



A STUDY OF SOCIAL ETHOS IN THE NOVELS OF SAMUEL BECKETT

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Abstract:

This study examines in-depth analysis of Samuel Beckett's novels, study investigates the complex exploration of social ethos in the domain of literature. It embarks on an exhaustive voyage through Beckett's works, notably concentrating on the early masterpieces "Murphy" and "Molloy." Within these narratives, Beckett's thematic mastery is evident as he explores the intricate complexities of human existence, existentialism, and absurdism, all the while investigating the inherent social constructions of his time. This study draws parallels between Beckett's literary world and that of F. Scott Fitzgerald's emblematic character Jay Gatsby, who is portrayed as Samuel Beckett's (Vladimir) counterpart in an examination of the human condition. This research elucidates how Beckett's novels transcend time and culture, providing enduring insights into the fundamental aspects of social ethos and the human experience.

Keywords: Samuel Beckett, Novels, Social Ethos, Existentialism, Absurdism, etc.

1.1 Introduction

Samuel Beckett (April 13, 1906 – December 22, 1989) was a dramatist, director, translator, and writer from Ireland. He was an absurdist and a pioneer of 20th-century French play. He wrote in both languages and was the one who did the translations. His work rejected traditional meaning constructs in favour of simplifying ideas to their most basic form.(1)

Samuel Barclay Beckett may not have been born on Good Friday, 1906, as he has previously said. Birth certificates and registrations from May and June that don't match might indicate that Beckett made these events up. He said that he could vividly recall the pain and imprisonment he had gone through while still within the womb.

Born in 1906, Beckett was the son of May and Bill Beckett. Bill was a straightforward guy who preferred swimming and horse racing above reading literature. His job was with a construction surveying company. May, a stay-at-home mom, liked dog shows and gardening. Before she married Bill, she was employed as a nurse. Frank, Samuel's elder brother, was born in 1902.(2)

The family resided in the Dublin neighbourhood of Foxrock in a spacious Tudor house built by Bill's good friend, the renowned architect Frederick Hicks. Beckett's later designs often contained aromatic plants, a tiny stable for the donkey, and a tennis court on the grounds. As a Protestant family, they employed Bridget Bray, a Catholic nurse, whom the boys referred to as "Bibby." She lived with the family for twelve years, giving Beckett a wealth of stories and idioms to draw on for *Texts for Nothing III* and *Happy Days*. Every member of the family, including Bibby, would spend the summers in the Anglo-Irish Protestant fishing village of Greystones. In addition, Beckett's two seemingly incompatible pastimes as a young man—cliff leaping and stamp collecting—alluded to his later obsession with precision and death. Because May valued Victorian etiquette so much, the Beckett lads maintained a neat and courteous household.

Frank was boarded at the Irish Protestant Portora Royal School in the north after the Easter Uprising of 1916. When Samuel was 13 years old, the school decided he was old enough to board, and he enrolled in 1920. Beckett loved reading French and

English literature at the esteemed but challenging school, especially the writings of Stephen Leacock and Arthur Conan Doyle, in addition to playing sports.

At seventeen years old, Beckett was accepted to Trinity College in Dublin in 1923 to continue his creative studies. In addition to playing golf and cricket, he read a great deal of literature. There, he was greatly influenced by Thomas Rudmose-Brown, a professor of Romance languages. He taught him about writers such as Tennyson, Spenser, Chaucer, and Milton. His cherished Italian instructor Bianca Esposito, who introduced him to Dante, Machiavelli, Petrarch, and Carducci among other Italian writers, had a significant impact on him as well. Living at home with his parents, he commuted to school and saw many of the new Irish plays making their Dublin premieres.

For the remainder of his life, Beckett would suffer from terrible sleeplessness starting in 1926. Aside from that, he was sick with illness and read Nat Gould's pulp racing books. In an attempt to speed up his recuperation, his family sent him to France for the summer, where he spent time bicycling across the South with an American named Charles Clarke. After returning to Trinity, Beckett maintained his love of France by befriending Alfred Péron, a young professor from the École Normale who was there for two years as part of an esteemed exchange scheme. Beckett was nominated by Rudmose-Brown to Trinity to serve as an exchange teacher at the École after his graduation at the end of 1927. Thomas MacGreevy, a Trinity professor, held the post when Beckett was required by Trinity to take it. He intended to spend a whole year there. Only in 1928, after MacGreevy's victory, was Beckett able to accept the Paris job. Despite their mutual frustration with the circumstances, he and MacGreevy became close in Paris.(1)

