

JUNGIAN ARCHETYPES IN SAMUEL BECKETT'S TRILOGY

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
ENGLISH LITERATURE

AUGUST 2005

Approval of the Graduate School of Social Sciences

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ABSTRACT

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September 2005, 81 pages

This thesis analyses the Jungian archetypes employed in Beckett's trilogy. It begins with an overview of Jungian archetypes and the relation of these archetypes to the fundamental themes dealt with in Beckett's work. The thesis then asserts that some archetypal features occur almost obsessively and are further clearly implicated in the main themes of the trilogy. The central archetypal patterns that frequently appear in the novel are the hero's quest, return to paradise and rebirth. This dissertation is therefore primarily organised around these archetypes, and Beckett's use of these archetypal motifs to reinforce his black philosophy will be illustrated and exemplified in the study.

Keywords: Beckett, Jung, Archetype

ÖZ

SAMUEL BECKETT'İN ÜÇLEME'SİNDE KULLANILAN JUNG ARKETİPLERİ

Kızılıcık, Hale

Yüksek Lisans, İngiliz Edebiyatı Programı

Tez Yöneticisi: Yrd. Doç. Dr. Margaret Sönmez

Eylül 2005, 81 Sayfa

Bu çalışma, Samuel Beckett'in Üçlemesi'nde kullanılan Jung arketiplerini incelemektedir. Öncelikle, Jung arketipleri ve bu arketiplerin Beckett'in eserlerinde sıklıkla işlediği temalarla bağlantısı açıklanmaktadır. Ardından, belirtilen arketiplerin bazılarının Beckett'in romanında yoğun olarak kullanıldığı ve bu motiflerin, romanın ana temaları ile doğrudan ilişkili olduğu ileri sürülmektedir. Romanda en belirgin işlenen arketipler, kahramanın yolculuğu, cennete dönüş ve yeniden doğumdur. Dolayısıyla, bu çalışma öncelikle bu arketipleri inceleyecek ve Beckett'in bu motifleri kendi pessimistik felsefesi ile nasıl yoğurduğunu örneklendirip ortaya koyacaktır.

Anahtar Kelimeler: Beckett, Jung, Arketip

To My Father

ACKNOWLEDGEMENTS

I would like to express my deepest gratitude to my supervisor Assist. Prof. Dr. Margaret Sönmez for her supportive attitude, helpful suggestions and unwavering belief in my study. It has been a pleasure to write the thesis under her guidance.

I would also like to thank to Prof. Dr. Nursel İçöz and Assoc. Dr. Necla Çıkıgil for their suggestions and comments.

Moreover, I would also like to express my sincere gratitude to my professors at Middle East Technical University and Prof. Dr. Sevda Çalışkan for their support and encouragement of my academic career.

Finally, I am greatly indebted to my family and friends for the affection and support that they have always shown me.

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CHAPTER I

INTRODUCTION

The purpose of this study is to analyse Samuel Beckett's use of Jungian archetypal features in his trilogy in his efforts to express his vision of life. That is, as part of it, it focuses on how Beckett employed these archetypal motifs to communicate his dark philosophy. According to Brienza, "Samuel Beckett early in his career demonstrated an interest in and an understanding of myth generally, and of archetypal figures particularly, in his article about Joyce's use of Vico" (28). From Beckett's biography, it is known that he read Carl Jung's studies on archetypes and the collective unconscious; he was actually present in Jung's 1935 Tavistock Clinic lectures and he was influenced by Jung's ideas on human psychology (Ben-Zvi, 14). Therefore, it is very likely that Beckett consciously made use of archetypes in his work. Moreover, the constant repetition of archetypal patterns and mythological references in his work indicate his preoccupation with myths. In this thesis, the repeated use of three central archetypal patterns, which fit one of Beckett's principal themes, the battle of a meaningless existence, will be examined. These are the hero's quest, return to paradise, and rebirth. The quest motif will be studied individually in Chapter II and the return to paradise and rebirth motifs will be analysed together in Chapter III. The three novels *Molloy*, *Malone Dies* and *the Unnamable* will be dealt with separately within these chapters.

