What do I know of man's destiny? I could tell you more about radishes.  

Samuel Beckett
CHAPTER - VI
CONCLUSION

6.1 Preliminaries:

6.2 Accomplishing Objectives of the Study

6.3 Validation of the Hypothesis

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6.5 Summing Up
### 6.1 Preliminaries:

Samuel Beckett is well-known for his dramas in general and *Waiting for Godot* in particular. However, he has the vast fictional work to his credit that comprises of the trilogy and other novels. Though the form of expression and portrayal differs, the underlying absurdity, sense of loss, search for identity, rootlessness, existentialism and so on are the basic tenets of his dramatic as well as fictional work. While analyzing the fictional works of Beckett, absurdity was traced in the novels taken for study viz. the trilogy - *Molloy, Malone Dies* and *The Unnamable* and *Murphy* (Beckett’s first novel). Absurdity is everywhere in the fictional realm of Beckett: the characters and characterization, action, dialogues, situations and even narration. Nothing happens, the plot does move forward, the characters speak but do not talk, they live but do not live, they interact but there is failure of communication and the whole world is absurd, meaningless and hopeless for the characters who live in the Beckettian world.

*Molloy*, the first of the trilogy deals with the search for his mother who is dead but Molloy does not believe it and goes on searching. He himself transforms his name to Moran as his search is without any success. He even hires a detective to search his mother but in vain. Hence, the entire novel is the wayward wandering of the protagonist.

*Malone Dies* is the next of the trilogy. Malone lies in the bed as he is crippled. Hence, he tells stories to himself with no listener. It may be said that his is the dramatic monologue. He narrates in all tasteless, meaningless and baseless stories. The novel centers on his waiting for death. Life is unbearable and death is the solution to get rid of the agony of life.

*The Unnamable* is the novel of nobody. The novel deals with two stories: one of Worm and the other one of Mahood. The character has no name and no question of identity. The stories deal with only the description of Worm and Mahood respectively. Hence, nothing happens, nobody comes, nobody goes, nobody listens.

*Murphy* is Beckett’s first novel but taken last in the present research as it was thought to concentrate more and initially on the famous trilogy. Murphy deals with the life in an asylum. It is a realistic novel with more characters and action...
comparatively. Murphy, a nurse exposes the sordid reality of the life of a male nurse. The novel also exposes the hypocrisy of the rich of the period who opt for public asylum in order to get rid of the problems of life. They want to save their money. They give free food and shelter there. There are many bogus and fake patients and this hypocrisy is highly exposed and severely ridiculed by Beckett. The novel is also significant for its focus on the profession of prostitutes. Beckett positively portrays the life of Celia, a prostitute who quits her profession after marrying Murphy. Hence, the possible rehabilitation of prostitutes is also the focal point of the novel.

However, *Murphy*, the most significant as far as the action is concerned, is not free from absurdity. Murphy just sits naked in the chair and expects his prostitute-turned-wife to provide him with everything. In the chess game also, he is a torn figure with very loose concentration and focus. There is no unity in his physical and mental actions.

### 6.2 Accomplishing Objectives of the Study:

The aim of the study is fulfilled as will be concretely brought up in the section on the validation of the hypothesis of the present study. The aim is to note how Samuel Beckett’s novels reflect the absurdity, self-identification and human inter-relationship in the select novels of Samuel Beckett.

The seven objectives of the study are accomplished in forgoing analysis of the four novels in the chapters two, three, four and five. The place of Samuel Beckett as an absurdist novelist is presented in the first chapter and in the next fourth chapter his trilogy and his first novel are analyzed in terms of novelistic element to show the achievements of Samuel Beckett as a master novelist. Occasional references have been made to his plays in particular to his plays - *Waiting for Godot*, *Endgame*, and *Play*. The greatness of Samuel Beckett as an absurdist novelist is remarkable. The same has been substantiated in the interpretative investigation and analytical evaluation of the four novels. The elements of absurdity such as alienation, isolation, precarious predicament in uncompromising environment, rootlessness, the status of neither here nor there, chaos, meaninglessness, irrationality being dominant are presented through the monologs and stories imagined by the protagonists who remain static and disintegrate towards slow but steady destruction. Samuel Beckett as a literary artist, Samuel Beckett as a great novelist, Samuel Beckett as the practitioner
of the Absurdist elements in fiction are presented in order bring out the fact that the first three objectives of the present study are accomplished.