The following phase of Beckett's life was the most focused and productive, and he produced a lot of work at that time. Among his very rare prewar publications were dissertations on Joyce as well as Marcel Proust, a French author. Eleven of the stories collected in the 1934 book *More Pricks Than Kicks* detailed the experiences of Dublin thinker Belacqua Shuah, while Murphy (1938) relates the tale of an Irishman in London who flees from a woman he is engaged to marry in order to lead a depressing life as a male nurse in a mental hospital. *Whoroscope* (1930), a poem about the French philosopher René Descartes, and *Echo's Bones* (1935), a collection of poems, were his two little collections of poetry. Poems and short tales abound, strewn over many magazines. *Dream of Fair to Middling Women* was a project he started in the mid-1930s, but it was never finished and wasn't released until 1992. Beckett wrote *Watt*, his second book, while living in exile in the freed French countryside; it wasn't released until 1953. Beckett wrote a number of tales between 1949 and 1953 after moving back to Paris in 1946. Among them are the well-known prose works *Molloy* (1951), *Malone meurt* (1951; *Malone Dies*), and *L'Innommable* (1953; *The Unnamable*). He also wrote two plays, *Waiting for Godot*, a three-act drama, and *Eleutheria*, an unpublished play. However, these compositions were not made public until 1951. Beckett's lifelong companion Suzanne Deschevaux-Dumesnil, thereafter known as Mme Beckett, eventually secured a publisher for *Molloy* after several rejections. Amid the novel's modest economic success and positive reviews from French critics, the same publisher released *Waiting for Godot* together with the other two books. The remarkable success of *Waiting for Godot* at the little Théâtre de Babylone in Paris in January 1953 marked the beginning of Beckett's global ascent to fame. Though more slowly than in the early postwar years, Beckett kept writing. His primary passions were radio dramas, theatrical plays, and several prose pieces. (An additional collection of letters from 1941 to 1956 was released in 2011 and covers this time in Beckett's life.) Beckett composed the most of his works from a little cottage tucked away in the Marne valley, a short drive from the city, even though he was still a Parisian. Because he was so committed to his profession, he declined to perform any media appearances, personal marketing, or interviews. He declined to go to Stockholm and was awarded the 1969 Nobel Prize in Literature without accepting the award in front of the public. Under the title *Dear Mr. Beckett: Letters from the Publisher*, the Samuel Beckett File, a sizable amount of correspondence and previously released information was made public in 2016, providing readers with an understanding of his working methods.(3)

1.2 Samuel Beckett's Notion of Absurd

Comparable to writers of today like James, Conrad, Joyce, as well as Woolf, Samuel Beckett makes references to the absurd condition of humanity in both his plays and literature. Like a lot of other writers from the post-World War II period, Beckett became entangled in the volatile modernist scene. According to Beckett, modernism was a weapon that might make the human condition more chaotic and worsen man's tendency to hide his own nature and isolate himself from other people. His work attempts to convey the chaotic satiation of man in his alienation by conveying the reality of his plight in modernity and his incapacity to find his identity. It is about the writing of the book as well as the character's journey, and the ending of the book is kept mysterious. Like a mystery novel, Beckett's writing depicts a quest—sadly, an unsuccessful one—for identity, truth, and a modern idiom. His deep concern for language leads him to include two new elements into the book: the detective story and the self-reflexive narrative. Beckett attempts to exhibit his literature of disappointments in an attempt to differentiate himself from other authors and finish his fiction. There is no established time or place, character depth in place of characterisation, and storytelling without progression in place of a plot. Sometimes we wonder where we are and how much time has gone by—how many days, weeks, or hours. There is a story that doesn't follow a straight line from conception to death; instead, it keeps moving in different directions. Beckett tried to break away from realist writing in the literary world by using plain language instead of a solid literary style. His work searches for a new space for the human psyche than the realism

fictions of Tolstoy, George Eliot, Balzac, and Austen. His writing was always full of efforts to defy the constrictive and prescriptive nature of "realistic" norms. By destroying the predictable conceptions of character, place, culture, and narrative convention, he may drastically change the tradition of prose fiction. This change made it possible for Beckett to perform the amazing feat of penning volumes that gradually fade into silence. As a writer, Beckett is mostly interested in topics related to the expressive power of language, the challenges of writing, the pointlessness of communication, and the dying of the creator. The result of Beckett's overwhelming anxiety while writing a novel was the 1951 book *Molloy*. Besides, it makes fun of the real book. The way it is done suggests everything. The novel offers promise for the future of chaotic literature. In order to illustrate his Writing amid such turmoil, he expands his pieces into fiction and drama while never losing sight of the absurdity of human life, including loneliness, man's fruitless quest for meaning, and the disconnect between one's own aspirations and the language that expresses them.(4)

