

Philosophy of Semiotics in Samuel Beckett's Endgame: Peircean reading

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Abstract

Since this paper concentrates on some samples of the objects used in Samuel Beckett's *Endgame* (1958), the semiotics theory proposed by C.S. Peirce (1839-1914) has been applied on Beckett's play. The play contains crucial elements that helped apply Peirce's philosophy. Adequately, it contains objects functioned in the text of the play like "windows, armchair, ashbins ..etc". These chosen objects contributed widely to support the concept that objects are signs which referred to specific orders regarding Peirce's writings about semiotics. This paper presented how the objects have been employed in the play act as symbols or signs rather than being objects only. The signs refer to specific notions. For example, the two small windows contained within the play and their functions in the play. It also shows how they can be interpreted relying on piece's philosophy. These objects are clarified and interpreted depending on the acts of the characters and their speech in the play. Since the objects in the play are significant, the two windows are interpreted as the eyes of the blind character Hamm and his servant Clov. Through the windows, Clov several times looked and checked the world outside the place that they were in as if they were waiting for something to take place or someone to come. The combination of the crucial objects in the play are analyzed and clarified according to the Samuel Beckett's *Endgame* and Peirce's philosophy, and what they could mean; just like the armchair and the bins in which Hamm's parents were placed.

Keywords: Peirce, semiotics, philosophy, Samuel Beckett, Hamm, Clov, Nagg, sign, symbol.

1. Introduction

He wrote several plays, the best known are *Krapp's Last Tape* (1958), *Waiting for Godot* (1953), *Happy Day* (1961). Besides, he wrote novels like *Dream of Fair to Middling Women* (1932) and *Murphy* (1938). Beckett's *Endgame* (1957) revolves around Hamm, an aged master, who is a blind and can't stand up, and his servant Clov, who can't sit down. They exist in a tiny house by the sea, although the dialogue suggests that there is no exterior to the house beyond stage left no sea, no sun and no clouds. The two characters, mutually dependent, have been fighting for years, and continue to do so, as the play progresses. Clov always wants to leave, but never seems able to be able. Also present are Hamm's legless parents, Nagg and Nell, who live in rubbish bins, upstage, and argue.

Beckett's *Endgame* is an evident controversial plot which beckons a man to think of the world that he/she lives in. It seems that Beckett erupts a modern way to reckon, which accommodates with the contemporary human being. According to the text, Beckett accomplishes that we are submitting to the way the world have become. This paper presents Peirce's semiotic philosophy in Beckett's absurdist play. It is an a study which assigns the objects which acted as significant signs of language. These objects are extremely fundamental parts of the main notion raised by *Endgame*.

A reader might presume these objects were hold in the play randomly. For me, as a researcher, the argument among the characters in the play will be less valuable piece if it has avoided using those objects. When you see an old parent placed in a bin, the bin employed in the play itself stands as a solid symbol or sign which refers to specific concept in life.

As a sign of ending the characters do not seem to have a close relationship with each other. It seems that Hamm and Clov are father and son. Moreover Hamm has a father and a mother although they are passive in their ashbins. But it seems that it is not a close-knit family. Hamm prepares himself for death; Clov is ready to leave and it sounds as though Nagg and Nell are dead. Family disintegration is obvious as Clov does not like Hamm anymore and Hamm continuously curses his parents.

Hamm wishes he has not been born and to end the game; the play presents his dissatisfaction with the notion of begetting and a desire to end it. Nagg, Hamm and Clov show three generations with the concentrates not on continuity but on mistake of begetting. The loveless relationship between Nagg and Hamm mirrors Hamm and Clov's sarcastic remarks and manners. It sounds that as time slides into an ending, the curse of generating and reproduction passes from one generation to another.