The elements which are closely connected with Absurdism are mentioned in the next two objectives. Self-identification is noticed in the method of characterization used by Samuel Beckett in his novels. *Molloy, Malone Dies, The Unnamable* and *Murphy* are the projections of the authorial presence. They are as if his own pseudo-couple, or stand ups. In the internal portions too, this characters appear with the mirror figures such as Molloy in the first part of the novel and Moran in the second part of the same novel. Malone, Mahood and Worm are self projections as is the case with Unnamable and Murphy. Similarly interrelations are significant but the breakdown of communication shows both the personal and social relations are thwarted. In this way, the fourth and the fifth objectives are accomplished.

The sixth objective of existentialist view is also related to Absurdism. The closeness of Existentialism and Absurdism discloses the measurable condition of human existence. This prepares the way for the accomplishment of the sixth objective. The seventh objective about the absurdity of the language used by the characters is accomplished through the specific illustrations in which the use of language is commented upon. The inadequacy of language to communicate is emphasized throughout. In short all the seven objectives of the present study have been duly accomplished in the course of the presentation and analysis of the illustrative data on Absurdism.

### 6.3 Validation of the Hypothesis:

The three major aspects of Samuel Beckett’s novels are summed up in the single word- Absurdity. The hypothesis of the study has posited its three divisions into Absurdity, Self-Identification and Human Interrelationship. The following discussion based on the textual contents and the supportive copious illustrative material and substantial evidence presented in the previous four chapters is sufficient to arrive at the conclusion of the study which is the validation of its hypothesis.

#### 6.3.1 All the three novels: that form the trilogy- *Molloy, Malone Dies* and *The Unnamable*-have own pseudo-couple and stand-ins for Samuel Beckett. *Molloy*, the novel is divided into the story of Molloy from the moment. Molloy sets out on crutches and bicycle to find his mother to his arrival in her room. Then he sits in bed writing his story, and then is the story of Moran who
sets out in search of Molloy. The novel *Malone Dies* describes, Malone. Malone is a bed-ridden personality and writes about his own stories. *The Unnamable* offers the narrative of a disembodied voice that conjures up images of two post-mortem ‘vice-existens’. In this novel, there are two stories, one about Mahood, who is a trunk and head without limbs stuck in a jar. Second Worm is more rudimentary creature with minimal human attributes. All three novels focus on a representative human consciousness trying to come to terms with its existence by telling itself stories featuring itself as protagonist of its own fictions.

6.3.2 All the three novels describe an exercise in self-destruction. *Molloy* describes Beckett’s anti-chronological thrust. Molloy takes a private detective Moran, but fails to track down Molloy. Both Molloy and Moran are searching for their self. This self is what Beckett called ‘the narrator narrated’. Samuel Beckett uses pairs of protagonists to try to stalk that self. This self illuminates Beckett’s darkness that constantly recedes before the light of his narration pursuit. The trilogy describes the predicament of representative man who tries to reach the core of this being by recounting his life to himself. The predicament of the modern man bends on exploring the source of his imagination by telling the stories of himself. And these stories alternate him from the real world.

6.3.3 Samuel Beckett’s narrators seek for a place of final rest, their womb, physical death, and an end to speech. Each and every narrator pursues a more reductive search of the self, and each narrator fails, because the self belongs to the void of the real. The human beings are condemned to the false linearity, rationality and semantic properties of language. We are condemned to a symbolic order in which language constitutes us and subjects split within ourselves. In this world, we are split between a conscious self whose lack condemns us to a lifetime of unfulfilled desire and an unconscious forever deferred along the signifying chain of language. We are also split between a desire for unity and a lack of concrete being.

