linguistic interactions in this play. In light of the radically dissimilar nature of both the conversations and Mrs. Jarrett's dialogues, the validity and relevance of communication are called into doubt. The depictions of the apocalyptic world presented in *Escaped Alone* illustrate a characteristic of the Absurd theatre: 'the denial of rationality' (Power, 2008, p.12). By abandoning rational techniques and intellectual thought, this form of theatre seeks to portray its feeling of the absurdity of the human condition as well as the failure of the rational approach (Esslin, 2004, p.98). Mrs. Jarrett creates a fictional realm in which bizarre events accumulate to make impossibility to the comprehended picture:

> Four hundred thousand tons of rock paid for by senior executives split off the hillside to smash through the roofs, each fragment onto the designated child's head. Villages were buried and new communities of survivors underground developed skills of feeding off the dead where possible and communicating with taps and groans. Instant celebrities rose on ropes to the light of flashes. Time passed. Rats were eaten by those who still had digestive systems, and mushrooms were traded for urine. Babies were born and quickly became blind. (Churchill, 2019, p.160)

The pointlessness of this fact is also expressed by the coexistence of oppositional realities, as demonstrated in the final words of the aforementioned quote, which contrasts "Babies were born and quickly became blind", as well as by the impacts of flood Some "dropped dead of dehydration, others of having water" (Churchill, 2019, p. 12). The collapse of logic reacts to the complexity to reason the brutal realities. In this regard, the playwright's work may exemplify language in crisis, a language whose vocabulary has lost any illusion of describing life realistically. Not only is the interaction between characters tested, but also with the spectators, who are compelled to detach themselves from the representation. Hartman's description of the theory of language used to deal with trauma is critical for comprehending the textual material of the current play (2003, p.260). He argues that literature, by virtue of its dual structure, wherein words as well as gaps co-exist, reacts to the ambiguous nature of language in its effort to treat trauma. When Hartman talks about ambiguity, he is referring to the idea that words can communicate pain and be the desired medium of expression to cure it, and at the same time, there could be a gap between what has already been felt as traumatic and the limitations of language to articulate it (2003, p.262). In Churchill's writing, gaps are present and actually integrated through the characters' incomplete statements, which are a part of her work. Gaps, on the other hand, are not the only formal manifestation of silence that attempts to portray trauma. Words, their quantity, repetition, and so on, are the playwright's techniques for dealing with the complexity of the situation. Furthermore, her work resembles Hartman's idea on the connection between words and trauma. The words and sentences of the ladies' soliloquies carry the wounds discussed by Hartman (2003, p.265). Sally's statement on her phobia of cats, for example, reflects this phobia. In Mrs. Jarrett's speech, the commas progressively decrease as the repetitions grow, thus creating the illusion of rhythmic acceleration for the reader.

> SALLY : joke
> VI : ha
> LENA : I thought it was funny

> MRS J : Terrible rage terrible rage (Churchill, 2019, p.168).

In *Escaped Alone*, Churchill's use of language is based on opposites. Trauma graphically defines the page via an oscillation of space and gap dominance and the extended dark structure of the monologues. The tone also contributes to the contrast. The conversations exhibit an "almost, though not quite "normal" sense of neo-absurdist linguistic fun,"whereas cruelty, solitude, and impotence are read between the lines (Angelaki, 2017, p.25).

The play's formal style not only expresses and tackles many traumas, but also represents a linguistic issue that challenges representation. Each portion, excluding the final one and the one where just the ladies sing, is constructed similarly; each starts as if Mrs. Jarrett had not interrupted. This attribute is shared by a group of dramas that Bogart analyzes as 'new English dramaturgies'. She observes insightfully that dramatists inform us about the challenge of describing history in linear terms (2010, p.76) . Furthermore, she argues that Post-Shoah culture has created an aesthetic and ethical gap that has compelled writers to alter the same images over and over again in an effort to find a way out. Languages that cannot be spoken or written are at risk, and the goal is to find a language that can stage what cannot be spoken or written (2010, p.79).

The apocalyptic end of the communication is manifested through silence which is caused by the traumatic experiences of the characters. Several horrific incidents are depicted in the play via the dialogue and soliloquies of the characters. The discourse of trauma is disfigured by the wounds it tells about, and as a result, words are frequently disturbed, at the basic level of the sentence or at the semantic level (Hartman, 2003, p.33). The playwright operates on both levels that correlate to distinct horror scales. The elderly women's personal dialogues call into question the sentence's significance as a whole. They emerge as fragments on the page, making it hard to track the flow of the dialogue. When said aloud, the dialogues convey a sense of conversational gap and their meaning is not clear to the listener. Each phrase is abruptly cut short by the next since each woman's speeches are infused with a sense of dread, depression, or a violent history that still ensnares and separates them from one other. Another type of silence occurs in language when there are no responses to these

talks. The soliloquies are composed of repetitions, disappearing punctuation, and even collapsing sentences, from a formal standpoint:

> SALLY: I have to go round the house and make sure all the windows are locked and I don't know if I checked properly I can't remember I was too frightened to notice I have to go round the windows again I have to go round the windows again back to the kitchen back to the bedroom back to the kitchen back to the bedroom the bathroom back to the kitchen back to the door, the door might blow open if it's windy even if it's not windy suppose the postman was putting a large packet and pushed the door and it came open because it wasn't properly shut. (Churchill, 2019, p. 169)

Bogart points out that the gap imposed by a language that is no longer utilized for communication reveals a Brechtian effect. Brecht believes that when our language loses its function of communication and information when confronted with the representation of horror, it is, therefore, necessary to invent a defamiliarizing language – and this is the great Brechtian idea that we find reconciled here with the feeling of empathy – a language that puts the trauma at a distance to make it better understood (Bogart, 2010, p.89). In addition to the dialogues, Mrs. Jarrett's speeches depict a separate apocalyptic world. The statements are entirely composed of denunciative clauses that lack any emotional indication. Moreover, these fragments raise the same question about the nature of meaning, since their representations of a collapsing world construct a hideous and meaningless world. Furthermore, as implied by the name and epigraph, Mrs. Jarrett is the figure who has 'managed to escape alone,' and her speeches are therefore analogous to a survivor's narrative. Their pointlessness might be therefore seen as a reflection of the mindless barbarism detailed in various post-Auschwitz survivor narratives.