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Samuel Beckett's *Endgame* is staffed with deep philosophical notion. Especially, when Beckett employed the tools by which he displays a show of how the modern world have become, and how we submit to that way. Actually, since the philosophy of Peirce's semiotics is applied on the Samuel Beckett's play. His *Endgame* is a highpiece with its tools employed in the text. These tools are a very part of the *Endgame's* main notion.

2. Literature review

This paper devotes its notions in studying Samuel Beckett's *Endgame* (1958). Its characters are four, Hamm, Clov and Hamm's parent. Those characters attempt as well the embody the miserable actuality or aimless life. The play is fed up with several tools. One of the tools used in the text is the objects, like the ashbin in which Hamm's parents were placed. These objects act as signs or symbols. Since Peircean philosophy of semiotic can be applied on Beckett's *Endgame*, Besbes' views on such philosophy are significant to regard. Particularly, The semiotics of Beckett's Theater (2007). The meaning of a sign, in peircean philosophy, is not to be found in the signified or in the referent; it must rather be sought in the whole triadic relation between the sign, its represent object, and its interpretant, which is defined as the effect the sign creates in the interpreting mind (Besbes, 2007, p.20). The three components can then be represented by the semiotic triangle shown be-low. Also, it is important to mention what has been shown about Peirce by Sharp. According to Peirce's model of a sign then "the traffic light sign for 'stop' would consist of: a red light facing traffic at an intersection (the representamen); vehicles halting (the object) and the idea that a red light indicates that vehicles must stop (the interpretant)" (Sharp, 2011, p.2). This paper, mentions Martin's *Dictionary of semiotics* who talked about the Symbol as sign depending on Peirce's semiotic philosophy (Martin & Ringham, 2000). In Noah's Handbook of Semiotics Advanced in Semiotics (1990), he clarifies the sign and mentions that a sign can be divided into three types relying on Peirce's semiotics, symbol, index and icon.

3. Discussion

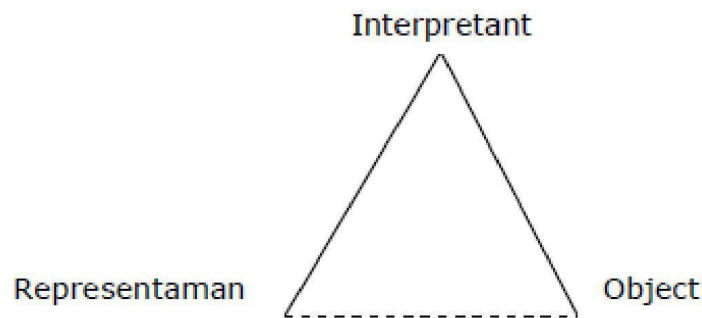
3.1. Peirce's Theory of Semiotic

Charles Sanders Peirce (1839-1914; pronounced "purse") was early recognized as "one of the great figures in the history of semiotics" and as "the founder of the modern theory of signs" (Weiss & Burks 1945: 383). A universal genius in many sciences, Peirce, who was largely ignored by his contemporaries, is now unanimously acclaimed as America's greatest philosopher. His writings, consisting of thousands of papers (Noth, 1990, p.39).

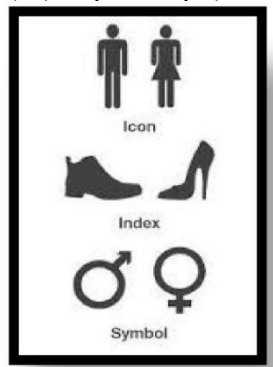
He was not interested in semiotics only. He was also a polymath, which means that he made significant contribution to many fields of study including phenomenology to astronomy and from physics to metaphysics. His huge number of his outputs calculated as 12000 pages which were published and 9000 manuscript pages still unpublished during his life. Language and linguistics are among the main topics. Many of his writings remained unexplored until today. He made a lot of suggested papers on omissions and errors on Oxford dictionary. Also he wrote about morphemes and words especially in (common nouns, proper nouns, pronouns and verbs prepositions). The importance of Peirce semiotics achieved in language was first discovered by Roman Jakobson who made a reference to Peirce in all his works. In 1977, Jakobson called Peirce as "the pathfinder in the science of language".