In Chapter II, shadow, *anima*, mana-personality (wise old man) and Self archetypes will be analysed in relation to Jung's individuation theory and Beckett's search for meaning. The motifs that are discussed as projections of the *anima* will appear again in Chapter III as incarnations of the mother archetype. Such an overlap is unavoidable since Jung himself is not clear about the difference between the two archetypes. Similarly, the rebirth motif will emerge in Chapter II, since Jung regards individuation as a kind of rebirth. Likewise, the archetypal mother will appear in both chapters since the mother is a feature of common concern in all three main archetypes. Other archetypal motifs that

appear in the novels, such as the terrible mother and the soul mate, will be discussed briefly as they appear in the plot. Although the thesis does not attempt to give a comprehensive account of Beckett's philosophy or of archetypes and archetypal criticism, the following paragraphs will attempt to clarify these key terms.

It is important to elucidate Beckett's philosophical views and how these are reflected in his art. However, this is a problematic issue for three of reasons. The first reason is Beckett's reluctance to comment on his work. As Baldwin states, he rarely gave interviews and maintained "an inviolable privacy against the press" (2). In addition, Beckett liked to create confusion over his work, so his explanations are often confusing and misleading. "The work, therefore, stands virtually on its own, without benefit of a personality cult, movie contracts, orgies, divorces, or philosophical disquisitions in a pipe-scented, book-lined study" (Baldwin, 2). Moreover, O'Hara claims that depth psychology was not considered a respectable or even serious field of study, and that for this reason also Beckett hid his interest and participation in Jungian theories (O'Hara, 295). Beckett's reluctance to state his stance on his work, combined with the elusive nature of his art leaves it open to numerous interpretations, and many readings of the same work are possible. Different critics may find Christian, anti-Christian, mystic or Marxist tones in a given play or novel. In addition, a writer who stated that "there is nothing to express, nothing with which to express, no power to express, no desire to express, together with the obligation to express" is a writer who cannot be approached in traditional ways by readers and critics (*Proust*, 103). However, most critics seem to agree that Beckett consistently focused on a central battle of modern existence: the battle of people against the awareness of their own meaninglessness (Ben-Zvi, 2).

Martin Esslin's studies on Beckett provide a useful insight into Beckett's opinions and attitudes. In his book, *The Theatre of the Absurd*, Esslin classifies Beckett as a practitioner of the Theatre of the Absurd. Absurdist artists are marked as dealing with the theme of man's sense of metaphysical anguish caused by existing without any purpose, living in a world where he is

“cut off from his religious, metaphysical, and transcendental roots” (Esslin, 25). The absurdist movement can be distinguished from the existentialist movement by the emphasis it puts on adjusting the form to the subject matter. That is to say, they reject the following of old conventions “by the open abandonment of rational devices and discursive thought” (Esslin, 24). Esslin regards Beckett as an absurdist writer because of his experimental writing style and the subject matter he is concerned with. Deep existentialist anguish is the main concern of Beckett’s work (Esslin, 30). Beckett’s characters are wanderers who are struggling to make sense of a senseless world. They are in search of a meaning for their existence and at the same time wish to find some means to deaden the pain of being in this constant search. Beckett’s trilogy illustrates how he employs archetypes to depict this aspect of the human condition, the condition of being a man on a road, seeking answers which do not exist.

At this point, it is also essential to introduce what is meant by an archetype and what is meant by archetypal criticism as these terms are used in this study, and to give a brief account of the use of archetypes in literature, before moving into the archetypal patterns in Beckett’s trilogy. ‘The term *archetype* derives from the Greek *arkhytepos*, meaning first moulded as a pattern’ (Cuddon, 15). “In everyday usage in its weakest form ‘archetypal’ means ‘typical’” (Gray, 33). Antecedents of archetypal theory are the anthropologist J. G. Frazer, the psychoanalyst Carl Jung and the literary critic Northrop Frye. Frazer did a comprehensive research collecting “myths and rituals from different cultures so as to reveal the many comparable or common patterns” (Gray, 33). Jung describes archetypes as “primordial types...universal images that have existed since the remotest times” (Jung: 1969, 5). For Jung “archetypes are inherent in our collective unconscious: they are a kind of ready-formed mythology or mental furniture which exists in the human brain as a consequence of past human experiences” (Gray, 33). In literary criticism the word is most often used to refer to characters, plots, themes, and images that recur throughout the history of literature, both oral and written (Cuddon, 15). Abrams explains the power of archetypal motifs by pointing out their universality:

