

Existentialism in Literature: A Comparative Study of Naguib Mahfouz's *The Thief and the Dogs* and Samuel Beckett's *Waiting for Godot*

Hani Oudah Neamah

Submitted: 06-Mar-2025 Revised: 21-mar-2025 Accepted: 12-April-2025 Published: 30-April-2025

Manuscript ID:

IJEWLPSIR-2025-020212



Creative Commons (CC BY-NC-SA 4.0):

This is an open access journal, and articles are distributed under the terms of the Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International Public License, which allows others to remix, tweak, and build upon the work noncommercially, as long as appropriate credit is given and the new creations are licensed under the identical terms.

DOI:

[10.5281/zenodo.15917279](https://doi.org/10.5281/zenodo.15917279)

DOI Link:

<https://doi.org/10.5281/zenodo.15917279>

Volume: 2

Issue: 2

Month: April 2025

E-ISSN: 3065-7873

Ph.D. scholar, Department of English,
Banaras Hindu University
Email: hani.oudah@bhu.ac.in

How to cite this article:

Neamah, H. O. (2025). Existentialism in Literature: A Comparative Study of Naguib Mahfouz's *The Thief and the Dogs* and Samuel Beckett's *Waiting for Godot*. *International Journal of English and World Languages & Literature Paradigm Shift in International Research*, 2(2), 49–54.
<https://doi.org/10.5281/zenodo.15917279>

Address for correspondence:

Hani Oudah Neamah,
Ph.D. scholar, Department of English,
Banaras Hindu University
Email: hani.oudah@bhu.ac.in

Abstract

This research thesis detects the philosophy of existence, depicted in two historical literary works: Egyptian novelist Naguib Mahfuz and *Waiting for Godot* (1953) by Irish playwright Samuel Beckett, by *Chor and the Dogs* (1961). Although they originate from separate cultural and literary traditions, both texts express concern about life's equality, the separation of the individual, and the quest for meaning in a chaotic world. This comparative study analyses the heroes' struggles with despair, alternative identities, and the postponement of universal resonance due to temporary, linguistic, and geographical boundaries. Through a careful reading of the two texts, this letter argues that "Safe and Baked" presents a vision of existence that is relevant to modern readers. Both Mahfuz and Beckett rent minimalist settings and fragmented narratives to reflect the internal turmoil of their protagonists. The use of circulation-of-cognisance in Mahfuz's paintings contrasts with the cyclical dialogue in Beckett's play, yet each technique serves to underline the uncertainty and instability of human notions. These stylistic choices no longer most effectively enhance the philosophical intensity of the texts but also invite readers to interact more in detail with the characters' psychological landscapes and existential fears.

Keywords: Existentialism, Impertinence, Comparative Literature, Naguib mahafuz, Samuel Beckett, Thieves and dogs, *Waiting for Godot*, Feeling of separation, Freedom and choice, Identity crisis, Success literature, Modernist drama, Arabic literature, Absurd theatre, Dead and uselessness.

Introduction

Existentialism, as a philosophical and literary movement, arose in the aftermath of the two World Wars in response to the breakdown of established religious, moral, and social structures. Existentialism, at its foundation, addresses the basic concerns of human existence—freedom, choice, identity, alienation, absurdity, and death—while also facing the universe's lack of intrinsic purpose. Existentialism's theoretical framework was greatly influenced by thinkers like Søren Kierkegaard, Friedrich Nietzsche, Martin Heidegger, Jean-Paul Sartre, and Albert Camus. Literature, including works by Franz Kafka, Fyodor Dostoevsky, Simone de Beauvoir, Samuel Beckett, and others, followed suit. The movement does not form a strict theory; rather, there is a range of attitudes and reactions to human status in a world deprived of spiritual security. Literature has been a particularly powerful medium for expressing existence-related concerns, which allows authors to detect topics such as the discovery of the authenticity between non-equation, autonomy, and chaos.

Discuss how the Renaissance reflects women's social expectations, using educational research to complete Shakespeare's functions in the cultural and legal context during the period. For example, Susan Dwyer provides insight into the development of femininity and women's positions in the 16th and 17th centuries in early modern England.

Interpretations of Katherina's Character

A study of the interpretations of many scholars in Katherina's position, This article examines existential dimensions in two prestigious literary texts from different cultural and geographical backgrounds: *The Thief and the Dogs* (1961) by the Egyptian Nobel Prize winner Naguib Mahfouz and *Waiting for Godot* (1953) by the Irish dramatist Samuel Beckett.