Finally, Peirce wrote to Lady Welby on Oct 12, 1904: "It has never been in my power to study anything,—mathematics, ethics, metaphysics, gravitation, thermodynamics, optics, chemistry, comparative anatomy, astronomy, psychology, phonetics, economics, the history of science, whist, men and women, wine, metrology, except as a study of semiotics" . This shows the important of semiotics as a science (Peirce, 1977).

The meaning of a sign, in peircean philosophy, is not to be found in the signified or in the referent; it must rather be sought in the whole triadic relation between the sign, its represent object, and its interpretant, which is defined as the effect the sign creates in the interpreting mind (Besbes, 2007, p.20). The three components can then be represented by the semiotic triangle shown be-low:



The dotted-line represents the fact that there is not an observable or direct relationship between the representamen and the object (Chandler, 1999). In accordance with Peirce's model of a sign then "the traffic light sign for 'stop' would consist of: a red light facing traffic at an intersection (the representamen); vehicles halting (the object) and the idea that a red light indicates that vehicles must stop (the interpretant)" (Sharp, 2011, p.2).



Peirce has made his famous trichotomy of sign-functions which suggests that the central relationship in semiotics is the relation between the sign and its object. Peirce referred to this trichotomy as "the most fundamental division of signs (Noth, 1990, p. 44). There are three ways in which the sign can stand for its object: as icon, index or symbol.

-Icon

The basic idea behind iconic signs is similitude, which means that there is direct similarity between the sign-vehicle and its signified. This is, clearly, a very general law, so that virtually any form of similitude between sign and object suffices, in principle, to establish an iconic relationship: "An icon is a sign which refers to the object that it denotes of characters of its own, and which it possesses Anything whatever, be it quality, existent individual, or law, is an Icon of anything, in so far as it is like that thing and used as a sign of it". (Elam, 1980, p. 14) Examples of iconic signs given by Peirce himself include the figurative painting. Another example of iconic signs is portraits or a diagram of a house; because it resembles the subject it represented (Martin & Ringham, 2000, p.73).

-Index

Indexical signs are causally connected with their objects, often physically or through contiguity. Peirce said that An Index is a sign which refers to the object that it denotes by virtue of being really affected by that object. (Elam, 1980, p. 14). Examples given by Peirce are a weathercock, a barometer and a sundial. A knock at the door indicating that there is someone at the door is another example of a sign seen as an index. Pointing my finger at a dog is the index of a dog. A high temperature may be seen as an index of illness (Martin & Ringham, 2000, p.76). Smoke is a sign of fire and Hand-writing. The 'natural' cause-and effect signs and verbal deixis (personal and demonstrative pronouns such as 'I', 'you', 'this', 'that', and adverbs such as 'here' and 'now', etc.) (Elam, 1980, p. 14).

-Symbol

In Peirce's semiotics, the term symbol denotes a sign (signifier) whose relationship to its object (signified) is entirely arbitrary or based on convention. So, there is no direct relationship between the object and the sign, and to know the meaning of a symbol we should have a previous knowledge about the symbol.) An example would be the word 'car' where there is no causal physical link or resemblance or relationship between the sign (the word car) and its object . In his system

of classification, Peirce distinguishes signs used as symbols from those used as icons or as indices (index). In traditional literary usage, a symbol relates a word or idea to a concrete object, scene or action with which it entertains some kind of semantic connection. Thus, in a particular culture, a rose may be a symbol of love, a bird of freedom, a forest of madness, or water of life. A symbol, therefore, is based on a relationship between two individual units (one figurative, one thematic) whereas a semi-symbol is the product of the relationship between two categories. Examples about symbol are numbers, flags, punctuation, brands, etc... (Martin & Ringham, 2000, p.128).