6.3.4 The protagonist of Samuel Beckett is isolated from all human influences. Through the character or protagonist, Samuel Beckett proves that the problems surrounding self-identity and the nature of the world cannot be analyzed and interpreted but Beckett describes through the realm of the human intellect.
Whatever Beckett gives in the works is to find answers for the things of reality. The characters have forced us to turn to the unreal to find some kind of solution.

6.3.5 Samuel Beckett through the three novels has shown that words are inadequate for realizing the human condition. The protagonist of *The Unnamable* has elicited a very barren set of conclusions from his exploration of man and his world. Samuel Beckett presents suffering, which is the main factor of human existence. He gives description of the starkness of human life. Immediately, he gives conclusion to have left no room for variables or contradictions.

6.3.6 Beckett refuses to allow Molloy, Malone or any of his characters to accept anything less that the best. He demonstrates the unwillingness to compromise the pure artist. This shows that his idealism is impractical. About language, there is no solution for Beckett’s words. It is not possible to render absolutes in terms of words. Through the words, Man apprehends the concepts of Beckett. We realize the chaos of our world but not definitely say the chaos is really form itself becomes the preoccupation. The trilogy focuses on the potential of language to verbalize man’s essence and experience. But Beckett proves impossible for language to do. Samuel Beckett stops one step too soon.

6.3.7 Samuel Beckett is great novelist. Samuel Beckett’s novels are marked by the artist’s vision of the world into which his characters are placed. He deals with the position and the situation of Man in his surrounding world, which is a major and always recurring theme in the four novels analyzed in the present project as well as in his complete narrative work. There is the unique effect produced by the general strangeness of his novels, with their odd characters moving through vividly realized landscapes, but in which many of the happenings are either inexplicable or left unexplained. Samuel Beckett seems most of the time to have little love for his fellow men, the intensity of his love and respect for the humble creatures of the earth. The general strangeness and oddness of the situations presented and characters portrayed in the novels substantiate the absurdity as the distinctive mark of Samuel Beckett’s novels. Human consciousness struggling to come to terms with the predicament of human existence is the key element of Absurdity. The self-destruction is constantly attempted which exposes the Absurdity of the situation. Isolation, Alienation, Life-in-Death Existence and Inadequacy of means to communicate
are other features which characterize Absurdity of the corrupted environment in the materialistic utilitarian world of modern times. Absurdity is thus the first main concern that is the focal point of Samuel Beckett’s novels.

6.3.8 There is a total identification with a creature we would normally have difficulty identifying with, and a very real compassion. Molloy, Moran, and Malone are trapped, trapped in universe and trapped in a body. It desires happiness and is a verse to suffering. It is experiencing the agony of incarnation, the agony of being in a body. It suffers from heat, cold, thirst, hunger, fear, desire, confusion, frustration, loss, pain, injury, terror, and ultimately death. It endures many of the other afflictions that we must somehow suffer through and try to survive—all the while uncertain as to how we got here, why we are here, and where we are going, and desperately searching for some meaning, some explanation, some way out.

6.3.9 All his novels give us a world in which, despite its occasional hilarity, none of us can feel truly comfortable for nothing in it makes much sense. Samuel Beckett is the Buddhist; a continuous self is a mere illusion and has no real existence. The indeterminacy of his characters is melting of Molloy into Moran, Malone into Macmann. While each of us is unconsciously busy creating the fiction which is our self, and helping to sustain the larger fiction and all ultimately without meaning one could say that the meaning is that there is no meaning. We should not forget those moments, more precious for their rarity, moments such as Molloy’s vision of the young woman on the beach who wishes to help him—when there is an inexplicable intrusion of sheer goodness and beauty into his grim world. Samuel Beckett was not quite the misanthrope and pessimist; he liked to pretend. Samuel Beckett was certainly one of the wittiest, and beneath his tough intellectual carapace there is warmth and love he never did succeed in wholly disguising.