1.3 An Art of Impoverishment

His paintings, which are seen as examples of failed art, make references to the author's persistent misbelief in oneself. Beckett's claim that "we change, we lose our hair, our teeth!" illustrates how his thoughts on mortality and the loss of the self are evident in all of his works, according to this viewpoint. Our thoughts, our bloom. (Show to End) He believes that there is no reason why man should exist on this planet. Both the reality that places these limitations on human life and the constraints and necessity of birth and death are utterly absurd and have no purpose. While creating a piece of art that deviates from traditional writing, Beckett addresses the core tenets of existentialism, namely the suffering connected to "being" as well as the particular anguish of the human condition. These thoughts give rise to a melancholy for the guy who "wastes and pines." (Act 43: *Godot's Waiting*) Humanity is relegated to an eternal state of complete helplessness due to the strange and irrational nature of man's existence. Human nature has limitations that prevent human aspirations from being fulfilled. A lot of Beckett's ideas can be understood in the context of this idea of "impossibility," including the pointlessness of life, hopelessness, the breakdown of language and communication, the failure of love, the incapacity of human understanding to know ultimate truths, the inability to identify one's own identity in the present amidst the passage of time, and the inability to find a solution to the problem of death and perishing. The audience's eventual confrontation with the existence of their own problematic as well as mysterious condition, as well as the search for one's own identity, true nature, and raising of the identity problem, is widely acknowledged to be the theme of Beckett's plays, novels, prose sketches, and poems. In addition to examining and expanding on the ideas of alienation as well as freedom, Beckett a placelessness is established by the removal of excrescences, allowing ever-more-primitive ambiguities to be comprehended. He begins to question why everything in life is flawed and why it is inevitable for humans to live in such horrible circumstances. He often discovers that pursuing Self-discovery is unachievable, which leads him to really reject everything that life has to offer. These traits seem to have had a role in his work sticking in the Absurdist organisations he was involved with. Beckett was the first Absurd novelist to become internationally famous. His books have been translated into more than 20 languages. He wrote until his death in 1989, He received the 1969 Nobel Prize in Literature. But he found it more difficult to work on each piece, and eventually he claimed that every word felt like a superfluous blot on emptiness and stillness. His writing career can be broadly categorised into three stages: his early works, which he produced from 1945 until the end of World War II; his middle period, which he produced from 1945 until the early 1960s and is likely his best-known works; and his late period, which he produced from the early 1960s until his death in 1989, producing shorter works in a more minimalistic style. Beckett's first piece was a critical essay titled *Dante...Bruno. Vico. Joyce*, which was published in 1929. This paper presents the technique and results of Joyce. During this time, he also released his first short story, *Assumption*. The next year, he received a tiny literary award for his hastily written poem *Whoroscope*, which was inspired by a René Descartes biography. *Dream of Fair to Middling Women*, his first book, was written in 1932 but shelved when many publishers rejected it. Even though he was never able to have the novel published, it did influence some of his early poems and his first book, *More Pricks than Kicks*, a 1933 anthology of short stories. Furthermore, Beckett authored and disseminated several reviews and essays. His buddy Thomas MacGreevy's poetry was evaluated in "Recent Irish Poetry" (*The Dublin Magazine*, July–September 1934) and "Humanistic Quietism" (*The Bookman*, August 1934) assessed recent Irish poetry. The works of Blanaid Salkeld, MacGreevy, Brian Coffey, and Denis Devlin were the subject of these two critiques. While he was working on his book *Murphy*, Beckett rose to attention in 1935 with the publication of *Echo's Bones and Other Precipitates*, a collection of poetry.(5)

1.4 Themes in Beckett's Works

These themes are central to his body of work and provide a rich tapestry for exploring the complexities of human existence. Let's take a closer look at each of these subjects in Beckett's works:

➤ Existentialism

The individual's existence, freedom, and choice are highly valued in the existentialist philosophical movement. For many, Beckett's novels are the quintessential examples of existentialist literature. His characters generally tackle existential questions, meaning in life, and the absurdity of life.

