Literature Review:

Samuel Beckett’s fertile literary career in different roles is as follows:

**Dramatic works**

**Theatre**
- Eleutheria (1940s; published 1995)
- Waiting for Godot (1953)
- Act Without Words I (1956)
- Act Without Words II (1956)
- Endgame (1957)
- Krapp’s Last Tape (1958)
- Rough for Theatre I (late 1950s)
- Rough for Theatre II (late 1950s)
- Happy Days (1961)
- Play (1963)
- Come and Go (1965)
- Breath (1969)
- Not I (1972)
- That Time (1975)
- Footfalls (1975)
- Neither (1977) (An "opera", music by Morton Feldman)
- A Piece of Monologue (1980)
- Rockaby (1981)
- Ohio Impromptu (1981)
- Catastrophe (1982)
- What Where (1983)

**Radio**
- All That Fall (1957)
- From an Abandoned Work (1957)
- Embers (1959)
- Rough for Radio I (1961)
- Rough for Radio II (1961)
- Words and Music (1961)
- Cascando (1962)

**Television**
- Eh Joe with Jack McGowan (1965)
- Beginning To End with Jack McGowan (1965)
- Ghost Trio (1975)
- ... but the clouds ... (1976)
- Quad I + II (1981)
- Nacht und Träume (1982)

**Cinema**
- Film (1965)

**Prose collections and longer works**

**Novels**
- Dream of Fair to Middling Women (1932; published 1992)
- Murphy (1938)
- Watt (1945; published 1953)
- Mercier and Camier (1946; published 1974)
- Molloy (1951)
- Malone Dies (1951)
- The Unnamable (1953)
- How It Is (1961)

**Novellas**
- The Expelled (1946)
- The Calmative (1946)
- The End (1946)
- The Lost Ones (1971)
- Company (1980)
- Ill Seen Ill Said (1981)

**Stories**
- More Pricks Than Kicks (1934)
- First Love (1945)
- Stories and Texts for Nothing (1954)
- Fizzes (1976)
- Stirrings Still (1988)

**Non-fiction**
- Proust (1931)
- Three Dialogues (with Georges Duthuit and Jacques Putnam) (1949)
- Disjecta (1929–1967)
- L’Image (1959)
- Dante...Bruno. Vico..Joyce
• Worstward Ho (1983)
• As the Story was Told (1990)

Poetry collections
• Whoroscope (1930)
• Echo's Bones and other Precipitates (1935)
• Collected Poems in English (1961)
• Collected Poems in English and French (1977)
• What is the Word (1989)
• Selected Poems 1930–1989 (2009)

Translation collections and long works
• Anna Livia Plurabelle (James Joyce, French translation by Beckett and others) (1931)
• Negro: an Anthology (Nancy Cunard, editor) (1934)
• Anthology of Mexican Poems (Octavio Paz, editor) (1958)
• The Old Tune (Robert Pinget) (1963)
• What Is Surrealism?: Selected Essays (André Breton) (various short pieces in the collection)

   The Burdens of anxiety and responsibility are often too heard and we often seek to shift
them on certain individuals, institutions, religions or ever on a ‘Godot’. This is the existential
solution. To exist in a world devoid of reason, one must create that reason, else be doomed to
endless years of waiting for enlightenment to come, which it never will, appearing only on
the horizon of tomorrow’s forever.

Archieves, 1992, P-4, 48-55.
   Making a major new reassessment of Camus’ writing, this book investigates the nature
and philosophical origins of Camus’ thinking on “authenticity” and “the absurd” as these
motions are expressed in “the myth of Sisyphus” and “The outsider”.

3) Miller, Jeffrey: “The second Coming and Mr.Godot” Contemporary Drama Class-I, 1992 P-3.
   ‘Waiting for Godot’, Samuel Beckett’s existential masterpiece, for some odd reason has
captured the minds of millions of readers, artists all in an attempt to interpret the play.
Beckett has told them not to read ANYTHING into his work, yet he does not stop them.
Perhaps he recognizes the human qualify of bringing personal experiences and such to the
Piece of art, and interpreting it through such colored lenses.

   Beckett was not only a dramatist but also a great absurd play wright Absurdity is a genre
of literature, most often employed in novels, plays or poems that focuses on the experiences
of character in a situation where they cannot find any inherent purpose of life.

Samuel Beckett’s reflexive the mitigation of these issues is scrupulous to the point of obsession. Beckett and Foucault radically interrogate the “philosophical” and “Literary” genres within which they might be traditionally held to write: interrogate, indeed, the status of these genres in relation to the equally problematical motion of “Reality”.


Camus’ central thesis in “The myth of Sisyphus” is that Suicide is not the proper response to, nor is it the solution of, the problem of absurdity.