3.2. Peircean Semiotics Interprets the Play

Regarding the objects employed in Beckett's *Endgame* like "small windows, an armchair on casters, old sheet, etc." (p. 1), the play can be analyzed. Accordingly, most of the objects mentioned in the text of play has an evident cue. The objects are adequately available today to help the human beings perform something. For example, the ladder is made to help a man reach the high places, the armchair is to sit on for the person who is unable to walk and so on. These objects have been functioned beneficially as signs or symbols in order to form a specific situation that fits the notion of the text semiotically.

In a comparative study written by Yakin and Totua in which they compare between Peirce's semiotics and Saussure's. They mention, in communication, the theory of semiotics concentrates on methods of structuring and operating the symbols system, which means the ways symbol systems is structured and how those systems is operationalized (2014, p. 8). Thus, the play contains objects which were functioned or structured as if the text was to simplify the deep meaning of the play. Forming functional symbols and placing them within the text is also an operation to support the notion of the play intended by Samuel Beckett. Employing such methods is a process that contains suitable communications, expressions and thoughts in the text. We can consider symbols system used in the play as a method that contributes a big consideration to the play.

The way we understand the world and the facts of world depends on the objects and the signs surround us; according to Murray whose paper is clarifying Peirce's ideas, who talks about signs; on the one hand, we miss the ability to introspect, hypothesis plays a role in deriving the knowledge of internal world and facts; accordingly, the significance of hypothesis is an essential matter to deal with for making sense of the world; for Peirce, thoughts come from an interpretation of the external world; on the other hand, we have no power of thinking without signs; here Peirce precisely shows how signs are extremely essentials to the process of thinking; our eyes give us a sign, as do our ears and all other sensory organs through which we conceive our world (Murray, 2015, p. 57).

Our power or ability is limited to think when the signs or symbols are absent. The relationship between sign or symbol and object is necessary in order to think and to feel or understand the world in a different deep way. It helps make life and world more sensory. The signs include the icon and index that were explained previously.

3.3. Symbols and Signs in *Endgame*

The different literary works in different fields may contain the objects which help readers understand the plot of the story, or help the character act or play his role because we already knew that we can't think without signs. Signs efficiently makes the event or world as an understandable matter. But, when a reader reads Beckett's *Endgame*, it simply can be observed that the play is absolutely deals with symbols and signs. It is a method or technique that Beckett used in his absurdist play.

Readers can interpret communicate with the events of the play depending on the elements contained within the whole text, like speech, signs, symbols and motions acted by the characters.

According to what has been written by Pauzan, Peirce precisely defines the sign as "something which stands to somebody for something in some respect or capacity" (2018, p. 11). These signs may include several things or objects like sounds, words, and all the things which presents a guidance as a process of communication, like a house, window, ashbin and every symbol with meaning. The play begins with elementary description of what the stage should consists of;

Bare interior

Grey light

Left and right back, high up, two small windows, curtains drawn.

Front right, a door. Hanging near door, its face to wall a picture.

Front left, touching each other, covered with an old sheet, two ashbins.

Center, in an armchair on casters, covered with an old sheet, Hamm.

Motionless by the door, his eyes fixed on Hamm, Clov. Very red face.

Brief tableau (Beckett, 1958, p. 1).

Beckett describes the methods or objects that the play or stage in need of in order to create the mode by which he presents the main notion of the play. Peirce's comment on the meaning of sign is totally significant to interpret the reasons behind employing such objects. When the reader reads the beginning of the text, he will feel that the objects have been functioned as signs, but nothing else. Hence, the motions of the characters and the communication among the characters formulate the whole intention that the author intends to erupt. Therefore, the existence of the objects with the acts of the character enable us to consider these objects as signs or symbols. Peirce's announcement that a sign is something which stands to somebody for something in some respect or capacity. That means the process of considering "ashbin, armchair, and windows.." as signs or symbols.