In literary criticism the term archetype denotes recurrent narrative designs, patterns of action, character types, themes and images which are identifiable in a variety of works of literature as well as in myths, dreams and even social rituals. Such recurrent themes are held to be the result of elemental and universal forms or patterns in the human psyche, whose effective embodiment in a literary work evokes a profound response from the affective reader, because he or she shares the archetypes expressed by the author. (Abrams, 12).

Therefore, readers respond psychologically and almost instinctively to archetypal stimuli. When writers use archetypes in their works, they are automatically appealing to the unconscious of the readers. Proponents of archetypal criticism analyse these archetypes in literary works in order to “seek out elements that inform certain literary works and that elicit, with almost uncanny force, dramatic and universal human reaction” (Guerin, Labor and Morgan, 154). They try to find out why while certain works of literature, especially those that have become or that are expected to become classics, have a strong impact on the reader, other works seemingly as well constructed fail to elicit such a response from the reader (154).

This thesis intends to analyse Beckett’s trilogy in the light of archetypal criticism. The focus will be on the hero’s quest, return to paradise and rebirth archetypes since these are the central archetypal patterns that are continually repeated in the novels. After identifying and exemplifying these patterns, the dissertation attempts to demonstrate how Beckett borrows these mythical elements “and then parodies, distorts, or transposes them’ to express his views on human condition” (Brienza, 28).

CHAPTER II

THE HERO'S QUEST

2.1 The Jungian Archetype of the quest and the Beckettian quest

A hero's difficult journey to a home, an enchanted centre, or a sacred place, accompanied by highly challenging tasks and trials, has been an archetype of myth and literature for centuries. As Frye states "the heroic quest has the general shape of a descent into darkness and peril followed by a renewal of life" (26). The traditional quest pattern has recurrent themes and patterns. As Stillman points out the hero must have a noble character, but he should not be flawless. Ritually, he has a very challenging task to complete and during his journey, he is hindered by various obstacles. He suffers both physically and spiritually, but he does not give up in spite of his agonies. At the end of his journey, the hero must accomplish completing the task as well as overcoming his flaw. Also, he is spiritually alone on his quest and "as he moves deeper into the unknown, his solitude deepens too" (Stillman, 32). At the end of his quest, the hero overcomes the obstacles he is faced with and he not only defeats his enemy but also achieves a spiritual maturity and wisdom.

In Jung, the archetype of the hero's quest has a special significance since it is "the mythopoeic counterpart" to the 'individuation process' which is "the informing principle of his psychology" (Frye, 21). Jung defines individuation as a process "by which a person becomes a psychological 'in-dividual,' that is, a separate, indivisible unity or whole" (Jung: 1969, 275). According to Jung, the individuation process is a heroic task, which parallels the hero's quest. An individual who successfully completes the process makes a transformation and is reborn as the Self. Jung suggests that present-day man is fragmented and suffering from having cut his ties with the spiritual world. Modern man feels homeless in this world because he can relate his existence neither on the past nor on the future (109). Through individuation modern man who is "vainly seeking his own 'existence' and making a philosophy of it, can find his way back to a world in which he is no longer a stranger" (110). Therefore, Jung's

modern man and his search for soul is a variation of the mythical hero and his quest.

The person has to go through three stages to become the Self and, similar to the quest pattern, in literature these stages are characterised by the occurrence of various archetypal figures, which Jung classifies as archetypes of transformation. Archetypes of transformation are the shadow, the *anima* in man and *animus* in woman, and the wise old man (Jung: 1966, 37). Individuation requires the assimilation of these unconscious elements in the psyche. According to Jung, for individuation to take place, it is essential to integrate the unconscious into consciousness, and achieve a balance between their opposition (Jung: 1969, 40). “In the process of individuation, the important symbols express man’s primary intuition of his relation to the world and God” (36).