Beckett tried to describe a new kind of artistic problem, one in which skill and knowledge and talent had become liabilities and where the task was no longer to do something as well as or better than in the past, but rather to meet the obligations of art in full acknowledgement of the absence of anything artistically to be accomplished. Berry attempts to help in understanding some puzzling characteristics of Beckett’s fiction in the context of Molloy.


The life of an individual which is like a river should merge in the ocean of the society. It is only then that the life would be considered as worthily lived.


Existentialism is a philosophy that repudiates the idea of religion or any ‘Supreme’ being bringing meaning to life, and advocates the idea that individuals are instrumental in finding a purpose to life through free will, choice and personal responsibility. Existentialism discovers and discusses the themes and topics which present a living crueler, darker, and more hopeless than a naturalistic or modern one.


The play “Waiting for Godot” has all the traits of existentialism both Vladimir and Estragon represents the man in general who is facing the problems of his existence in this world. Hence in Samuel Beckett’s existentialist play ‘Waiting for Godot’, he puts forth an
idea that all of humanity is Wasting their lives in inaction for the salvation of a deify, when that divine being may or may not even exist.


Absurdism, one of the most exciting and creative movements in the modern theater, is a term applied to a particular type of realistic drama which has absorbed theatre audiences and critics for the past there decades.


Soren Kierkegaard, of so called the Father of existentialism; author multiple works that influenced modern existentialist writers Jean-Paul Sartre and Albert Camus. They focused on subjective human experience rather than the objective truths of mathematics and experiences which they believed were too detached or observational to truly get at the human experience.


Beckett’s existentialist play “Waiting for Godot”, he puts forth an idea that all of humanity is wasting their lives in action – Waiting for the salvation of a deify, when that divine may or may not even exist. Existentially, there is a segment of thinkers that believe in the divinity of the self, and he believed Beckett, by this statement and others in other plays, feels that way as well. Godot well never show up.


Every Suffering gives meaningful existence. Life is good, it is the birth to effort man must not surrender to absurd; this is the concept of absurdity which evolved Camus in his philosophy.


The play is absurd in the double sense that it is grotesquely comic and also irrational and nonsense consequential, it is a parody not only of the traditional assumptions of Western culture.


Existentialists hold that there are certain fundamental questions that every human being must come to terms with if they are to take their subjective existences seriously and with
intrinsic value. Existentialists generally regard traditional systematic or academic philosophies, in both style and content, as too abstract and remote from concrete human experience. Scholars generally consider the views of existentialist philosophers to be profoundly different from one another relative to other philosophies.


In a blank futile universe devoid of purpose, design or care – represented by the featureless Beckettian landscape human beings are alone and condemned to be free afraid of this isolation Estragon and Vladimir cling, together despite their quarrels, and Pozzo and Lucky do not untie themselves.


Beckett’s sharpest barbs are aimed at received religion, but his attacks are brilliantly and originally employed. All of the characters in the Beckett canon are more or less conventional believers, taking religion as much for granted as did the family in which young Sam grew up. This enabled the author, through the comments and speculations of his invented personalities, to explore the absurdities of the Bible from Genesis onward, even entering the mind of the biblical God and taking the logic of the things people believe to its many illogical and absurd conclusions.


After World War is, literary critics in France, for whom war memories were not only painful but also embarrassing given the collaboration of the Vichy government with the Nazis, preferred to read Beckett as addressing “man’s alienation” and the “human condition” rather than anything as specific as everyday life in the years of the resistance. For Beckett, those years leading up to his most productive period had been an elaborate war nightmare – for instance here’s where he had to live for six months - a nightmare Beckett never wrote about directly although allusions to it are everywhere in his texts of the postwar decade.

20) Parfitt, David: “There is no escape from the hours and the days: The ‘gongs-on’ of Samuel Beckett”, The King’s school, Gloucester, UK, 2006, p-16.

Mr. Parfitt selects a few of Samuel Beckett’s basic concerns, viz failure; inadequacy, misfortune; illness; pain and suffering; isolation; impotence; disillusionment; unrelenting
time and, of course, death and then he goes on to explain various ways that Sam “transmutes the destitution of modern man into his exaltation” by, e.g., never quite despairing but always ‘going on against insurmountable odds; living life ‘here and now’ and ignoring the unknown ‘beyond’; continuing the search for hope; turning any bothersome ‘inner fire’ into a burning passion in order to avoid being consumed by it and, of course, “Try again. Fall again. Fail better”.


Harold is one of the most prominent living dramatists of the age. The seventy-three year old Pinter, who has written twenty-nine plays and twenty-one screen plays and who has directed twenty-seven theater productions, is one of the early practitioners of the Theater of the Absurd which started in the fifties. Absurd, which is one of the many different aspects of his works, functions as a means of getting into the reality that is Pinter’s main concern?