For example, the motion of Clov as has been shown in the first page of the play, he was carrying the ladder and going and standing under the window left, stiffing, staggering walk. He was puzzled with what should he exactly do. He was rapidly going to the left window and coming back to the right one to look through the windows as if he was waiting for something to come or something to happen. But, per attempt that Clov performed was worthless because nothing is shown up through the windows, he keeps trying to infer what is the next step.

Clov is the servant of the blind Hamm, whenever he checks what is going on through the window, he tells he is master the news out of the place they were in. somehow these two windows are a symbol of the eyes of both Clov and Hamm as if they were waiting for something, a man, happiness or something else. Sometimes, Hamm orders Clov to open the window to see whether there are navigators, after opening the window by Clov, there were no one, even navigators, "it's because there are no more navigators" (1957, p. 22). Accordingly, and depending on Pierce's definition of the sign, windows employed in the play are a sign or symbol which refers to a single meaning, it is the eyes of Hamm and Clov always checks the outside through the left and right window. The windows make them see the past which was happier, the present which is unknown. Clov's motions are interpreted as looking for hope or even happiness. He could not do anything but wait for something to change his situation. Therefore, windows in Beckett's *Endgame* is a sign of eyes by which they look for changing.

3.4. Sign, Its Represent Object and Its Interpretant in *Endgame*

Regarding Beckett's *Endgame*, readers or audience can understand or define a situation when several elements are available to help interpret the situation. In *Endgame*, readers or audience have three main elements which enable them to interpret. Regardless how they interpret, they all need these three elements to understand the events. These elements could be described as a reader, character, and objects, speech and other elements are included, but this paper focuses on the three ones mentioned only. The scene of Clov occurred without speech, he was just attempting to look through the windows. Therefore, the process occurs among three elements like a reader, character and object to interpret.

In accordance with Piercean philosophy, sign must be sought in the whole triadic relation between the sign, its represent object, and its interpretant, which is defined as the effect the sign creates in the interpreting mind (Besbes, 2007, p.20). The first scene of the play is adequately suitable to apply Pierce's notion or his philosophical view about the sign on the literary works, especially Beckett's *Endgame*. For example, in order to clarify the philosophical view of sign, mentioning or explaining the first event in the play is a method for recognizing what a sign in this play may mean.

Clov goes and stands under window left. Stiff, staggering walk. He looks up at window left. He turns and looks at window right. He goes and stands under window right. He looks up at window right. He turns and looks at window left. He goes out, comes back immediately with a small step-ladder, carries it over and sets it down under window left, gets up on it, draws back curtain. He gets down, takes six steps (for example) towards window right, goes back for ladder, carries it over and sets it down under window right, gets up on it, draws back curtain. He gets down, takes three steps towards window left, goes back for ladder, carries it over and sets it down under window left, gets up on it, looks out of window. (*Endgame*, 1957, p. 1).

The first scene of the play contains the three elements "reader, character and objects". According to Pierce's semiotics theory, must rather be sought in the whole triadic relation between the sign, its represent object, and its interpretant, which is defined as the effect the sign creates in the interpreting mind (Besbes, 2007, p.20). Thus, the way the windows introduced to the reader who plays as an interpretant in the play enables the reader to interpret the windows as a sign. Previously, in this paper, it is mentioned that a sign is something which stands to somebody for something in specific respect. The acts of the character toward the objects enable us as readers or critics to specify for what the windows are placed. Then we call them as a sign for something because its function in the play was something.

Another example that shows how the meaning of a sign regarding the whole triadic relation between sign, its represent object and its interpretant. The play's other objects are ashbins in which Hamm's parents were. Thus, for what Hamm's parents (Nagg and Nell) were in the ashbins and what the ashbins represent in the play? According to the first emergence of them from the ashbins, they went on conversing with each other;

NELL. What is it pet?

(pause)

Time for love?