Despite the obvious differences in style, language, and settings, Mahfouz's *Roman Post-Revolutionary Cairo* and *Buckets* drama revealed in a scant time, making an equally uniform existing vision. Each presents a hauntedness completely in a sense of chaos and uselessness, and detects purposes in an indifferent or hostile universe. Maharan said, "Opponent heroes from Mahfuz's novel and Vladimir and Estragon are bound by a regular thread, a regular thread of the game's game: a confrontation with a common thread: a collapse of absurdity and meaning." His tours, association, and spirituality – remember the existence of modern humanity. In Mahfouz's *Thieves and Dogs*, existence is detected in the sociopolitical context of disillusionment and betrayal. Recently released prisoner and former revolutionary, Maharan said, "Want to avenge those who cheated him, found himself isolated only from society, and quickly found himself. Mahfuz uses descendants in wreath and moral confusion to criticise both personal idealism and social failure while writing about the disturbance of Egyptian revolutions. The director of the novel.

On the other hand, the waiting time from Beckett's *Waiting for Godot* operates in a minimal, absurd scenario, which is found at its best. The two main characters in the play, Vladimir and Estragon, are waiting for an endless wait for a figure called Godot, who never comes – a clear metaphor of human discovery for meaning in a universe that remains quiet. The bomb's dialogue is circular, often inconsistent, and the direction of his stage is deliberately stained, creating a sense of timelessness and suspension. The drama is absurd for the Camus concept, where man's desire for clarity and meaning faces a quiet, indifferent world "(Myth of Sisyphus 28). The wait becomes a ritual, free for the purpose, which reveals the paralysis of life that originates from the fear of freedom and the decision to use it in the insecure world.

While Mahfouz and Beckett write from very different historical and linguistic traditions, they both face questions about central existence: How does anyone live in the world without an underlying meaning? There is no survival examination to distinguish their functions, but the study is clarified through cultural design language. Mahfouz reflects the existence struggle in a solid political context characterised by betrayal and failed ideologies, while Beckett presents it as more abstract and universally indifferent. Together, these tasks reveal the flexibility and universality of existential thoughts, showing how writers in cultures are linked to the same philosophical dilemmas through different aesthetic forms. The purpose of this comparative study is to find out how you can wait for thieves and dogs, and Godot to know how to know core survival problems, including non-likeness, isolation, freedom, and death. It also explores how cultural and historical references affect the representation of these subjects while arguing that both Mahfouz and Beckett eventually portray the person's discovery of meaning as a loneliness, often making tragic efforts. Through a close text analysis supported by philosophical and literary theory, this article wants to shed light on how existence continues to shape global literature and challenges readers to meet the contradictions and uncertainties of human existence.

Existentialism and Absurdity: The Landscape of Meaninglessness

A key theory of existentialism is the idea that there is a lack of underlying meaning in life, a concept that is embedded through indifference. In *Waiting for Godot*, all the drama turns around two men, Vladimir and Estragon, waiting for the mysterious Godot that never comes. Their infinite waiting is a metaphor for the human state, which searches for an indifferent universe. The Astrag's statement, "nothing should be done" (backed 2), repeated throughout the drama, surrounds the disappointment and uselessness of action all over the world. Similarly, in *Thieves and Dogs*, Maharan hopes to get rid of prison and take revenge, only to face betrayal and separation. His disillusionment shows the existence of a world where justice is an illusion. The reflection said, "I got out of jail in search of revenge, but I just got betrayed by the people I trusted" (Mahfuz 47), which reflects my internal struggle with the loss of meaning and dissolution of moral security. Both *Safe* and *Be* accept stories without traditional resolutions, which do not emphasise equations as an indispensable aspect of human existence. The movements of the hero – either literally, like wandering through Cairo, or symbolically, the stable of Vladimir and Estragon, yet in restless waiting – are in a ruckus to demand a rational structure in an irrational world.