As Moreno states, the first stage of individuation is becoming aware of the shadow. The shadow “personifies everything that the subject refuses to acknowledge about himself and yet is always thrusting itself upon him directly or indirectly - for instance, inferior traits of the character and other incompatible tendencies” (Jung: 1969, 285). In other words, it is the dark and primitive side of the personality that does not fit in with the laws and regulations of conscious life. The recognition of the shadow is an essential part of the individuation process and facing the shadow requires a considerable moral effort (Moreno, 42). It is necessary to become aware of the shadow since if it is acknowledged, it can be corrected. On the other hand, if the shadow is repressed, it cannot be taken under control and it can burst forth unexpectedly and haunt the individual leading to neurosis (43).

The integration of the *anima* or *animus*, the opposite gender qualities in every person, is another stage in the process of individuation. A man has within him an unconscious feminine side or figure, which is called the *anima* and a woman has a masculine side, which is called the *animus* (Jung 1969: 284). In this study, we are concerned only with the *anima*, which can be symbolised as an angel of life and as a serpent of paradise, as a siren, water nymph, grace, daughter (Moreno, 49). It is usually projected upon women who arouse man’s feelings whether in a positive or negative sense and it is usually very difficult to

distinguish the *anima* from the mother archetype. “The realm of the anima is the realm of gods, everything that she touches is numinous, dangerous, taboo, magical; she possesses a secret knowledge or hidden wisdom ” (Moreno, 50). Jung asserts that “man’s imagination is bound by this motif” and “it is ready to spring out and project itself at the first opportunity, the moment a woman makes an impression that is out of the ordinary” (Jung: 1969, 59,60). Assimilation of the *anima* is very important in the way of self-knowledge.

Another stage in the process is the integration of the mana-personality that is usually symbolised as the wise old man motif. The wise old man is the archetype of spirit and symbolises “the pre-existent meaning hidden in the chaos of life” (Jung: 1969, 35). Assimilation of the mana-personality leads to wisdom. In literature, this archetype appears when the hero feels trapped in situations in which he needs insight, understanding, good advice, determination and planning (Moreno, 58). The wise old man appears and provides the hero with the knowledge he needs to solve the problem. Jung asserts that the three archetypes-the shadow, the anima, and the wise old man - “can be directly experienced in personified form” (Jung: 1969, 37). The integration of all these unconscious elements leads to the Self, an expression of human growth and wholeness and “the goal of the individuation process is the synthesis of ‘the self’” (Jung: 1969, 164). The symbols of the individuation process coincide with the archetypal motifs in the quest pattern in literature, and the process of individuation can be regarded as the quest for the self. Individuation is Jung’s solution to the modern man’s suffering from a sense of meaninglessness.

As in Jung’s work, the modern man’s spiritual anguish constitutes the core of Beckett’s work and, again similar to Jung, Beckett is interested in the archetypes. For instance, Beckett employs the Jungian quest motif; however, the traditional quest motif is reversed, distorted and satirised. To begin with, Beckett’s heroes have little in common with the mighty knights, noble kings or dignified warriors of the traditional quest pattern. His fragmented heroes are usually drowning in their existentialist suffering. They are outcast wanderers who are alien to themselves and to society. They represent the modern man in search of the Self and a meaning to their existence, the completion of this search

being - in fact - an almost impossible task. In this sense Beckett's heroes are akin to Jung's modern man who is on his way to individuation and seeking the Self. Indeed, no matter what Beckett's characters are actually looking for, their ultimate goal is to find a meaning to existence. Therefore, the core of the journey is towards the 'I'. This is no less difficult than the task of fighting dragons. "The business of 'getting on' no matter how aimless and it seems, still resonates with the ritual and mythic overtones of the archetypal journey" and "the trial of killing a dragon is replaced with that of getting through the day" (Brienza, 15).

In the trilogy, the quest takes place on three different levels. On the first level, there are Molloy and Malone who are physically on the road and who are looking for someone. Molloy is seeking his mother and Malone is in search of Molloy. However, in each case this quest is also a part of their inner journey to attain wholeness and meaning; in other words, the Self.