NAGG. Were you asleep?(Beckett, 1958, p. 5)

The first conversation between Nell and Nagg show how they absent were, they were eliminated, and they used to be in ashbins. They even do not know for what they have emerged from the place they were in, they continues inquiring;

NELL. Why this farce, day after day?

(pause)

NAGG. I've lost my tooth?

NELL. When?

NAGG. I had it yesterday.

NELL. (elegiac). Ah yesterday.

(They turn painfully towards each other.)

NAGG. Can you see me?

NELL. Hardly. And you?

NAGG. Hardly. (Beckett, 1958, p. 5-6)

Considering the dialogue occurred between Nell and Nagg, they were becoming older. They could not distinguish the matters out of their settlements. The first word that Nell uttered was "farce" expressing his resentment because of the miserable situation surrounding them. Nell and Nagg were besieged in ashbins and covered by lid of the bins. They were dumped as if they were rubbish. They excessively lost, may be because of their age, they were old. They were discussing how their sight became weaker, they even see each other hardly. All the cues or acts that performed by Nell and Nagg through the play indicate how they were eliminated because of their old age. Particularly, they do not have legs, Nagg tells Nell;

NAGG. When we crashed on our tandem and lost our shanks.

(They laugh heartily.) (Beckett, 1958, p. 6)

Nagg and Nell discussing their memories, sometimes they laugh heartily and less heartily because of their miserable situation. They look as disappointed old couple because it is a day like any other day.

HAMM. Go and see is she dead.

(Clow goes to bins, raises the lid of Nell's, stoops, looks into it. Pause.)

Hamm (with his hand to his toque):

And Nagg?

(Clow raises lid of Nagg's bin, stoops, looks into it. Pause.)

CLOV. Doesn't look like it.

(He closes the lid straightens up.)

HAMM. (letting go his toque):

What's he doing? (Clow raises lid of Nagg's bin, stoops, looks into it. Pause.)

CLOV. He's crying.

(He closes lid, straightens up.)

HAMM. Then he's living. (Beckett, 1958, p. 21)

The dialogue mentioned above, occurred between Hamm and Clow about Hamm's parents. They seemed totally careless and emotionless toward the old Nagg and Nell. Hamm command Clow to check whether they are still live in their ashbins or not without attention or care. Clow goes to the ashbins and raises the lids one by one, then he tells Hamm that Nell has died while Nagg crying for her. None feels their sufferance. They live in their ashbins, sleep, wake and even die. But, none of those who were present feels or sympathies with them. They were waiting for when they will die.

If we turned into the triadic of interpreting the meaning of sign, considering the text, as a reader or critic, one can judge what kind of signs that the ashbin should tell. It can be interpreted in many different ways. But, the main interpretation of this object can be judged as death of consciousness, the old Nell and Nagg suffering excessively. Therefore, the ashbins in Beckett's *Endgame* is a sign of death of consciousness.

3.5. Another Example that Emphasizes the Sign Meaning in the Play

The armchair on which Hamm sets because he was unable to walk and see. The armchair is motionless: "Center, in an armchair on castors, covered with an old sheet, Hamm. Motionless by the door, his eyes fixed on Hamm, Clow. Very red face". Hamm is just sets on the armchair, throws his orders to be done by his servant Clow. Even Clow tells his master Hamm;

CLOV. (fixed gaze, tonelessly)

Finished, it's finished, nearly finished, it must be nearly finished.

(pause.)

Grain upon grain, one by one, and one day, suddenly, there's a heap, a little heap, the impossible heap.

(Pause.)

I can't be punished any more. (Beckett, 1958, p. 1)

Clow resents of Hamm's behavior and the miserable situation he is suffering from. That embodies the way Hamm deals with Clow. He informs the reader that he is punished by his master. It is the same routine, he is just doing what his master commands him to.

Then Hamm continues telling Clow orders to preform, just like to check the ashbins in which his parents. First, Hamm shouts

HAMM. Father!