6.3.10 All the narrators of the Beckett’s works—Molloy, Malone, The unnamable are schizophrenic. Samuel Beckett is not investigating varieties of the illness. He is entrapped in the fragmented defenses of that complex disorder. If Samuel Beckett had written Molloy, Malone Dies, and The Unnamable in the omniscient author, we could not have identified those characters’ problems with Beckett. The sameness of Samuel Beckett’s themes alters only with the withering of his talents. Molloy, Malone, Moran, Murphy create plots only to
destroy them. In this respect, the narrator-artists are identical to Samuel Beckett himself. There is a linear progression in Samuel Beckett’s three Novels that binds the works together. There is one continuing theme that is the dissolution of the physical body; another is a retreat into an ever compressing solipsistic consciousness.

6.3.11 The trilogy is about the dismantling of the physical body. In *Molloy*, the body is ambulatory but weakening. In *Malone Dies* the body is on its last legs, immobile and dying. In *The Unnamable* the narrator floats between personalities and subject positions. *Murphy* is one of the dumbest novels. There is not much else to comment on. The lack of plot, structure and coherent thought, coupled with its tasteless and ridiculous metaphors punctuated with the pretentious and atrocious prose style, leaves the mind reeling and asking for a long vacation far away from any longer exposure to this kind of blathering nonsense. As a matter of fact, these three Samuel Beckett novels are so bad in terms of profundity, structure, narrative devices and prose style, that they have to be read in order to be believed. That this novel can be consistently regarded by some critics as ‘significant’ is for one proof enough that it takes all sorts to make a world.

6.3.12 Samuel Beckett’s hero is a Sisyphusian type of man waiting, searching for identity and the fulfillment of his fare, which seems to be external through his suffering and hoping. He is alienated from the world, which is unknown, remote, and indifferent, and from which he is isolated by the walls of his self. The conflict between two different substances - the world and the human subject, leads to the feelings of absurdity and the fundamental existential questions about the meaning of human life in a world where he lives as a stranger.

6.3.13 Samuel Beckett’s narratives reveal that their actions are physically motivated, and that their marked bodily presence along with the body’s needs, and not the demands of mental questing, largely determine their actions. Their conspicuous interest in things physical, their persistent hunger, and their bodily functions reveal that their identities find significant expression within their bodies. They even value physical survival over the survival of their identity.
6.3.14 The critical term “body” implies the physical and social space it occupies as well as its discursive practices. Samuel Beckett describes natural processes of the body and mind. In the characters, the mind and body functions the same principles of physiology. The body has symbolic significance. The body is defined in many ways in different fields. The novelist uses body as appending identity of human. He thinks that the body has a direct role in knowing and in perceiving human identity. According to human perspective, human identity is self as internal and social structures as external. The sense of human existence and its multiple frames of thoughts in identity is the prime search of Samuel Beckett.

6.3.15 In *Murphy*, Samuel Beckett examines the nature of the self shadow; the distinction between object and subject. The self plays the role of double-subject and object. The stories of Murphy fill the space of narratives, and the reader is engaged with existential perplexities and question of identity and knowledge. The questions arise - Who am I? Why do I exist at all? How can I know myself? The search for answers is the only an aspect of the existentially experienced. The ‘I’ symbolizes the identity, which undermines the stability of character by setback and self-negation. Names and symbolizing subvert identity. The relationship between self and the corporeal frame embodies existence in a physical experienced form. The presence of body is a central element that one experiences living within it. Self-identification is the process connected with Absurdism which is repeatedly used by Samuel Beckett in his novels. The incidents echo his personal experiences. The characters are the portrayals of his own self. They are almost his “double”. They are the figures that represent the Sisyphean myth of the endless toil of human beings which ultimately ends in failure. The significance given to the “Body” substantiates that Self-Identification is the second major concern of Samuel Beckett’s novels.