Churchill's style emphasizes the content of words, revealing raw horror and scars. Finally, it is probably the heterotopic quality of such a language that most expresses as 'something like that of the pure, refined kind of hope', 'the pure essence of a wish that rejects to yield, submit, or bow to silence' (Vieira, 2013, p.62). Moreover, for Bogart, theatre refers to something which is above its own sphere of influence and understanding (2010, p.189). She believes "theatre must establish a new environment in which to explore and feel emotions that may drive the audience to construct a different reality for themselves".

CONCLUSION

Postmodern theater rejects a lot of the concepts of modernism. The term "postmodernism" refers to a widespread rejection of reason as well as a broad skepticism, subjectivism, or relativism. According to the principles of postmodern theater, absolute truths can be reached by artistic expression. While postmodern theater denies the idea of objectivity, it views stage performance as an audience-participated real-life occurrence. Character development and conventional plot techniques are reduced. The viewpoints of writers, performers, and members of the audience contribute to the artistic process. This kind of theater encompasses life experiences in all of their manifestations and is inspired by history, society, and contemporary cultural challenges. The postmodern audience are forced to rethink of the borders separating art and reality, and the concept of theatre as a depiction of life is discarded in the postmodern theater. Theatergoers are actively engaged in postmodern theater, often participating in and co-creating the theatrical experience. Furthermore, postmodern theatrical theory acknowledges that every person views theatre through the lens of their own particular emotions and life experiences, making it challenging to come to a truly unified truth.

On the other hand, the Apocalypse, in this study which means the End, is among the earliest narratives that have influenced the way humans think about their own existence. The theory of apocalypse began to acquire secular appeal and implications throughout the twentieth century when the entire devastation of the world appeared inevitable attributed to the world forces' struggle on the production and control of nuclear weapons. According to Andrew Feenberg, Apocalypse was popular during World War II, when technology and weapons advancements secularized the end-of-the-world myth and gave it an actuality (2008, p.123).

The secular apocalypse replaces metaphysical components with modernity and destructive development as sources of destruction and disaster. Lorenzo DiTommaso argues that secular apocalyptic literature and cinema are so popular because they "transcend practically every boundary—religious, cultural, linguistic, political, social, or economic.... It is possible for people of all ages and backgrounds to embrace apocalyptic beliefs, regardless of their religious or political affiliation. I think it's universally appealing in a true way." (2019, p. 6)

Multidisciplinary in nature, Apocalypticism resonates in theology, art history, psychology, art, films and history, science, technology and finally literature all adopted the word "apocalypse" as a metaphor for the end of the world by the turn of the twentieth century. As a result of its newly discovered postmodern powers to destroy the entire world, the postmodern era may be surely recognized as the most catastrophic century in global history.

This study explores and builds on Jacques Derrida's hypothesis in his article "No Apocalypse, Not Now (Full Speed Ahead, Seven Missiles, Seven Missives" which suggests that people can only talk and write about the apocalypse because it is a non-event. He gives an example of the Nuclear war by saying "the non-localizable nuclear war" only exists "through what is said of it, only where it is talked about" (1984, 23). This non-event property makes the apocalypse be only understood through fables. That is why the apocalypse is considered to be science fiction and written in metafictionality and found in fiction. Since it is a non-event, the apocalypse according to Darrida takes on the form of the End of things. He defines the apocalypse as:

> the end of history, the end of the class struggle, the end of philosophy, the death of God, the end of religions, the end of Christianity and morals [...], the end of communication, the end of the subject, the end of man, the end of the West, the end of Oedipus, the end of the earth, [...] the end of literature, the end of painting, art as a thing of the past, the end of psychoanalysis, the end of the university, the end of phallocentrism, and phallogocentrism, and I don't know what else? (Of an Apocalyptic tone 1984, pp. 20-21)

The study argues that Western theater in the twentieth and twenty-first centuries has an apocalyptic tone which can be noticed in the works of three prominent playwrights from those decades. Having made this first assertion, the researcher goes on to say that the concept of the End in Derrida's sense of apocalypse is portrayed in many ways throughout the plays. It is claimed that Caryl Churchill in her play Escaped Alone (2016) displays postmodern problems including language fragmentation due to the horrors of the Second World War, hence its apocalyptic dimension would be the end of communication. Samuel Beckett delivers his work *The Endgame* (1957) by demonstrating how people after the two wars have lost their faith in religion, thus its apocalyptic aspect is the end of Christianity in the postmodern world. Finally, Arthur Miller highlights in his play the end of the American Dream grand-narrative and help us to know that postmodern people like Willy should not cling to cliche ideals of modernism.

Chapter one, the introduction, is important since it is designed to guide the reader into the subject. The theoretical background chapter is based on an analysis of predominantly western ideas of the apocalypse that has shaped the intellectual world. Other relevant concepts like apocalypticism and millennialism are discussed. Connections between apocalypse and postmodernism as well as the relationship between the secular and religious aspects of apocalypse are also discussed. Thus, the chapter serves as a valuable part of the thesis by elucidating in depth the different apocalyptic features, connections, and aspects that are often referenced and applied in the analytical chapters.