Freedom, Choice, and the Burden of Responsibility

Alienation stands as one of the most pervasive existential concerns, appearing profoundly in both Naguib Mahfouz's *The Thief and the Dogs* and Samuel Beckett's *Waiting for Godot*. In Mahfouz's novel, the protagonist, Said Mahran, finds himself exiled from both society and self. Upon his release from prison, Said returns to a Cairo that is unrecognisable, inhabited by individuals who have betrayed him or adapted to a new sociopolitical order he cannot comprehend. Mahfouz expresses this isolation poignantly through Said's inner monologue: "He wanted to scream with all the power of his lungs to protest his agony, to awaken the world to his betrayal" (Mahfouz 28). The dissonance between Said's ideals and the reality he faces forces him into existential solitude. His growing paranoia, intensified by betrayal from his wife Nabawiyya, his former friend Irish, and his political mentor Rauf Ilwan, isolates him not only from society but also from any coherent sense of identity. In contrast, Beckett's characters Vladimir and

Estragon dwell in a timeless and placeless void, physically present yet metaphysically estranged from reality. The play opens with Estragon's famous line, "Nothing to be done" (Beckett 1), setting the tone for an existence characterised by inaction and alienation. Their endless waiting for the mysterious Godot, who never arrives, symbolises a deep existential disconnection—a futile longing for external validation or divine intervention in a silent, indifferent world.

Absurdism, a critical component of existential thought, is vividly represented in both Mahfouz's and Beckett's narratives. The absurd, as articulated by Albert Camus, emerges from the conflict between the human quest for meaning and the universe's indifference. As Camus observes in *The Myth of Sisyphus*, "The absurd is born of this confrontation between the human need and the unreasonable silence of the world" (28). Said's attempt to impose logic and justice upon a world that has changed without him leads to a sequence of irrational and unsuccessful acts of revenge. His worldview no longer aligns with the structures of the new society, and as he internalises the chaos, he sees betrayal in everyone: "They're all dogs... Rauf is a dog, Nabawiyya is a dog... and Irish, the filthiest of them all" (Mahfouz 42). These dehumanizing metaphors reflect Said's descent into absurdity and moral confusion. In Beckett's world, the absurd is staged through the form and content of the play itself. There is no plot progression, no climax, and no resolution—just an endless cycle of waiting and repetitive dialogue. "Was I sleeping while the others suffered? Am I sleeping now?" Vladimir questions (Beckett 89), revealing his awareness of the existential limbo he inhabits. The play's refusal to offer narrative satisfaction underscores the idea that meaning, if it exists, cannot be derived through conventional logic.

The search for identity and existential purpose further deepens the existential dilemmas explored in both texts. Said Mahran is a man who once perceived himself as a revolutionary, a man of justice and ideology. Upon re-entering a world where his past struggles are irrelevant, he suffers a profound identity crisis. His mentor Rauf, once a political radical, has transformed into a self-serving journalist, prompting Said to exclaim, "You were a light to me once, and now you are darkness itself" (Mahfouz 63). This inversion of moral value signifies the collapse of Said's foundational beliefs. His inability to adapt or redefine his identity leads him into a tragic downward spiral, culminating in his death—a symbolic failure to navigate existential freedom. In Beckett's play, identity is fluid and often questioned. The characters continually forget, misremember, or doubt their past and even their names, reflecting Jean-Paul Sartre's notion that "existence precedes essence" (Sartre 22). Without external meaning or history to affirm their being, Vladimir and Estragon drift through time, desperately seeking assurance. Estragon's line, "We always find something, eh Didi, to give us the impression we exist?" (Beckett 51), encapsulates their fragile hold on identity. They perform rituals and cling to routines not because these actions provide meaning but because they momentarily ward off the terrifying emptiness of their condition.

Moreover, existentialism emphasises the freedom of the individual to choose and act, but with that freedom comes an unbearable weight of responsibility. Said believes he is a victim of betrayal and injustice, and he externalizes blame onto others rather than accepting responsibility for his choices. Though he acts—attempts to murder Rauf and reclaim his daughter—his actions stem from a refusal to engage with the present or re-evaluate his principles. As Sartre states, "Man is nothing else but what he makes of himself" (*Existentialism Is a Humanism* 34), yet Said fails to accept this philosophical tenet. He clings to a fixed identity forged in the past and ultimately becomes a tragic relic of a bygone era. In contrast, Vladimir and Estragon embody a different manifestation of existential freedom. They are paralyzed by choice, refusing to act decisively or leave the site of their endless vigil. When they contemplate hanging themselves, they abandon the idea out of fear and uncertainty. "Let's hang ourselves immediately." / "From a bough? I wouldn't trust it" (Beckett 12). Their inaction represents the dread of freedom and the risk inherent in choice. They are not victims of circumstance but prisoners of their existential inertia.