On the second level, there are all the main characters in the trilogy who are on a metaphysical journey on the way to individuation. In Jungian terms, they are in search of the Self. Symbols indicating various stages in the individuation process emerge all through the hero's journey but most of the time the heroes fail to come to terms with these symbols. The heroes fail to assimilate these unconscious elements and therefore, their anguish goes on, increasingly. "The hero longs to establish a true identity of the self, to find a place that is true home, to gain harmony with nature-or the system it represents and to resolve the dichotomy or lack of unity between his flesh and spirit" (Barge, 64). Fulfilment of one or more of these needs can put an end to man's metaphysical anguish. However, in Beckett needs are never fulfilled and this results in disillusionment and continual need.

On the third level, there are the characters as the narrators who are trying to compose a story. This time the goal is to put together a piece of writing. The quest is, as Barge states, establishing a process of writing or story telling to represent the search for meaning (Barge, 67). Writing or story telling becomes a part of the search for meaning. If the character as the writer can put together a meaningful story or find a means to express the "I", this may impose

some meaning on his life. Yet, Bree states that the obstacles are those of a writer, and language is both the weapon and the enemy:

Characters begin their stories, calmly and reasonably, intent only on accurately observing and reporting existing events; but they gradually find themselves impelled into difficult zones where other voices mingle with their own, where other characters appear before them. (Bree, 80).

Federman observes that, “neither Moran, nor Molloy, nor the Unnamable, nor any of the other narrator-heroes, has been able to tell a coherent story about himself or about his invented playmates” (Federman, 112). Their stories are not stories but “reflections, meditations on language, on the nothingness of their language” (112). The trilogy “marks a progression towards the abolition of narrative as a regime of knowledge and identity” (Watson, 22).

2.2. *Molloy*

2.2.1 Molloy’s quest for his mother

The trilogy opens with Molloy who has ended up in his mother’s room at the end of his journey and he is writing an account of the quest he undertook while he was in search of his mother. In the beginning of the story, while he is out in the country, he sees two men whom he calls A and C, and after watching them pass, he suddenly decides to go and see his mother because “he is craving for a fellow” (*Molloy*, 14). For Molloy, the quest is also an escape since it will fill his mind “until it was rid of all other preoccupation” (15). As a result, he gets up and starts off on his journey.

Molloy, also the writer of his own story, is conscious of his position as the hero of the story, which he satirises. Molloy states that he prefers slavery to be killed indicating his lack of heroic aspirations (68). Apart from that, all through his narration he emphasises his despicable or primitive sides and illustrates a rather unappealing anti-hero. He is physically retarded, impotent,

dirty and during his journey he gradually deteriorates. For example, when he starts his journey, one of his legs is stiff but as he moves on, his other leg stiffens and at the end of his journey, he is reduced to crawling like a beast. He is so repellent that at one point in his quest, he is arrested by the police for setting “a deplorable example for the people” (24).

Although Beckett depicts Molloy as a highly despicable character, Molloy’s journey is still a heroic one in terms of his determination to go on in spite of making no progress. Moreover, Molloy’s insistence on going on despite his physical deformity adds to his heroism. During his quest, he wanders in the city and the forest and he loses his way but he continuously resists the temptation to give up or even to commit suicide. He does not know how to go to the town where his mother lives and all he remembers is that “the ways into and of course out of this town are narrowed and darkened by enormous vaults” (20). Indeed, for Molloy the quest for the mother is a ritual, which has always failed and he knows that it is going to fail again. Despite being aware of the futility of the task, he goes on and in this sense he is as courageous and heroic as the Absurd hero, Sisyphus:

And of myself, all my life, I think I had been going to my mother, with the purpose of establishing our relations on a less precarious footing. And when I was with her, and I often succeeded, I left her without having done anything. And when I was no longer with her I was again on my way to her, hoping to do better next time. And I appeared to give up and to busy myself with something else, or with nothing at all any more, in reality I was hatching my plans and seeking the way to her house. (87)

The impossibility of the task does not stop him from trying.