Chapter three focused on Caryl Churchill's play Escaped Alone (2016) which has a strong feeling of the apocalyptic end of communication, which is consistent with the overall theme of this study. By highlighting the essential elements of Churchill's dramatic aesthetic, this chapter seeks to reinterpret her perspective on language, whose creative style has been highly praised, which is the major focus. Many researchers have noted the confusion of language in Churchill's works, concluding that it indicates communication failure as a result of the linguistic crisis. The apocalyptic aspect made in this study is that her artistic work illustrates destroying language in an effort to show the end of communication as a postmodern problem. Despite the fact that the 21st century is characterized by mass communication, one of the most vital instruments of communication—language—has lost much of its traditional significance. Accordingly, it is no longer a direct and direct means of conveying understanding, which is precisely what *Escaped Alone* portrays in an evident way. The end of language hence communication is examined by Hans-Thies Lehmann's theory which presents the death of textual dominance over the stage and the death of a well-defined dramatic universe. Caryl Churchill in her play Escaped Alone tries to communicate the feeling of fear and horror that permeates her work through the use of words as well as on the stage by continually questioning the position of language. The atrocities of the 20th century, especially the Holocaust, had a significant influence on both human life and the whole scientific community. We can better comprehend their significance if we take a minute away from the stage. The horrors of concentration camps forced scientists, artists, and people, in general, to reconsider how they saw mankind. In light of eschatological notions, the portrayal of cruelty, horror, and savagery as well as the narrative they convey are called into question. This raises the

issue of whether it is still feasible to put something beyond our capacity for understanding or imagination into words. The camps have drawn attention to this specific questioning from both survivors and artists. After the camps, both artists and victims raised this problem as a major one. One of the most well-known claims concerning the post-Auschwitz linguistic conundrum is made by Adorno et al. (2017), who claim "to write a poem after the Holocaust is cruel". Adorno et al. believe that the boundaries of representation have been crossed in the face of horrors that transcend what can be depicted. This German philosopher believed that language was a worthless medium. Mrs. Jarrett's last speech consists of the phrase "terrible rage" uttered 25 times. This monologue is an apocalyptic collapse of linguistic creation that fills the drama with suffering and disdain (Rebellato, 2018, p. 22). Churchill is recognized for her political tone and willingness to highlight current concerns on stage. In addition, she is noted for her refusal to give her works a definite meaning. As she said, "playwrights do not provide solutions; rather, they pose questions". Escaped Alone presents the audience with four elderly women conversing in a yard on a summer day in contrast to the dystopian society that Mrs. Jarrett describes in direct speeches to the spectator. These dialogues, although amusing, are often laced with emotional turmoil, as seen by the length of some of the soliloquies. When Mrs. J "escaped alone" from a worldwide tragedy, she had these same feelings. The situation of the four women reflects a sense of isolation, difficulty in forming relationships, and a lack of control. Nevertheless, the playwright's epic use of a distancing effect and historicization, through the given role of Mrs. Jarrett, which emphasizes the imaginary world of the stage, enables the audience to think more critically and take power.

The third chapter investigates Samuel Beckett's play Endgame (1957) announcing the finish before the play even starts. Clov makes his entrance as the first character and declares "Finished, it's finished, nearly finished, it must be nearly finished." (Ibid, p. 1). When we say something is "nearly finished," we mean that whatever began before we got there has now concluded. Immediately, as the audience, we feel a sense of urgency to catch the last seconds of whatever it was. Both Nagg and Nell, who are apparently Hamm's parents, live in two boxes on the stage and appear to be pessimistic about their futures or perhaps their existence in general. Clov and Hamm's "Nell: Why this farce? Day after day?" is spoken by them once they realize that they can no longer kiss each other. Even if Clov eventually leaves Hamm in the

play, this one is aware of the approaching finish, but it still does not arrive. “Hamm: Put me in my coffin. Clov: There are no more coffins. Hamm: Then let it end!” (Ibid, p. 55 and 56). As a result of the shortage of coffins, it may be concluded that life has become so unimportant that it is no longer essential to bury the dead in a coffin.

The religious themes are acknowledged and investigated further in the play. Others have observed Beckett’s distinctive references, notably to the Bible, which he often makes. No one should have expected anything less from a writer with such a strong relationship with James Joyce. Similar to many other artists working in the years after World War II, he questioned the existence of God in the face of unspeakable horror. Then in Endgame, he hints at it when Hamm asks everyone to pray to God, and then he yells “The bastard! He does not exist!”

Nothing in the world of the play ever goes as the characters expect it. They expected joy, love, and harmony, but instead discovered desolation, loneliness, misery, ashes, and destruction. When they consider such inconsistencies, they anticipate the end. They want to speed up the end of days so they might finally find relief from their pain and anguish. They do not want to die because they detest life because they think it is pointless.

Beckett sees the apocalypse (the end) from an absurdist point of view. Nothing matters since everyone and everything experiences the same anguish, agony, and sufferings from the beginning to the end. Just like in real life, many things happen for no apparent purpose in the play; nothing new happens; old things are repeated, and the characters’ attitudes are all quite similar. Endgame is a horrific apocalyptic play. The setting, structure, fragmented language, feeling of entrapment and the fear of the unknown, destruction of nature, brutality against humanity, and finally fall of Christianity as an objective truth contribute and make Beckett’s Endgame as an apocalyptic play in Derrida’s sense of the non-event quality of the apocalypse in theatre.