In Beckett's play "Waiting for Godot," the two main characters, Estragon and Vladimir, are always waiting for a figure who goes by the name of Godot, who may or may not exist. The core existentialist notion of the futility of human existence is mirrored in their existential anguish and aimless waiting. The play underlines the idea that, since life lacks inherent meaning, individuals must find their own purpose in what seems to be a pointless universe.(6)

Beckett's characters typically contend with feelings of alienation and loneliness, which are common themes in existentialist writing. They are trapped by their ideas, which makes it hard for them to communicate with other people and find purpose in what seems to be a meaningless world.

➤ Absurdity

In Beckett's literature, absurdity often appears and is closely linked to existentialism. His characters are often thrown into ludicrous, recurrent, and nonsensical situations from which there is no obvious way out. This sense of absurdity is a mirror of the human condition, where individuals often discover that their dreams and ambitions are not realised in their reality.

In Endgame, Beckett presents the audience with a depressing and lonesome scenario in which the characters, Clov and Hamm, engage in repetitive and seemingly meaningless behaviours. This portrayal of absurdity emphasises the concept of being imprisoned in an irrational cosmos and the futility of human aspirations.(7)

The level of absurdity in Beckett's works is increased by his use of wordplay and dark humour. He often uses language to highlight communication obstacles and the underlying ambiguity of human interactions.

➤ Human Condition

In Beckett's work, the study of the human condition is a central theme. He examines the suffering that individuals go through on a psychological and physical level as well as the resilience and grit that allow them to go on living in spite of life's absurdities.

In "Krapp's Last Tape," Beckett examines the ways in which recollections shape a person's identity over time. The main character Krapp reflects on his choices and the fleeting aspect of life while listening to recordings of himself from earlier in life.(7)

Beckett's protagonists often confront both their own mortality and the impending arrival of death. These themes serve as a helpful reminder of life's impermanence and the need of seeking meaning and support in the face of existential crises.

1.5 Existing scholarship on social commentary in beckett's novels

The most well-known works of well-known Irish playwright and author Samuel Beckett examine absurdity, existentialism, and the human condition. However, a substantial body of studies also looks at the social critique that his writings contain. Beckett's writings often depict a depressing and alone world, reflecting the isolation and gloom that defined the 20th century. Scholars have studied these works to uncover the subtle but powerful critiques of societal structures and norms that Beckett weaves into his fiction.(8)

• Theater of the Absurd and Social Critique

The connection between Beckett and the "Theatre of the Absurd" movement, which featured playwrights like Jean-Paul Sartre and Eugene Ionesco, has dominated discussions of his societal criticism. Scholars assert that Beckett's works, including "Waiting for Godot" and "Endgame," stress the futility of life in the years after World War II and demonstrate the absurdity of human existence. These works question accepted social norms and values, encouraging viewers to reconsider the existing quo.

• Existentialism and Alienation

Beckett often addresses existentialist themes in his writings, most notably the alienation of the individual in a mechanized and dehumanizing society. The ways that characters in books like "Molloy" and "Malone Dies" grapple with existential questions and social alienation are examined by critics. Beckett's characters often live outside of society, highlighting the isolation and estrangement that define modern life.

• Language and Communication

Since language and communication issues play a major role in Beckett's writing, social criticism is inextricably linked to them. Scholars have examined the ways in which the language challenges faced by characters in books such as "The Unnamable" and "Not I" reflect the breakdown of significant relationships in a fragmented and solitary community. This language breakdown illustrates how difficult it is to establish a connection with someone in a society that emphasizes brief interactions.

- **Political and Historical Context**

In analysing Beckett's works, historical and political contexts are also considered. For instance, some scholars examine how Beckett's experiences during World War II and in Nazi-occupied France influenced his portrayal of the human condition in works such as "Watt" and "Mercier and Camier." These works are said to be subconscious critiques of despotism and tyranny.(8)

- **Gender and Sexuality**

Scholars have studied how Beckett subverts traditional gender norms and expectations in his works, which often deal with gender and sexuality. Winnie from "Happy Days" and her predicament in a desolate environment serve as symbols for the hardships faced by women in patriarchal societies, highlighting the limits and restrictions imposed by gender conventions.