As mentioned before, the quest for the mother is also a part of the hero’s attempts to find a meaning to his existence. However, as Molloy himself admits this is also a futile attempt:

And if I am reduced to looking for a meaning to my life, you can never tell, it's in that old mess I'll stick my nose to begin with, the mess of that poor old uniparous whore and myself the last of my fool brood, neither man nor beast. (19)

Therefore, the mother is a symbol for what Molloy is really in pursuit of. Molloy calls his journey an “unreal journey” probably because the journey is on a metaphorical level and it is not towards the “deaf, blind, impotent woman” but it is towards what she symbolises (16, 19). Mother symbolism will be discussed in detail in relation to “return to Paradise” and “rebirth” motifs in chapter III. However, it is important to note that all his life Molloy had been trying to settle the matter between his mother and him, but had not succeeded and in this most recent effort, although he ends up in his mother's room, actually in her bed, he cannot reach her (65). The matter between them remains unsolved and the quest proper fails.

2.2.2 Moran's quest for Molloy

Similar to Molloy, Moran's quest proper is to find someone. One day, someone called Gaber visits Moran and tells him that Youdi, who seems to be their boss, wants Moran to find Molloy who is in Ballyba. Although Moran is not thrilled with this new order, he makes his preparations and Moran and his son set off on their way that night. Moran's journey turns out to be a very difficult one. First, like Molloy, Moran gradually loses his health and strength. At home, while he is getting ready for the journey, he feels the first shot of pain in his leg and the pain increases as he progresses on his way (119). Another similarity between Moran and Molloy is the augmentation of confusion over the task during the journey. Moran forgets Gaber's instructions and he does not even know what he has to do when and if he finds Molloy. Moreover, his son turns out to be a problem for him, finally abandoning his father, stealing the bike and some of the money. As Moran summarises, on the way to Ballyba, he was

greatly challenged by the obstacles he had to overcome, the enemies he had to deal with, the offensiveness of the son, his own disintegration (157).

Moran arrives in Ballyba but he cannot find Molloy. Moreover, he now has to go all the way back to his house on his own. He is alone, he has very little in the way of supplies and he can walk only with the help of a stick. At times he crawls like Molloy (163). On the way home Moran is a prey to the malice of man and nature and his own deteriorating body (166). Despite the “furies and treacheries ... the fiends in human shape and the phantoms of the dead that tried to prevent me from getting home”, he manages to return. (166). However, he has not found Molloy and he is no longer the man who left the house almost a year before.

2.2.3 Molloy and Moran’s quests for meaning

As briefly discussed in the previous section, Molloy’s real target in his quest is towards the “I.” His sense of loss of identity and meaning is the dominating feeling all through his quest. For instance, when he is stopped by the police as he enters in the town, he cannot find any papers that will show his identity and the only papers he has are some scraps of newspapers that he uses to wipe himself. (*Molloy*, 20) Indeed, there is nothing to prove that he officially exists. When he is interrogated, he can remember neither his name nor the name of the town where his mother lives:

I had no papers in the sense this word had a sense for him (the police officer), nor any occupation, nor any domicile, that my surname escaped me for the moment and that I was on my way to my mother, whose charity kept me dying. As to her address, I was in the dark, but knew how to get there even in the dark. (22)

As Molloy states, his “sense of identity was wrapped in a namelessness often hard to penetrate” (31) and he keeps on forgetting his name and finds himself a stranger to himself. For example, when he is at Lousse’s house, he again

contemplates his identity and he states that at times he forgets who he is and he feels like a stranger to himself (42). As he travels, his confusion increases and he feels that he no longer knows what he is doing and why (45). The more he tries to understand, the less he makes sense of his existence and he thinks that he is undergoing a futile task and states “it is useless to drag out this chapter of my, how shall I say, my existence, for it has no sense, to my mind. It is dug at which I tug in vain, it yields to nothing but wind and spatter” (56). He is “a fool who neither knows where he is going nor why he is going there” (87).