Due to the devastation of World War II and the widespread fear of an impending, even worse conflict, Beckett examined religion in question in Endgame. By emphasizing the unreliability of religion, particularly Christianity, Beckett illustrated the nonsensical state of people under uncertain circumstances. Biblical concepts are prominently used by Beckett in Endgame. These biblical allusions are not

utilized to support religion; rather, they are used to refute and question the historical accuracy of the Bible. By doing this, he challenges his audience and readers to rethink of the value of religion. People are suffering as a result of the awful repercussions of the wars, and they are skeptical of everything, even religion. People started to doubt Christianity. To understand that, it is crucial to look into the play's religious undertones. Beckett uses the Bible as a frequent source of reference throughout his play to convey an apocalyptic message about the demise of Christianity. Thus, the play best captures the playwright's religious sense. Beckett uses a verse from the Bible to highlight the absurdity of life even further. Particularly, the New Testament's Gospels are renowned for their message of hope. Contrarily, the author uses Christian allusions throughout Endgame, which makes the Bible's optimism seem nearly absurd. Endgame was written after World War II, during the onset of the Cold War. During the play, it is presumably apparent that the world the characters inhabit is dying or has already perished. This concept of an apocalyptic or post-apocalyptic world contrasts with the constant fear of a nuclear catastrophe throughout the cold war. The remainder of the play takes place in a room referred to as a shelter, which is reminiscent of a bomb shelter. There, "in the old shelter, I will be alone against the stillness and" (Beckett, 1964, p. 49). We can also attach other aspects to this concept of the apocalypse, such as the fact that food is running out and only dry biscuits are available to eat: "I'll give you one biscuit every day." Thus, he invites his readers and listeners to examine the legitimacy of religion. For example, the drama contains comic relief when Nagg and Nell relate the story of an elderly Jewish tailor who was unable to complete a pair of pants for his customer after three months.

In Endgame, religion is considered to be a meta-narrative which postmodern thinkers like Lyotard defined as "the incredulity towards metanarratives". According to Lyotard's theory, there are no objective religious beliefs; rather, each person's reality is influenced by their social, political, and cultural conditions. Since there are many different ways to understand the truth, postmodern biblical doctrines see the world as both subjective and reliant on the individual's own set of assumptions and worldviews. The rejection of established worldviews is a core belief of postmodern philosophy, and it is also evident in postmodern religious thought. Religion, consequently, is considered a product of human creativity. Postmodern people engage with religious drives by putting together the parts of different spiritualities that most

resonate with them to form their own personal spiritual world. In this view, religion is something that is shaped and reshaped through the formal interactions of different groups of people.

Arthur Miller's Death of a Salesman (1949) tackles the American dream in the postmodern world. After the end of World War II, the postmodern genre has been seen as a form of protest against the traditional ideas that led to the demise of the American dream. This literary genre was developed to address the complex thoughts that act as barriers to a more idealized portrayal of the American dream.This is one of the main reasons why American playwrights choose to depict the existing reality rather than delusion and false dreams. Playwrights like Arthur Miller and others did not like how American literature had been shaped by social rules. So, postmodernism was made to shake Americans out of their misleading dreams and bring them back to reality. Both World Wars were so violent that literary characters tried to show how they felt by breaking down all false ideas of the American dream. Literature became increasingly skeptical and distrustful of long-held American beliefs and customs as a result of this crisis. Many contemporary and postmodern works reimagine the American dream in very different ways. These two devastating wars shook the faith of the general public, laying the groundwork for the disillusionment, disappointment, and doubt that characterize the postmodern man and led to this dramatic shift. People's minds quickly caught on to the shift, and they voiced their disapproval for the way it had distorted and obliterated their most precious aspirations.

Willy Lowman's character is used by Arthur Miller to represent the death of the American dream. Willy's lifelong quest for the American Dream ends in disappointment because he pursues an illusion rather than the real thing. He is very fixated on attaining perfection. His life goals now include things like a high-paying career, a loving family, widespread social approval, and a comfortable financial situation. The play offered a veiled critique of contemporary American society. In addition, Arthur Miller penned this play on the American condition after the Economic Depression. Willy is used to showing how most Americans have a distorted idea of the American Dream. Ultimately, Willy realizes that his life's work was in vain and decides to end it. The play shows the audience that the consequences of chasing after a grand narrative of the American dream may be terrifying. Willy's funeral took place, but only his family was there. In the end, Willy was the one who realized that not

everyone succeeds in achieving his dreams. Willy's desperate and tragic statements demonstrate the impossibility of the American dream. None of the Lowman family members succeeds in their pursuits. Ironically, Willy decides to take his own life by killing himself as a result of his failure. Willy revisits old memories and speaks to Ben. Tragically, the full-of-diamonds conversation makes Willy kill himself to get the insurance money. Willy's death symbolizes the end of the American dream which is one of the grand narratives of modernism.