6.3.16 Samuel Beckett presents his work with dualities. There is binary opposition: microcosm and macrocosm, intellect and emotion, mind and body find a recurrent significance in these narrative works. He perceives the world not as dualistic but as patchy. His writings are completely saturated with sentience. But on the contrary he engages exactly of the mind. The readers get an impression that they are playing with the body and mind.
6.3.17 There are problems in human body. This human body generates a powerful discourse in the novels of Samuel Beckett. His inscribed body depicts a new challenge. He depicts the problem of dualism. He is a genius in depicting the theme of duality. It is an integral part of the structure of his novels.

6.3.18 Samuel Beckett’s characters are not able of total separation from the body. They are not purified of the mind. Descartes recommends that Samuel Beckett develops a post-Cartesian universe, of which binary oppositions are deconstructed. He describes many meanings of “I”, the meaning of physical and mental, and the human identity. Samuel Beckett argues that mind is the main part of body, and body is connected to mind.

6.3.19 Samuel Beckett questions personal identity. He knows that there is no escape from the pervasiveness of the bodily. He focuses on the contradiction of the body-mind dualism. He thinks how it is impossible to erase the data of the body; how it becomes unorthodoxy to claim that the world is only a reflection of one’s emotional self or the ego.

6.3.20 Samuel Beckett describes the physical reality of bodily existence. Molloy and Malone are ‘there’ in their mother’s rooms, and the Unnamable is ‘there’ in his immobile, static form. Samuel Beckett’s characters Watt, Murphy, Molloy, Moran are all there, whether maimed in mud, dustbins, sand, jars, or wheelchairs. These characters live without energy, resourcefulness of life; this comes through body and mind. These characters are literary creations, and artifacts.

6.3.21 Samuel Beckett exposes the difference between metaphysics and materialism, that judges through reality of things by a standard, while the latter insists upon the concrete phenomena based on pragmatic knowledge. Samuel Beckett insists that to penetrate the unknown, one must follow the way already known, and the unknown, if it really exists, must be only a prolongation of the unknown. The prime principle of materialism is that sense perception is the foundation, but not the final truth of all knowledge. Samuel Beckett challenges one to rethink one’s intellectual responses about the bodily sensations or feelings which the mental faculties convert into solid ideas.

6.3.22 Samuel Beckett addresses in his writings that body authenticates identity. Through sense reaction Samuel Beckett presents grotesque caricaturing of the human body, the physically decrepit, maimed, denatured and dismembered
characters. Samuel Beckett’s works, the characters are ageing, inhibited by sensory confusions and impediments, and shut up in dustbins, urns, jars, piles of sand, or bone of skull. Samuel Beckett’s narrative characters find themselves into cells, and trash cans, and eat and excrete into pots that are delivered Murphy discovers tied to his rocking chair by seven scarves, Watt is caged in by wounds that never heal, and Molloy and Moran are rendered immobile in their rooms, while the Unnamable disintegrates physically. Molloy and Moran are crippled, Malone cannot crawl, and the Unnamable is left a voice drifting in the void.

6.3.23 Samuel Beckett’s writing pervades metaphors for the head: Murphy’s garret, Molloy’s mother’s room, Malone’s room with six planes of solid bone, the interiorized world of the Unnamable, Watt’s thinking of himself:

“As a box, or an urn”. (Beckett, Watt 1953: 83).

6.3.24 Samuel Beckett’s writings reveal how the protean body, subject to hunger, disease, lust, cannot suppress its inner potential inspite of its violent debasing by the mind. The characters of Beckett try to avoid and escape it. Samuel Beckett’s narrators address the body as though it were a random possession; the body remains supremely imminent, inescapably inescapable. The characters in Samuel Beckett’s prose foreground human physicality as much as the deformed and disfigured creatures of Beckett’s drama. Samuel Beckett’s focus on his characters’ remarkable gait, aching feet, constipated digestion, corns, cramps, bunions, ingrown nails, and other remarkable and unremarkable maladies points to the fact that the physical can never be ignored.