Through these characters, Mahfouz and Beckett depict individuals navigating the void, cast into a world devoid of inherent meaning, and struggling with alienation, absurdity, and the burden of freedom. What unites Said, Vladimir, and Estragon is their shared human condition—the confrontation with a silent universe and the overwhelming need to find or create meaning within it. Yet their responses differ, shaped by culture, ideology, and form. Said seeks justice through vengeance, and Vladimir and Estragon seek solace through waiting. Both, however, find only fragmentation, uncertainty, and despair. Their stories stand as profound existential parables of men seeking God, order, or justice and finding only the echo of their cries in the void.

Alienation and the Crisis of Identity

In existential literature, alienation often emerges as the condition of being estranged from one's society, environment, or even oneself—a theme powerfully manifested in both *The Thief and the Dogs* by Naguib Mahfouz and *Waiting for Godot* by Samuel Beckett. Said Mahran, the protagonist in Mahfouz's novel, returns from prison to a world that has become alien and hostile, a society that no longer recognises his ideals or struggles. The people he once trusted—his wife, his best friend, and his political mentor—have betrayed him, leaving him emotionally and ideologically displaced. Mahfouz captures this estrangement when he writes, "He had emerged from prison to find

that life had stripped him of everything—home, family, comradeship” (Mahfouz 14). Said's inability to reconcile the past with the present fuels his crisis of identity; once a revolutionary hero, he is now a hunted criminal. The loss of a stable identity causes him to lash out against the very society he once aimed to reform, further deepening his isolation. Similarly, in *Waiting for Godot*, Vladimir and Estragon exist in a perpetual state of dislocation and uncertainty. The barren setting, devoid of historical or geographical specificity, symbolises their existential detachment. Estragon's opening words, “Nothing to be done” (Beckett 1), set the tone for a narrative defined by inertia and lack of purpose. Their identities are fragile and often questioned; the characters frequently forget events, switch roles, or doubt their existence, embodying the existential belief that identity is not fixed but fluid and contingent. Estragon's line, “We always find something, eh Didi, to give us the impression we exist?” (Beckett 51), reveals a painful awareness of the performative nature of identity.

Both works underscore the existential claim that in the absence of societal coherence and metaphysical certainty, individuals are left to construct their sense of self, often with little success. Said fails in this endeavour, collapsing into violence and paranoia, while Vladimir and Estragon endlessly repeat meaningless actions, hoping that routine will shield them from the void. As Jean-Paul Sartre argues in *Being and Nothingness*, “Man is nothing else but what he makes of himself” (Sartre 22), yet in both texts, the characters are unable—or unwilling—to undertake the existential responsibility of self-definition. Their alienation, therefore, is not just from the world but from the essence of their being. Through these characters, Mahfouz and Beckett offer bleak but compelling portraits of modern man adrift in a fractured universe, caught in the existential struggle to forge identity amid the ruins of tradition, ideology, and meaning.

Death and the Search for Transcendence

Death, as a central motif in existential literature, is not merely a biological end but a philosophical confrontation with meaninglessness and the limits of human existence. In both *The Thief and the Dogs* and *Waiting for Godot*, the protagonists' engagement with death reveals a deep yearning for transcendence in a world devoid of divine assurance or moral order. In Mahfouz's novel, Said Mahran is haunted by the concept of death, not just physical death, but the symbolic death of identity, purpose, and trust. As his efforts to enact revenge unravel, Said increasingly views death as the only means of reclaiming dignity or asserting control. His internal monologue reflects this transformation: “He saw his death as the final act of justice... a reckoning that would leave a trace of righteousness in a corrupted world” (Mahfouz 88). Death becomes, paradoxically, both an escape and a last attempt at meaning in a world that has rendered his revolutionary ideals obsolete. Similarly, Beckett's characters engage in a peculiar dance with death, not through direct violence, but through philosophical meditation and absurd contemplation. Vladimir and Estragon repeatedly consider suicide as a means of liberation from the absurdity of their existence. “Let's hang ourselves immediately,” Estragon suggests early in the play, only to be deterred by trivial uncertainties: “Don't let's do anything. It's safer” (Beckett 9). Their failure to follow through reveals the tension between the desire to transcend suffering and the fear of the unknown beyond death. Beckett frames death not as resolution but as another void, echoing existentialist concerns about the finality of human experience and the absence of metaphysical guarantees.