All in all, this study indicates that the post-war period, in which Caryl Churchill, Samuel Beckett, and Arthur Miller wrote, has a strong feeling of the End and apocalyptic tendencies that are either deliberately or subconsciously mirrored in these playwrights' plays. Their plays depict the end in distinctive and unique ways. Churchill's play shows the end of communication in the dystopian world; Beckett's play undertones the religious end after the Second World War when people started losing their faith in God. Third, Arthur Miller's work deals with the end of the American dream which changed to materialism after it was purely a family and goal-oriented dream. It seems that Jacques Derrida's formulation holds true in these plays and in the era we have come to refer to as the postmodern. The failure, fragmentation, or loss of the metanarrative undoubtedly contributes to this postmodern feeling of the end. There are no meta-narratives or unifying objectives in the postmodern era. This includes a lack of ethics, aesthetics, and metaphysics (all religions). Postmodernists do not however accept a single truth (God). They dismiss all old concepts, regardless of Eastern or Western ones. According to Lyotard, society is divided and there are no grand narratives. Limited stories are currently the preferred method of discussing social and political challenges. Today, incidents occur on a small scale, and it is aimed to substitute metanarratives by concentrating on individual-specific contexts along with the variety of human experiences. They propose that instead of big, all-encompassing ideologies, there should be a plurality of ideological viewpoints. The fall of the grand narrative is an anti-realist who believes one cannot talk fully over an existent world. It rejects the idea that understanding real world can be attained objectively by reason or any other technique. Modernity, according to postmodern philosophers, unable to provide public stability to culture since it looked outside of itself for a philosophical foundation, including Religion, logic, and technology. Because there is no ultimate truth and no ultimate fact capable of uniting the

constituent parts of the cosmos, there is no comparable point of view for postmodern philosophers.

Psychologically speaking, people are drawn to the scenarios of the apocalypse because those with a background of traumatic experiences could be fatalistic. Finding a network of people alike is comforting for these individuals (Yuhas, 2012, para. 4). When an unpleasant or undesirable experience is expected, we relax. The anxiousness caused by uncertainty has faded. Obviously, not everyone finds it appealing to realize when the end will arrive; however, for many people, it is ironically a cause to quit worrying. Yuhas has observed, in both literary works and patient interviews, that individuals commonly idealize the apocalypse and the end (2012, para. 4). They see coping, prospering, and returning to nature. However, people believe that life will be simpler after a catastrophe. Of course, in reality, the majority of these apocalyptic imaginations are little more than idle speculations that neglect the actual challenges of pioneer life and failing infrastructure. The end of the world scenario unfolds the true nature of human beings. The world is divided and often controlled by a small group of authoritative figures, whereas the majority of simple and modest people are controlled and neglected. In my opinion, the end of the world will bring balance to the world as there will be no social status and other criteria of superiority. Another reason that makes the apocalypse interesting is postmodern human's desire for an opportunity to change. This is a postmodern attitude to re-inventing the past. Anderberg believes that some individuals see the possibility to change themselves as an opportunity to escape "their past or even their present" (2015, para. 5). He also states that people like the end of the world, and it is surprisingly cathartic. Reading about the end of the world might induce an unexpected feeling of peace, particularly if the reader realizes that at least some of the species will survive. We learn through literature that even if things turn awful, some individuals will be alright, and Anderberg is probably one of them (Anderberg, 2015, para. 4).

REFERENCES

Abbotson S. (2003). *Thematic Guide to Modern Drama*. Westport: Greenwood Press.

Abrams, M. H. (1971). *Natural supernaturalism tradition and revolution in romantic literature*. New York: Norton.

ADAMS, J. T. (2017). *Epic of america*. ROUTLEDGE.

Adorno, T. W. (2014). Trying to understand endgame *. *Samuel Beckett*, 39-49. doi:10.4324/9781315841427-2

Adorno, T. W., Adorno, G., Tiedemann, R., & Hullot-Kentor, R. (2017). *Aesthetic theory*. London: Bloomsbury.

Anderberg, J. (2015). 5 reasons why we love apocalypse books. Retrieved August 24, 2022, from https://bookriot.com/why-do-we-love-the-apocalypse/

Angelaki, V. (2017). *Social and political theatre in 21st-century Britain: Staging crisis*. London: Bloomsbury.

Azam, A. (2014). The capitalized society subjugates the weak: Perspectives; death of a salesman. *JOURNAL OF ADVANCES IN LINGUISTICS, 2*(2), 114-120. doi:10.24297/jal.v2i2.2026

AzizPour, F., & Hooti, N. (2011). Arthur Miller's death of a salesman: A postmodernist study. Retrieved April 28, 2022, from https://www.academia.edu/55067268/Arthur_Miller_s_Death_of_a_Salesman_A_Postmodernist_Study

Bacak, M. (2009). *Reader's Guide to Samuel Beckett*. New Delhi, India: Centrum Press.

Bair, D. (2016). *Samuel Beckett: A Biography*. New York: Simon & Schuster.

Bal, M. (2019). *The end: The apocalyptic in in-yer-face drama*. The End: The Apocalyptic in In-Yer-Face Drama. Retrieved from https://www.academia.edu/40381501/The_End_The_Apocalyptic_in_In_Yer_Face_Drama

Barlett, D. L., & Steele, J. B. (2013). *The betrayal of the american dream*. PublicAffairs.

Barry, P. (2019). *Beginning theory: An introduction to literary and cultural theory*. Manchester: Manchester University Press.

Baudrillard, J., & Turner, C. (1995). *The illusion of the end*. Cambridge: Polity Press.

Beckett, S. (2009). *Endgame: A play in one act*. London: Faber.

Benjamin, M. (1999). *Living at the end of the world*. London: Picador.

Benziman, G. (2005). Success, Law, and the Law of Success: Reevaluating "Death of a Salesman's" Treatment of the American Dream. *South Atlantic Modern Language Association, Vol. 70*(No. 2), 20-40. doi:10.1093/he/9780198745228.003.0001

Blanchot, M., & Smock, A. (1995). *The writing of the disaster = l'écriture du désastre*. Lincoln: University of Nebraska Press.

Bogart, A. (2010). *A director prepares: Seven essays on art and theatre*. London: Routledge.