Godot Presents two tramps in a waste palace, fruitlessly and all but hopelessly waiting for an unidentified person, Godot, Who may or may no exist.


‘The single individual’ must life becomes meaningful ‘when I raise my self to the universal’ through faith the ‘single individual is higher than the universal’.


The play we have human existence in the play, and play in human existence the one gives depth and gravity, the other pleasure and diversion.


Samuel Beckett’s play “Waiting for Godot” is commonly with Absurd, existentialist literature, or christen allegory.

Life is absurd as a game of chess which is played by a blind man and sighted man from the point of view of the observer to the Patient.


Desire, in Samuel Beckett’s ‘Murphy’ is the ecstasy of the ecstasy of the Murphy’s existential quest for “Place”, for always already deferred ‘connexion”, is marked, significantly, by its implication within a discourse of absence.


Kierkegaard’s writings were Christian in nature rather than atheistic, the main philosophy of existentialism can be summed up in one statement “How can one reconcile one’s existence with a world devoid of order, norm or divine guidance”. Kierkegaard designed the relationship framework based in part on how a person reacts to despair.


Raymond Fedeman, a French-born Scholar, Critic and avant-garde novelist whose work sought to straddle the boundary between fiction and reality and in so doing to emphasize the inadequacy of language to capture either one completely - diet last Tuesday in San Diego. A friend of the playwright Samuel Beckett, he first came to public attraction as a Beckett scholar, and in his own fiction Mr. Federman deployed prose in similarly unorthodox fiction. His books, aimed at the eye as well as the ear, were typically characterized by their artful typography and self-referential, often playful manipulation of language.


AMONG the many oddities in and around Samuel Beckett’s “Waiting for Godot”, which returns to Broadway this spring after a wait of more than half a century, may be none is more bizarre than the location of the play’s American debut. Beckett’s bleak, mordant master work, probably the most important play of the 20th century, was born in America astride a Palm free. The first performances took place at the coconut Grove Playhouse in Miami, at the height of the winter tourist season.

Mr. Goodman is a big man - he’s 6 foot 3, and his weight these days hovers around 300 pounds - and in his Pozzo getup he seems even bigger. He wears a derby, boots and a voluminous viding suit with jodhpurs, and when he comes on stage, at the end of a long rope attached to his hapless slant, Lucky, he does seem a bit like an ocean liner. Vladimir and Estragon look astonished, and rightly so.


Is it possible for two seismic talents to cancel one another out? That’s the immediate question posed by the peculiarly unmoving new Duchess Theatre production of Beckett’s ‘Endgame’, a view of the end of the world that here reveals much about finding and holding the thespian spotlight when you’re playing opposite a colleague who is himself no slouch.


The meaning of human existence and the place of God in that existence are among them. By and large, the theories of existentialism assert that conscious reality is very complex and without an “adjective” or universally known value.


It describes the struggle within to find beauty and value in the process of writing poetry. It described the absurdity of life as represented the myth of Sisyphus condemned by the gods to eternally roll a rock up the mountain side only to have it roll back just before it reaches the top.


Harold Pinter, the type of drama to which he contributed his lot is known as “Theater of the Absurd”. The same of the other writers of his times were Samuel Beckett, Eugene Ionesco, Kafka and others.


A profoundly disorienting, prolix and indefatigable work, there are no characters, so much as voices that neither sleep nor stay awake, but remain eternally in the restless state that lies between sleep and wakefulness, insentience, and cognizance. The voices in The Unnamable are plagued by questions, hypotheses, fickle memories, and volumes of detritus.
The question of ‘going on’ envelops Beckett’s text, the narration famously ends with the words ‘you must go on, I can’t go on, I’ll go on’. Beckett’s voices are haunted not by death, not deprivation, but rather, by the exuberance of existence, of this always ‘having to go on’.  

The Bare existential for the mind – on – Fire, a quick overview of some of the basic, ever winding rivers that run through existentialism and the human experience. Existentialism had a great influence on the thinkers and artists of the time, an influence which led them to the revision of their perception concerning man and his position in the universe.

Samuel Beckett’s ‘Waiting for Godat’ is a comprehensive study in existentialism The Play in its own right contains many existentialist themes and concepts which are relayed to the audience through the actions and thoughts of the main characters. The main existentialist theme which Beckett deals with is that death is the only eventual possibility. He uses the almost religious action of waiting and turns it on its head. He does this by reading the action to a fruitless exercise.

The Concept of waiting and debating one’s decision to wait for and elusive hope that may change one’s life appeals to audiences throughout time.

Statement of Aim/Problem:-
To study the absurdity, self identification and human interrelationship in the novels of Samuel Beckett.