6.3.25 The body as an expression of identity foregrounds the question of the relationship between self and the corporeal frame, the sense of embodied existence and the fundamental sense of physical existence. The role of the body in constructing identity has strong cultural nuances. Identity is an “effect” of certain discursive practices which control and govern our notions of identity - the categories of sex and gender, the body, the potential construction and regulation of our understanding of what identity can suggestively offer. For Beckett, a discursive identity is the effect of institutional practices. In this concept, the historicizing effects of the identification process also provide the avenues to resistance. The integration
of subject and object in an unstable identity disrupts definition and categorization. It leads to a not I identification where the cultural disciplines of power, even those of institutionalized gender, do not work.

6.3.26 Samuel Beckett reminds us of the enormous gaps in our conception of ourselves as he attacks the dominant structures of identity. The physical circumscription of many Beckettian characters disillusions one of any coherent notion of identity. The constant displacement, decay and dismemberment of body parts make any sense of identity, even sexual identity, unreliable as the insistent contingencies of the body play with the closure inherent in representations of identity. The body portrayed in Beckett’s writings is shorn of all sense of individuation. It emerges bereft of distinctness or any clear sense of identity. It is only a compendium of prostheses, of body parts which are rendered fragmented or missing limbs which may suffer mutation or be transformed otherwise. By showing how the body and its desires are refused, by presenting a litany of body parts. Samuel Beckett also undermines our trust in a stable identity or any fixed traits of character.

6.3.27 The categories of identity that social structures produce compel a radical rethinking of the ontological constructions of identity. Gender is also mediated as a social construct of the body where the uncritically accepted foundations of sexual difference are based on exclusionary practices. By making sex differentiation irrelevant, Samuel Beckett reveals the sexual body as the specific object of politics played as part of the surface politics of the body, the construction of sexual coherence conceals the gender anomalies and discontinuities that pervade heterosexual contexts.

6.3.28 “Sex” is a cultural and political interpretation of the body, according to Samuel Beckett. Samuel Beckett’s texts deconstruct sex binaries, and offer a way to disintegrate the false unity designated by sex. If the force of Beckett’s fiction is to offer an experience beyond the categories of identity, the common identity that would subsume such a strategy of subordination of sexual difference is a potential pitfall for this line of thinking.

6.3.29 If the ‘natural’ sign is one of the ‘weapons’ of ideology, the body’s ‘naturalness’ is engaged in the service of ideology. While Samuel Beckett’s works raise many questions in my mind on these issues, one starts wondering if the body is and can ever be truly and really free. These problematic doubts
threaten to subsume an argument and create the discourse of ‘trouble’ within the discourse of the body. They also threaten to generate a counter argument to this argument. Reserving that for another indeterminate moment in the future, the researcher wishes to reemphasize the significance Absurdity in Samuel Beckett’s works.

6.3.30 Samuel Beckett’s characters are grounded in Absurdity; there is no meaning in their being which is why, their lives involve mere waiting for the end, searching for identity, for death. The waiting is a pure experience of time itself, time which disintegrates into smaller and shorter periods, so that their waiting is never ending, fate having no purpose, but the only the end. Samuel Beckett’s characters’ tragedy consists in their empty waiting and searching which becomes a long period of suffering; it consists in the power of life which still keeps them breathing and going on, although they are very close to their aim, the end.

Absurdity, Self-Identification and Human Interrelationships are the prime concerns on which the novelist Samuel Beckett has put the glaring focus in the novels of his famous trilogy and his first novel Murphy. The third major concern of Human Interrelationships in terms of the individual and the member of the society are emphatically discussed in the foregoing paragraphs.

On the strength of the discussion offered and the supportive evidence from the textual contents and analytical interpretations, it is now stated that the Hypothesis of the present study stands validated. It is therefore restated below as the validated hypothesis: Absurdity in Samuel Beckett’s Select Novels.