Boles, W. C. (1999). Drama on drama: Dimensions of theatricality on the contemporary British stage. *Theatre Journal, 51*(2), 227-228. doi:10.1353/tj.1999.0025

Boyer, P. (2009). *When Time shall be no more prophecy belief in modern American culture*. Cambridge: Harvard University Press.

Bromley, D. (2013). Constructing apocalypticism: Social and cultural elements of radical organization. *Millennium, Messiahs, and Mayhem,* 36-50. doi:10.4324/9780203613207-8

Bruce, S. (2018). *Sociology*. Oxford, United Kingdom: Oxford University Press.

Bull, M. (1996). *Apocalypse theory and the ends of the world*. Oxford: Blackwell.

Camus, A., & O'Brien, J. (2018). *The myth of sisyphus*. New York: Vintage International.

Case, S. (2015). *Performance of Power: Theatrical Discourse and Politics*.

Castle, J. (2018, November 20). Electoral choice and religion: United States. Retrieved July 26, 2022, from https://oxfordre.com/politics/view/10.1093/acrefore/9780190228637.001.0001/acrefore-9780190228637-e-728

Cavell, S. (2015). *Must we mean what we say?: A book of essays*. Cambridge: Cambridge University Press.

Chaudhuri, U. (1997). *Staging place: The geography of modern drama*. Ann Arbor: University of Michigan Press.

Chetty, R., Grusky, D., Hell, M., Hendren, N., Manduca, R., & Narang, J. (2016). *The fading American Dream Trends in absolute income mobility since 1940*. Cambridge, Mass: National Bureau of Economic Research.

Churchill, C. (2019). *Caryl Churchill plays: Five*. London: Nick Hern Books Limited.

Clark, S. R. (2000). The end of the Ages. *Imagining Apocalypse,* 27-44. doi:10.1007/978-1-137-07657-1_3

Coates, T. (2020). *Between the World and Me*. Melbourne: Text Publishing Company.

Cohn, R. (2009). *Retreats from realism in recent English drama*. Cambridge: Cambridge University Press.

Connor, S. (2010). *The Cambridge Companion to postmodernism*. Cambridge: Cambridge Univ. Press.

Cullen, J. (2006). *The american dream: A short history of an idea that shaped a nation*. New York: Oxford University Press.

Delgado, M. M., Lease, B., & Rebellato, D. (2020). *Contemporary European playwrights*. Abingdon, Oxon: Routledge, Taylor & Francis Group.

Derrida, J. (1969). The ends of man. *Philosophy and Phenomenological Research, 30*(1), 31. doi:10.2307/2105919

Derrida, J. (1984). No apocalypse, not now (full speed ahead, seven missiles, seven missives). *Diacritics, 14*(2), 20. doi:10.2307/464756

Derrida, J. (1984). Of an apocalyptic tone recently adopted in philosophy. *Oxford Literary Review, 6*(2), 3-37. doi:10.3366/olr.1984.001

Derrida, J. (1988). Structure, Sign and Play in the Discourse of Human Sciences. In 2065756845 1430529893 D. Lodge (Ed.), *Modern Criticism and Theory: A Reader*. (pp. 107-123). London: Longman.

Derrida, J. (1989). The Rhetoric of Drugs: An Interview. In 2065766142 1430534987 A. Alexander & 2065766143 1430534987 M. Roberts (Eds.), *High Culture - Reflections on Addiction and Modernity*. NY: State University of New York Press.: Albany.

DiTommaso, L. (2019). Apocalyptic literature in the global imagination. *A Companion to World Literature,* 1-12. doi:10.1002/9781118635193.ctwl0017

Eagleton, T. (2015). *Literary theory: An introduction*. Malden, MA: Blackwell Publishing.

Enzensberger, H. M. (1982). *Critical essays*. New York: Continuum.

Esslin, M. (2019). *The Theatre of the Absurd*. London etc.: Bloomsbury Academic.

Feenberg, A. (2008). *Alternative modernity: The technical turn in philosophy and social theory*. Berkeley: University of California Press.

Fischer-Lichte, E. (2008). *History of european drama and theatre*. London: Routledge.

Fortier, M. (2016). *Theory/Theatre: An Introduction*. London: Routledge, Taylor & Francis.

Foucault, M. (1992). *The Order of Things: An Archeology of the Human Sciences*. London: Routledge.

Frye, N., & Lee, A. A. (2014). *The great code: The bible and literature*. Toronto, Ontario, Canada: Penguin.

Fuchs, E. (1996). *The death of character: Perspectives on theatre after modernism*. Bloomington: Indiana Univ. Press.

Gannon, C. E. (2000). Silo psychosis: Diagnosing America's nuclear anxieties through narrative imagery. *Imagining Apocalypse*, 103-117. doi:10.1007/978-1-137-07657-1_8

Gannon, C. E. (2000). Silo psychosis: Diagnosing America's nuclear anxieties through narrative imagery. *Imagining Apocalypse*, 103-117. doi:10.1007/978-1-137-07657-1_8

Gobert, R. D. (2016). *The theatre of Caryl Churchill*. Bloomsbury Publishing.

Goldsmith, S. (1993). *Unbuilding Jerusalem: Apocalypse and romantic representation*. Ithaca: Cornell University Press.

Green, J. (2018). A brief history of the american dream: Bush center. Retrieved July 21, 2022, from https://www.bushcenter.org/catalyst/state-of-the-american-dream/churchwell-history-of-the-american-dream.html

Harris, E. T. (2017). Twentieth- and twenty-first–century interpretations. *Oxford Scholarship Online*. doi:10.1093/oso/9780190271664.003.0009

Hartman, G. (2003). Trauma within the limits of literature. *European Journal of English Studies, 7*(3), 257-274. doi:10.1076/ejes.7.3.257.27984

Hay, J. (2020). *Apocalypse in American Literature and culture*. Cambridge: Cambridge University Press.