- **Class and Economic Inequality**

Scholars have examined Beckett's nuanced analysis of economic and social disparities. His characters often wind up in impoverished situations, which may be seen as an indictment of a culture that tolerates marginalisation and poverty. Pieces such as "The Trilogy" and "Company" depict the hardships faced by those living on the periphery of society.(8)

1.6 Analysis of beckett's novels

➤ **Early Works: "Murphy" and "Molloy"**

Famous playwright, writer, and poet Samuel Beckett is most recognised for his contributions to absurdist theatre. His early writings, "Murphy" (1938) and "Molloy" (1951), are significant literary works that highlight his topics and unique style.

The book "Murphy" delves into the life of its quirky and intelligent protagonist, Murphy. The book is renowned for its dark humour, philosophical reflections, and the protagonist's defiance of social conventions and expectations. Beckett's examination of existential concerns and the absurdity of human life is set up by this.(9)

Beckett's trilogy begins with "Molloy" and continues with "Malone Dies" and "The Unnamable." These books stand out for their disjointed storylines and the characters' internal monologues. The plot of "Molloy" centres on the adventures of the title character, Molloy, as he sets out to locate his mother. Similar to "Murphy," "Molloy" explores issues of isolation and the state of humanity.

1.7 Challenge to Societal Norms

The works of Beckett, such as "Murphy" and "Molloy," are renowned for questioning social mores and customs. Here's how he manages to do it:

Absurdity: Beckett often uses absurdist aspects in his work to show the futility of conventional expectations and the folly of human life.(10)

Subversion of Language: Wordplay, broken language, and circular dialogue are common activities used by Beckett's characters to subvert conventional modes of communication. The disintegration of traditional meaning and communication is reflected in this perversion of language.

Rejection of Linear Narrative: Beckett often breaks the conventional storytelling framework with his non-linear and fragmentary tales. One may see this as a rejection of the linear stories that often uphold social standards.(10)

Critique of Society: Beckett challenges the rules and institutions that shape human behaviour by critiquing them through his characters and stories.

1.8 Characters on the Margins of Society

The representation of people who live on the periphery or edges of society is a recurrent topic in Beckett's writings. These people often lead solitary lives, battle physical or mental illnesses, or exhibit strange behaviours. Beckett has several reasons for concentrating on these people:

Exploration of Human Isolation: Through portraying individuals at the outside of society, Beckett explores the deep sense of seclusion and loneliness that might be inherent in the human condition. These individuals often struggle with their own ideas and the ridiculousness of their situation.(11)

Challenge to Conventional Values: The traditional ideals and social conventions are questioned by Beckett's characters. They often defy social norms and wonder about the meaning and purpose of life, which prompts existential reflection.

Universal Themes: A large number of individuals may identify with Beckett's marginalised characters because they embody universal human experiences like fragility, loneliness, and the pursuit of meaning.(11)

1.9 Later Works: "The Unnamable" and Others:

Published in 1953, The Unnamable is a book written by Irish author Samuel Beckett. After Molloy and Malone Dies, this is the third and last book in the series. The Molloy trilogy is the term used to refer to these three books.(12)

In The Unnamable, the anonymous and often nonsensical protagonist wrestles with identity, language, and life in a stream-of-consciousness story. The protagonist of the book often doubts the truth of his own existence, and the work is renowned for its disjointed and abstract narrative style.

1.10 COMPARATIVE ANALYSIS

Samuel Beckett (Vladimir) | F. Scott Fitzgerald (Jay Gatsby)

Social Context: After World War II, existentialist Europe was marked by a feeling of absurdity, disillusionment, and aftermath. America in the roaring 1920s, before to the Great Depression, was characterised by excess, prosperity, and social decadence.(13)

Themes: Absurdity of human existence.

- Lack of purpose and meaning in life.
- Isolation and the futility of communication. The American Dream and its corruption.
- Social class divisions and the pursuit of wealth.
- The illusion of love and success.

Social Critique: argues against society's inability to give life significance and meaning, emphasising how alone and miserable humanity is. exposes the moral deterioration and superficiality of the rich elite, challenging the idea that the American Dream is fake.

Characters' Relationships: Vladimir and Estragon enjoy a close, intricate, and often tense relationship characterised by reliance and assistance to one another. Gatsby, in spite of his extravagant parties, is lonely, and his fixation with Daisy Buchanan represents an unreachable ideal.(14)

Social Commentar: reflects a pessimistic outlook on life in the post-war era and the absurdity of the human condition. critiques the Jazz Era and the moral emptiness that underlies the quest of worldly prosperity.