Molloy is obviously in search of the Self. In other words, in Jungian terms he is going through the process of individuation. Various milestones in this process are demonstrated on a symbolic level during his quest. In his dream-like, “unreal journey”, Molloy faces his shadow, his anima and his mana-personality; however, apart from his shadow, he fails to assimilate any of these unconscious elements in his psyche and therefore he cannot accomplish the transformation (16).

It can be concluded that Molloy has recognised the shadow archetype and he is conscious of his shadow. As discussed before, in his self-reflection, Molloy elaborates on his primitive aspects that make him “deplorable” for the civilised people. There are many references implying that he is physically falling apart and decaying. He has lost “half of his toes” and he stinks (56). He denigrates his sexuality and states his testicles dangle at mid-thigh at the end of a meagre cord and they make it difficult for him to walk and sit down (35). He also adds that he is no longer fertile (36). Living outdoors in the wild, he is more like a beast than man and by the end of his journey he is “crawling on his belly, like a reptile” (90). Moreover, Molloy has criminal tendencies. He steals silver teaspoons from his hostess Lousse, and he violently murders a man in the forest (62, 84). It can be seen that, Molloy has freed himself from the social mask that disguises his shadow.

As for the representation of the *anima* archetype, there are two prominent female figures that symbolise his *anima*- Molloy’s mother, Mag, and Lousse. Both of these figures will also be analysed as mother symbols in Chapter III as well. Molloy vocalises his regrets for his mother by saying “the

old bitch”, gave him some of “her lousy unconquerable genes” (81). This utterance echoes Jung’s explanation of the anima that is “sex is determined by a majority of male or female genes... But the minority of genes belonging to the other sex does not simply disappear. A man therefore has in him a feminine side” (Jung: 1969, 284). His disgust and hatred for his mother and his alienation from her are demonstrated in his portrayal of her like a witch with a “shrunken, hairy old face”, their weird way of communication by knocking on his mother’s skull, and Molloy’s ever failing to reach his mother (*Molloy*, 17, 18). Towards the end of his journey when his suffering is at the peak he speculates “whether she poisoned the air a hundred of miles away” (91). Mag resembles Jung’s archetypal Terrible Mother and the only sympathy Molloy has for his mother is because he knows that “she did all she could not to have [him]” (18). As his quest for the mother fails, Molloy loses a battle in the process of individuation since it is essential for him to integrate this feminine principle in his psyche to be able to proceed.

Lousse is the second prominent female figure in *Molloy*. As O’Hara also mentions, Sophie Loy or Lousse is both “an anima figure and a mother” and her names are “Jungianly significant” (O’Hara, 129):

Sophie is Jung’s Sophia [feminine archetype of wisdom]. “Loy” suggests the Old French for law, reinforcing the idea of wisdom. “Lousse” (“luce,” light) also reinforces that idea, offering a feminine light... She constitutes a feminine trinity: wisdom, law, and light. (O’Hara, 129)

In this part, she will be analysed as Molloy’s *anima*. When Molloy hits her dog with his bike, Lousse forgives him on the condition that he helps with the burial and she offers him shelter. She creates the impression of being Jung’s archetypal Soul Mate and Mother Nature. She likes, protects and nurtures him:

I could not prevent her having a weakness for me, neither could she. I would live in her home, as though it were my own. I would have plenty to eat and drink, to smoke too if I smoked... and my remaining days would glide away without a care. I would as it were take the place of the dog I had killed, as it for her had taken the place of a child. I would help her in the garden, in the house when I wished, if I wished. ... I would adopt the rhythm of life which best suited me, getting up, going to bed, and taking my meals at whatsoever hours I pleased. I did not choose to be clean, to wear nice clothes, to wash and so on. I need not... All she asked was to feel me near her, with her, and the right to contemplate from time to time this extraordinary body both at rest and in motion. (47)

Lousse proposes to Molloy a place where he can spend the rest of his life in peace with someone who cares for him.