(pause. Louder.)

Father!

(Pause.)

Go and see did he hear me. (Beckett, 1958, p. 22)

Hamm does not care for his old parents, he calls them loudly or impolitely. Again, Clow directly goes and checks the bins because his master has commanded him. According to Pierce's definition of sign, and when the reader observes how the one who sits on armchair, will suggest that Hamm was a master and governs the attendants. He was the governor and the chair that he sets on is a symbol of throne. He the one commands only, "open the widows, close the windows, check the

bins, look through the windows, kissing him..". And even he decreases the food which is supposed to be given for his parents. Therefore, the armchair in *Endgame* that Hamm sits on, it is possible to look like as a symbol of throne because throne plays the big role in governing and commanding people.

3.6. Icons and Indexes in the Play

Peirce said that An Index is a sign which refers to the object that it denotes by virtue of being really affected by that object. (Elam, 1980, p. 14). Examples given by Peirce are a weathercock, a barometer and a sundial. A knock at the door indicating that there is someone at the door is another example of a sign seen as an index. There is no doubt that the play contains indexes and icons. But, the example which deserves to be mentioned here should not contain ambiguity to be acceptable for readers. According to what has been explained above that the ashbins which Hamm's old parents live in is regarded as a symbol of death of consciousness.

We can consider these ashbins as an index as well. Pierce announced that an index seems a sign which refers to the object that it denotes by virtue of being really in relation with the that object. The relationship between the ashbins and the Hamm's parents is an evident cue that refers to how the death of the consciousness looks like. Thus, they have been placed in ashbins. It is known that Nell and Nagg's parents were not treated as father and mother or even as old persons. Therefore, the ashbins are introduced as a symbol of death of consciousness. In the case of being an index, the ashbins are because due to a man sees an old person who placed in a bin, that man will immediately infer that the consciousness has died.

While "An icon is a sign which refers to the object that it denotes of characters of its own, and which it possesses Anything whatever, be it quality, existent individual, or law, is an Icon of anything, in so far as it is like that thing and used as a sign of it". (Elam, 1980, p. 14) Examples of iconic signs given by Peirce himself include the figurative painting. Another example of iconic signs is portraits or a diagram of a house; because it resembles the subject it represented (Martin & Ringham, 2000, p.73). Accordingly, the relationship between the speech of the characters (subject) and the objects used in the play like "windows, armchair and ashbins" makes the contents of the objects in the play as if introduced as a portrait, these contents of the play will embody the icon of miserable life. Therefore, the objects which were condemned in the characters embody the icon of miserable life.

4. Conclusion

In accordance with Pierce who has been mentioned in this paper, signs are very part in life, they enable us to see the world in a better way. Our power or ability is limited to think when the signs or symbols are absent. We took few samples from Beckett's *Endgame*, especially objects in order to prove how these signs are regarded as indications to a specific meaning intended by the author.

As researchers, we derive certain objects like "windows, armchair and ashbins" employed in the play, and explain how they are considered as an essential method to clarify Beckett's notion. Depending on Pierce's semiotics, these objects are expanded as signs of something.

We inferred that the objects used in Beckett's *Endgame* are signs and symbols which enables readers to understand and evaluate the world. The conclusion is that the windows embodies the sign of the eyes of both Clov and Hamm, Clov looks through it as if they were for something knew or someone to come for them. The ashbins, which Hamm's parents Nagg and Nell were in represent the sign of death of the consciousness. These ashbins are considered as an index in this paper. And the armchair on which Hamm sits and commands his servant doing things embodies the sign of throne by which Hamm governs.

In accordance with Pierce, the relationship between the speech of the characters (subject) and the objects used in the play like "windows, armchair and ashbins" makes the contents of the objects in the play as if introduced as a portrait, these contents of the play will embody the icon of miserable life. Therefore, the objects which were condemned in the characters embody the icon of miserable life.

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