In both works, the search for transcendence—whether through justice, martyrdom, or divine revelation—ultimately fails. Said's belief in moral retribution deteriorates into paranoia and violence, culminating in a tragic death that lacks the heroic dignity he envisioned. His final moments are not marked by triumph but by confusion and isolation: “They've surrounded me... dogs, everywhere... but I am not afraid” (Mahfouz 103). This assertion of courage amidst annihilation echoes the existential call to assert one's freedom even in despair, yet it also underscores the futility of seeking higher meaning in an indifferent world. For Beckett, transcendence is not only elusive but absurd; Godot, the symbolic figure who may represent salvation, order, or meaning, never arrives. When Vladimir reflects, “Hope deferred makes the something sick,” he alludes to the spiritual decay caused by endless waiting (Beckett 42). The play strips away religious and philosophical certainties, presenting a universe where death offers no transcendence, only cessation. As Albert Camus posits in *The Myth of Sisyphus*, “There is but one truly serious philosophical problem, and that is suicide” (Camus 3)—yet both Beckett's and Mahfouz's characters grapple with this problem not to find resolution but to expose the naked absurdity of existence. Their journeys reflect a profound existential insight: that in the absence of transcendence, the individual must either confront or collapse under the weight of mortality and meaninglessness.

Cultural Contexts and Universal Themes

Despite the vastly different cultural landscapes from which *The Thief and the Dogs* and *Waiting for Godot* emerge—post-revolutionary Egypt and post-war Western Europe, respectively—both works reveal universal existential concerns that transcend their particular social and historical milieus. Naguib Mahfouz's narrative is deeply

embedded in the socio-political upheaval of mid-twentieth-century Egypt, a nation grappling with the collapse of idealistic revolutionary movements and the rise of authoritarianism. Said Mahran, a product of this tumultuous backdrop, is driven by disillusionment and a deep sense of betrayal by those he once revered. Mahfouz uses Cairo as a symbol of moral decay, portraying it as a city where “the light of justice had been extinguished, and men walked in darkness” (Mahfouz 59). The novel’s critique of failed political ideologies and corrupt leadership is specific to the Egyptian context, yet it resonates with the broader existential theme of the failure of collective systems to provide meaning. Conversely, Samuel Beckett’s *Waiting for Godot* arises from the cultural disillusionment following World War II—a Europe devastated by genocide, war, and the erosion of religious and philosophical certainties. The barren, timeless landscape of the play reflects the existential vacuum left in the wake of these traumas. Estragon and Vladimir’s waiting for the elusive Godot mirrors the universal human longing for meaning, structure, and salvation, yet the play denies all closure or revelation. “Nothing happens, nobody comes, nobody goes; it’s awful!” (Beckett 41), cries Estragon, encapsulating the absurd condition of modern existence. Despite these divergent origins, both works converge on themes such as alienation, the absurdity of life, and the crisis of identity. Their characters, though shaped by their respective societies, become symbolic figures of a broader human condition defined by uncertainty and existential anxiety. As Edward Said observes, “the specific experiences of colonized societies often mirror the psychological dislocations experienced universally in modern literature” (Said 87). Mahfouz and Beckett thus demonstrate how local narratives can articulate global concerns. Furthermore, the language of both texts—the sparse, almost surrealist prose of Beckett and the fragmented, interior monologue of Mahfouz—serves to universalize their protagonists’ despair. In the face of failed ideologies, institutional betrayal, and metaphysical silence, the individual remains burdened with the task of constructing meaning from chaos. This convergence reveals a key tenet of existentialism: that human beings, regardless of culture, must confront the void and attempt to define themselves in a universe that offers no inherent direction. Through these parallel explorations, Mahfouz and Beckett underscore the power of literature to bridge cultural divides and illuminate shared human dilemmas in the face of absurdity and mortality.

Conclusion

In examining *The Thief and the Dogs* and *Waiting for Godot* through an existential lens, it becomes clear that both Naguib Mahfouz and Samuel Beckett engage deeply with themes of alienation, absurdity, identity, and mortality to reflect the inner turmoil of individuals confronting a meaningless world. Despite arising from vastly different socio-cultural and historical contexts—post-revolutionary Egypt and post-war Western Europe—their characters share a profound sense of disconnection from society, a loss of purpose, and a desperate search for transcendence. Said Mahran, driven by betrayal and the failure of revolutionary ideals, descends into violence and despair in his futile attempt to reclaim agency and justice. Vladimir and Estragon, by contrast, remain paralysed in an endless cycle of waiting, symbolic of humanity’s passive hope in the face of metaphysical silence. Both narratives offer a bleak yet honest portrayal of the human condition, echoing the existential belief that individuals must confront the absurd without relying on external validation or cosmic meaning.