Hecht, B. (2018). *Reclaiming the American Dream Proven Solutions for creating economic opportunity for all*. Washington, D.C: Brookings Institution Press.

Hendricks, S. (2018). Why the original meaning of the American Dream is unrecognizable today. Retrieved July 1, 2022, from https://bigthink.com/culture-religion/what-the-american-dream-means-today-versus-what-it-originally-meant/

Hertzfeldt, D. (2019). *The end of the world*. New York: Random House, an imprint and division of Penguin Random House LLC.

Hick, D. H. (2021). Samuel Beckett, endgame. *Case Studies in Comtemporary Aesthetics*. doi:10.5040/9781350930063.0020

The Holy Bible, 2 peter 3 commentary - matthew henry commentary on the whole Bible (complete). (n.d.). Retrieved September 30, 2022, from https://www.biblestudytools.com/commentaries/matthew-henry-complete/2-peter/3.html

Ilegbinosa, A. (2012). An analysis of Karl Marx's theory of value on the contemporary capitalist economy. Retrieved July 24, 2022, from https://www.iiste.org/Journals/index.php/JEDS/article/view/1581

Immigrants in the United States. (2021). Retrieved July 21, 2022, from https://www.americanimmigrationcouncil.org/research/immigrants-in-the-united-states

Jacobs, J. (2020). Analogies between minor characters: The example of michal. *Characters and Characterization In The Book of Samuel*. doi:10.5040/9780567680884.ch-010

JAMESON, F. (2019). *Postmodernism: Or, the Cultural Logic of Late capitalism*. VERSO Books.

Jarraway, D. (2006). Apocalypse without apocalypse. *Twentieth-Century Literature, 52*(2), 237-240. doi:10.1215/0041462x-2006-3005

Kalb, J. (2018). "escaped alone": Catastrophe and fear meet surrealism. Retrieved March 30, 2022, from https://thetheatretimes.com/escaped-alone-catastrophe-fear-meet-surrealism/

Kermode, F. (2000). *The sense of an ending: Studies in the theory of fiction*. Oxford: Oxford University Press.

Ketterer, D. (1976). *New worlds for old: The apocalyptic imagination, science fiction, and American literature*. London: Indiana Univ. Press.

Klaassen, W. (1992). *Living at the end of the ages: Apocalyptic expectation in the radical reformation*. Lanham, MD: University Press of America.

Knowlson, J. (2014). *Damned to fame: The life of samuel beckett*. New York: Grove Press.

Koorey, S. (2020). Arthur Miller for the twenty-first century: Contemporary Views of his writings and ideas. *The Arthur Miller Journal, 15*(2), 163-166. doi:10.5325/arthmillj.15.2.0163

Kritzer, A. H. (2007). *The plays of Caryl Churchill: Theatre of Empowerment*. Basingstoke: Palgrave.

Kumar, K. (2013, July 03). The chess metaphor in Samuel Beckett's endgame. Retrieved August 15, 2022, from https://muse.jhu.edu/article/500508/pdf

Lawrence, D. H., & Moore, H. T. (1977). *The Collected Letters of D. H. Lawrence*. London: Heinemann.

Lehmann, H. (2006). *Postdramatic Theatre*. London: Routledge.

Leonhardt, D. (2016, December). The American Dream, quantified at last. Retrieved July 2, 2022, from https://www.nytimes.com/2016/12/08/opinion/the-american-dream-quantified-at-last.html

LitCharts. (n.d.). Willy Loman character analysis. Retrieved July 4, 2022, from https://www.litcharts.com/lit/death-of-a-salesman/characters/willy-loman

Luckhurst, M. (2010). *A companion to Modern British and Irish drama: 1880-2005*. Chichester: Wiley-Blackwell.

Lyons, C. R. (2016). *Samuel Beckett*. Basingstoke (GB): Macmillan.

Lyotard, J., & Bennington, G. (2010). *The postmodern condition: A report on knowledge*. Minneapolis, Minn: Univ. of Minnesota Press.

Marino, S. (2015). The 1980s: Salesman – salesmanship, psychology, ethnicity. *Arthur Miller: Death of a Salesman/The Crucible,* 54-74. doi:10.1057/978-1-137-42980-3_4

Marino, S. (2017). *Arthur Miller's century: Essays celebrating the 100th birthday of America's great playwright*. Newcastle upon Tyne, UK: Cambridge Scholars Publishing.

Marx, K. (2019). *Capital: A critique of political economy*. England: Benediction Classics, Oxford.

Matz, J. (2008). *The modern novel a short introduction*. Hoboken: Wiley.

McMichael, G. (2004). *Anthology of American literature*. Upper Saddle River, NJ: Pearson Prentice Hall.

Melville, H., Barba, A., Kusaka, A., & Melville, H. (2021). *Moby Dick*. Barcelona: Editorial Alma.

Miller, A. (2016). *Death of a salesman: Certain private conversations in two acts and a Requiem*. London: Penguin Books.

Miller, A., & Roudané, M. C. (2015). *The Collected Essays of Arthur Miller*. London: Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing.

Miller, A., & Roudané, M. C. (2017). *The Collected Essays of Arthur Miller*. London: Bloomsbury Methuen Drama, an imprint of Bloomsbury Publishing Plc.

Nairne, A. (2013). *The book of job*. Cambridge: Cambridge University Press.