6.4 Scope for Further Research:

The present study attempted to bring out the elements of absurdism in the novels by Samuel Beckett. There is a vast scope to extend the area of research to other distinguished writers that belong to the “Absurd” Movement of literature. Some of the potential areas of the research are indicated below:

1. The study of Absurdity in Harold Pinter’s play.
2. The study of Absurdity in Eugene Ionesco’s play.
3. The study of Absurdity in Arthur Adamov’s play.
4. The study of Absurdity in Edward Albee’s play.
5. The study of Absurdity in Jean Genet’s play.
6. The study of Absurdity in Jean Paul Sartre’s play.
7. The study of Absurdity in Franz Kafka’s play.
8. The study of Absurdity in Albert Camus’s play.
10. The study of Absurdity in *Waiting for Godot* and *Who’s Afraid of Virginia Wolf*’s play.

These are just some of the pointers to the possible areas in which research can be conducted on the lines which are pursued in the present study or on similar lines. The areas of research in respect of Absurd Movement of literature are immense and the potential of the research is in exhaustible.

### 6.5 Summing Up

6.5.1 Samuel Beckett has portrayed the realistic world which is full of anxiety, frustration, depression and agony which make a man devoid of values and beliefs. This in turn makes him purposeless and subsequently absurd. The twentieth century has witnessed mankind adopt a soul destroying sensualism and materialism as a way of life. Man’s infatuation with machines has made him in turn mechanical, dull, devoid of noble sentiments and greedy, opportunistic slave of mammon, worry, despair and frustration haunt. His personal life, his family life, once founded upon the bonds of sacristies and temperance, love and co-operation, is now centered upon self-speaking rather than altruism, money rather than morality and cynicism rather than trust. Peace, faith and harmony are conspicuous by their absence in social life. Man has fettered himself and is struggling for the dust of the world. The younger generation is permissiveness and lack of principles, totally ignores spiritual values and truths. The true meaning and purpose of life is supposed to be to amass wealth, enjoy sense pleasures and take care only of one’s near and dear. Their only aim in life is to eat, drink and make merry; for, who knows what tomorrow may bring! Modern man cannot conceive of anything nobler than cross materialism and consequently lacks the will to rise beyond vain self-serving, deceits, pettiness and falsehoods.

6.5.2 We live in an age of discord, distress and craving for unlimited sensual enjoyments. This suffering and wretchedness which afflict modern society must be taken as a challenge by every intelligent and socially conscious
person. An era of crisis is an era of challenge! Every sensitive, idealistic, educated man experiences shock, pain and grief over the awful state of contemporary affairs. This pain and grief shall not be in vain if it gives birth to new social order! The Soldier of God is one who saves his spiritual and cultural heritage from being mutilated.

6.5.3 Man is expected to perform his duty in two capacities - the duty of an individual, and his duty as a member of the society. A person, who follows his individual path of duty but ignores his duty towards society, is not a true devotee. People succumb to their sensual pleasures and passions and become brutes and the society gets degraded:

“लो संहभेवापि संपरमन् तृप्तेःसि।”

(श्रीमद्भागवतः गीता, अध्याय २, श्लोक १३१).

It is only when both these duties were given due importance that a man lived like a human being:

“नासतो विद्याते भावो नाभावो विद्याते सतः।
उभयोरपि हृदोपचन्तत्ववस्तववस्तवशिष्मः॥”

(श्रीमद्भागवतः गीता, अध्याय २, श्लोक १६६).

The unreal has no existence, and the real never ceases to be; the reality of both has thus been perceived by the seers of truth:

“अन्त्यः इमे देहा नित्यस्योक्तः : शरीरः १ ।
अनाशिनोः प्रभावस्य तस्माहुद्यायं भारत।॥”

(श्रीमद्भागवतः गीता, अध्याय २, श्लोक १६८).

All these bodies pertaining to imperishable, indefinable and eternal soul are spoken of as perishable, therefore; we must fight for our absurdity.