Through the use of fragmented narrative, minimalistic dialogue, and symbolic settings, both Mahfouz and Beckett deconstruct traditional literary forms to mirror the chaos and disillusionment of modern existence. Their protagonists, while unique in their cultural and personal dilemmas, ultimately embody a universal existential struggle: the need to define one’s purpose in a world stripped of coherence, faith, and direction. This comparative study thus reveals not only the literary brilliance of both authors but also the global resonance of existentialist thought. As Jean-Paul Sartre and Albert Camus have argued, human freedom lies not in discovering a preordained truth but in embracing the responsibility to construct meaning through action, even in the face of inevitable death and absurdity. Said Mahran’s downfall and Vladimir and Estragon’s endless waiting serve as cautionary tales of what occurs when individuals fail or refuse to rise to this existential challenge. Ultimately, *The Thief and the Dogs* and *Waiting for Godot* remind readers that literature, regardless of geographic or cultural origin, can illuminate the deepest anxieties of the human soul. Their exploration of existentialist themes encourages readers to reflect on their relationship with time, identity, society, and mortality. By placing these two texts in conversation, this study underscores the power of literature to traverse boundaries and speak to the shared human experience of doubt, suffering, and the persistent search for meaning in an indifferent universe.

Acknowledgment

I am Hani Oudah Neamah thankful to Dr. Abhilasha E. P. Kumar. for granting permission to carry out the work.

Financial support and sponsorship

Nil.

Conflicts of interest

The authors declare that there are no conflicts of interest regarding the publication of this paper

References

1. Abrams, M. H., and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 11th ed., Cengage Learning, 2015.
2. Allen, Graham. *Intertextuality*. 2nd ed., Routledge, 2011.
3. Beckett, Samuel. *Waiting for Godot: A Tragicomedy in Two Acts*. Grove Press, 2006.
4. Bloom, Harold. *Samuel Beckett's Waiting for Godot*. Chelsea House, 2005.
5. Boulus, Margaret. "Postcolonial Anxiety in Mahfouz's Novels." *Journal of Arabic Literature*, vol. 41, no. 2, 2010, pp. 190–210.
6. Camus, Albert. *The Myth of Sisyphus*. Translated by Justin O'Brien, Vintage International, 1991.
7. Childs, Peter. *Modernism and the Post-Colonial: Literature and Empire 1885–1930*. Continuum, 2007.
8. Esslin, Martin. *The Theatre of the Absurd*. Vintage Books, 2004.
9. Fletcher, Angus. *Allegory: The Theory of a Symbolic Mode*. Cornell UP, 1964.
10. Freedman, Ralph. "The Lyrical Novel and Mahfouz's *The Thief and the Dogs*." *Comparative Literature Studies*, vol. 7, no. 3, 1970, pp. 261–276.
11. Ibrahim, Rabei G. "The Existential Disintegration of the Arab Intellectual in Mahfouz's *The Thief and the Dogs*." *Arab Studies Quarterly*, vol. 35, no. 2, 2013, pp. 127–146.
12. Kearney, Richard. *Existentialism and Postmodernism: The Story of Philosophy*. Routledge, 2003.
13. Kenny, Anthony. *An Illustrated Brief History of Western Philosophy*. Wiley-Blackwell, 2006.
14. Mahfouz, Naguib. *The Thief and the Dogs*. Translated by Trevor Le Grassick, Anchor Books, 1984.
15. Said, Edward W. *Culture and Imperialism*. Vintage Books, 1994.
16. Sartre, Jean-Paul. *Being and Nothingness: An Essay on Phenomenological Ontology*. Translated by Hazel E. Barnes, Washington Square Press, 1993.
17. Sartre, Jean-Paul. *Existentialism Is a Humanism*. Translated by Carol Macomber, Yale University Press, 2007.
18. Smith, David Woodruff. *Husserl and the Cartesian Meditations*. Routledge, 2013.
19. Thomson, George. "The Meaning of Waiting in Beckett's Plays." *Journal of Dramatic Theory and Criticism*, vol. 8, no. 1, 1993, pp. 59–74.
20. Waugh, Patricia. *Literary Theory and Criticism: An Oxford Guide*. Oxford UP, 2006.