Nellhaus, T. (2014). *Theatre, communication, critical realism*. Palgrave Macmillan.

O'Leary, S. D. (1998). *Arguing the apocalypse a theory of Millennial rhetoric*. New York: Oxford University Press.

Patel, R. (2019). The plight of the American Dream: Capitalism and depression in Arthur ... Retrieved July 21, 2022, from https://www.researchgate.net/publication/303051535_The_Plight_of_the_American_Dream_Capitalism_and_Depression_in_Arthur_Miller's_Death_of_a_Salesman

Perry, B. (2000). *A look inside america*. Ephrata, PA: Multi-language Media.

Pilling, J. (2010). *The cambridge companion to Beckett*. Cambridge etc.: Cambridge University Press.

Popovich, H. H. (2012). Hamm: Beckett's god in Nagg's image. *South Atlantic Bulletin, 37*(1), 35. doi:10.2307/3197958

Power, C. (2008). *Presence in play: A Critique of theories of presence in the theatre*. Amsterdam: Rodopi.

Pritchard, D. (2022, January 17). The meaning of Tetelestai - "it is finished". Retrieved September 27, 2022, from https://www.christianity.com/jesus/death-and-resurrection/last-words/what-was-finished.html

Quinby, L. (1994). *Anti-apocalypse: Exercises in genealogical criticism*. Minneapolis: University of Minnesota Press.

Rapaport, H. (1985). Deconstructing Apocalyptic Rhetoric: Ashbery, Derrida, Blanchot. *Criticism, 27*(4), 387-400.

Rebellato, D. (2017). Of an apocalyptic tone recently adopted in theatre: British drama, violence and writing. *Sillages Critiques,* (22). doi:10.4000/sillagescritiques.4798

Rebellato, D. (2018). Nation and negation (terrible rage). *Journal of Contemporary Drama in English, 6*(1), 15-39. doi:10.1515/jcde-2018-0009

Reinelt, J. (n.d.). Caryl Churchill and the politics of style (Chapter 11) - the cambridge companion to modern british women playwrights. Retrieved February 30, 2022, from https://www.cambridge.org/core/books/cambridge-companion-to-modern-british-women-playwrights/caryl-churchill-and-the-politics-of-style/B3244816704181F7E7207E9BCB89F3FF

Robbins, T., & Palmer, S. J. (2013). *Millennium, messiahs, and Mayhem Contemporary Apocalyptic Movements*. Florence: Taylor and Francis.

Saunders, G. (2007). *"Love me or kill me": Sarah Kane and The Theatre of Extremes*. Manchester: Manchester Univ. Press.

Seed, D. (2014). *Imagining apocalypse: Studies in cultural crisis*. Basingstoke: Macmillan.

Staff, C. (2020, June 16). Why did jesus say 'I am the way, the truth and the life' in john 14:6? Retrieved September 27, 2022, from https://www.christianity.com/wiki/bible/why-did-jesus-say-i-am-the-way-the-truth-and-the-life-john-14-6.html

Steiner, G. (2013). *Language and silence: Essays on language, literature, and the Inhuman*. United States: Yale university press.

Sternlicht, S. V. (2005). *Masterpieces of Modern British and Irish drama*. Westport, Conn: Greenwood Press.

Strinati, D. (2008). *An introduction to theories of popular culture*. London: Routledge.

Theatre: The late Sarah Kane in her own words. (1999, February 24). Retrieved June 29, 2021, from https://www.independent.co.uk/arts-entertainment/theatre-the-late-sarah-kane-in-her-own-words-1072888.html

Thornton, K. (2022). The Life and Literature of Samuel Beckett. Retrieved March 27, 2022, from https://babylonradio.com/the-life-and-literature-of-samuel-beckett/

Tierney, J. (1999). The big city; Willy Loman: Revenge of a nephew. Retrieved July 19, 2022, from https://www.nytimes.com/1999/02/08/nyregion/the-big-city-willy-loman-revenge-of-a-nephew.html

Tyson, L. (1994). *Psychological politics of the american dream: The commodification of subjectivity in twentieth-century American literature*. Columbus: Ohio State University Press.

Vieira, F. (2013). *Dystopia(N) matters: On the page, on screen, on stage*. Newcastle upon Tyne: Cambridge Scholars.

Vos, D. L., & Saunders, G. (2011). *Sarah Kane in context*. Manchester, UK: Manchester University Press.

Waugh, P. (1997). *Practising postmodernism, reading modernism*. London etc.: Arnold.

Waugh, P. (2001). Postmodernism. *The Cambridge History of Literary Criticism,* 289-306. doi:10.1017/chol9780521300148.024

Weber, E. (2000). *Apocalypses: Prophecies, cults, and millennial beliefs through the ages*. Cambridge, Mass: Harvard University Press.

Yuhas, D. (2012). Psychology reveals the comforts of the apocalypse. Retrieved August 22, 2022, from https://blogs.scientificamerican.com/observations/psychology-reveals-the-comforts-of-the-apocalypse/

Zavada, J. (2021). How does postmodernism conflict with Christianity? Retrieved April 27, 2022, from https://www.learnreligions.com/what-is-postmodernism-700692

CURRICULUM VITAE

Nooran Abdulkareem Fattah AL-SALIHI, a skilled instructor offering 7+ years of teaching experience in many educational institutions. He is multilingual (Turkish, English and Arabic). He had his BA degree in English language from Kerkuk University in 2011 and his MA in English Literature and Cultural Studies from Stony Brook University in United States of America 2014. Recent university graduate from Karabük University with a Doctor of Philosophy in English Language and Literature. He has attended many conferences on English Language and Literature and published several academic articles.