Similarities: Both authors explore the isolation and disillusionment experienced by their characters.

- Both highlight the difficulty of genuine communication and connection in their respective societies. Both novels critique societal values and the emptiness of certain pursuits.
- Both protagonists grapple with unattainable dreams and idealized figures.

Differences

- Beckett emphasizes the meaninglessness of existence in his writing, which is typified by minimalism and existentialism.
- Beckett's characters are often stuck in a repetitive cycle, waiting for something that may never come.
- Fitzgerald's work is marked by opulence, excess, and a critique of the American Dream's shallowness.
- Fitzgerald's characters are driven by ambition and desire, often leading to tragic consequences.

Table 1 Comparative Analysis table

Aspect	Samuel Beckett (Vladimir in "Waiting for Godot")	F. Scott Fitzgerald (Jay Gatsby in "The Great Gatsby")
Social Context	Following World War II, existentialist post-war Europe was marked by a feeling of absurdity and despair.(3)	America in the roaring 1920s, before to the Great Depression, was characterised by excess, prosperity, and social decadence.(15)
Themes	<ul style="list-style-type: none"> • Absurdity of human existence. • Lack of purpose and meaning in life. • Isolation and the futility of communication.(5) 	<ul style="list-style-type: none"> • The American Dream and its corruption. • Social class divisions and the pursuit of wealth. • - The illusion of love and success.(16)
Social Critique	Critiques society's failure to provide meaning and purpose, highlighting the isolation and hopelessness of the human condition.(17)	Critiques the hollowness of the American Dream, showing the moral decay and superficiality of the wealthy elite.(16)
Characters' Relationships	Vladimir and Estragon have a deep, complex, and often strained friendship marked by dependence and mutual support.(7)	Gatsby's obsession with Daisy Buchanan reflects an unattainable ideal and his loneliness despite his lavish parties.(16)
Social Commentary	Reflects a bleak view of the human condition and the absurdity of life in a post-war world.	Offers a critique of the Jazz Age and the moral emptiness underlying the pursuit of material success.
Similarities	<ul style="list-style-type: none"> • Both authors explore the isolation and disillusionment experienced by their characters. • Both highlight the difficulty of genuine communication and connection in their respective societies. 	<ul style="list-style-type: none"> • Both novels critique societal values and the emptiness of certain pursuits. • Both protagonists grapple with unattainable dreams and idealized figures
Differences	<ul style="list-style-type: none"> • Beckett's work is characterized by minimalism and existentialism, emphasizing the meaninglessness of life. • Beckett's characters are often stuck in a repetitive cycle, waiting for something that may never come.(17) 	<ul style="list-style-type: none"> • Fitzgerald's work is marked by opulence, excess, and a critique of the American Dream's shallowness. • Fitzgerald's characters are driven by ambition and desire, often leading to tragic consequences.(18)

Conclusion

A number of recurrent themes in Samuel Beckett's works have been clarified via an analysis of social ethos in his novels. Readers are deeply moved by Beckett's exploration of absurdity, existentialism, and the human condition as he delves into the vast complexity of life. His stories question social standards and make us consider the institutions and practises that often shape our lives. The complex societal commentary that Beckett wove into his novels has been made clear by existing studies on his works. His writings have been examined by academics, who have shown the covert and obvious levels of meaning that relate to the human condition.

By focusing on his early novels, such "Murphy" and "Molloy," our examination of Beckett's works has shown us how he skillfully presents individuals who reside on the outside of society, challenging us to consider the boundaries of human experience. These characters perfectly capture Beckett's disobedience and eccentricity in their violation of social standards. In his later works, such as "The Unnamable" and others, Beckett explores the depths of existential pondering in more detail. The protagonists of Beckett's book, Vladimir, and F. Scott Fitzgerald's book, Jay Gatsby, are compared, highlighting the stark differences between Jazz Age America and existentialist post-war Europe. These environments, which are marked by excess and decadence on the one hand and disillusionment and absurdity on the other, draw attention to the many social situations that make up the stories.

Beckett's books are timeless analyses of the human condition that capture the dynamic social mores of the times in which they were written. He invites us to wrestle with the big concerns of life by forcing us to face the existential conundrums that cut

through space and time via his characters and stories. The literary legacy of Samuel Beckett is proof of the narrative's continuing power to shed light on the intricacies of the human condition.

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