However, Molloy is sceptical of Lousse and he is reserved towards her. Although Molloy describes her in a more positive manner than he describes his mother, Lousse is not seen as a completely benign figure. He perceives her as a siren, a seducer who is trying to distract him from accomplishing his task. He suspects that Lousse has been slowly poisoning him (53). He distorts his initial portrayal of her as a goddess figure and starts thinking that she might be a travesty. "Lousse was a woman of extra flatness, physically speaking of course, to such a point that I am still wondering this evening ... if she wasn't a man rather or at least an androgyne. She had a somewhat hairy face" (56). Finally, one day he steals some silver teaspoons from her house and secretly leaves the house. For the second time, Molloy fails to come to terms with his *anima*.

The archetypal wise old man appears several times in a variety of forms in Molloy's quest. For instance, in the beginning of his journey, he sees two men whom he calls A and C. His description of one of the men implies that he is a representation of the wise old man. "He looks old and it is a sorry sight to see him in solitary after so many years unthinkably given to that rumour rising at birth" (10). The reference to "the rumour at birth" seems to be an allusion to the baby Christ and the mystery of his birth. Consequently, it is possible that the old man Molloy watches is Christ who is an embodiment of the wise old man

motif, like all the prophets. Further on, Molloy notes that he “was bare-headed, wore sand-shoes, smoked a cigar” and he was followed by a dog (11). He feels tempted to follow him and states “I watched him recede... with the temptation to get up and follow him, perhaps even to catch up with him one day, so as to know him better, be myself less lonely” (11). These utterances reveal Molloy’s yearning for knowledge and advice; in other words, enlightenment. Nevertheless, he cannot catch the old man despite “my soul’s leap out to him, at the end of its elastic, I saw him only darkly, because of the dark and then because of the terrain, in the folds of which he disappeared from time to time, to re-emerge further on, but most of all I think because of other things calling me” (28). The darkness symbolises the spiritual and emotional darkness that Molloy is experiencing and in his first encounter with the wise old man, Molloy is unsuccessful at understanding him and therefore at attaining wisdom.

At another time, Molloy meets a boatman, another manifestation of the wise old man figure. He has a long white beard (26). Molloy says that the man’s eyes are invisible because Molloy was looking at the horizon “burning with sulphur and phosphorus” and the man spits into the canal (27). As O’Hara also points out the man’s invisible eyes and his spitting into the canal distorts the conventional image of a wise old man (125). Unlike the traditional figure, the boatman is depicted as a threatening character and rather than approaching him, Molloy avoids him. The fact that he is a boatman and the references to a cargo of nails and timber, carpenter, boat, hawthorns recalls the crucifixion; the sight of the boatman reminds Molloy of death and he resumes his task (26).

Further in his quest, Molloy encounters a shepherd, a traditional symbol for prophets and again, especially, Jesus. One morning Molloy opens his eyes to see a shepherd accompanied by a dog watching him sleep (28). Molloy mentions that “they had not left the path” implying that they are in the right direction which will lead to peace or the salvation of the soul. This time Molloy asks a question, wanting to learn whether the shepherd is taking “his flock to the fields or to the shambles” (28). Then he concludes that the question is meaningless since slaughterhouses are everywhere (29). The reference to an opposition between the fields and the slaughterhouse reveals Molloy’s

damnation or salvation dilemma. In addition, it implies the dark side of the Wise Old Man. Molloy's underlying concern is whether saving the soul is possible if he finds the right way. Nonetheless, the shepherd does not reply to his question, he takes his flock and moves on. Molloy looks after him for a while and contemplates on his departure. "All that" [shepherd's departure with his flock] happened "through a glittering dust, and soon through that mist too which rises in me every day and veils the world from me and veils me from myself" (29). The fact that he cannot compromise with the shepherd and remains oblivious to his guidance or wisdom prevents Molloy from understanding the world and the 'I'.

Towards the end of his quest, Molloy meets another old man in the forest whom he thinks is a "charcoal burner" which immediately distinguishes him from the other old men Molloy has met since this man's occupation can directly be associated with fires of the hell more than with the heavens. This "dirty old brute...begs" Molloy to share "his hut" but Molloy wants to leave and asks him for directions (84). However, the old man says that he does not know the way and Molloy, feeling that he refuses to answer him because "he wanted to keep me near him... for when I made to go, he held me back by the sleeve", kills him by hitting him on the head with his crutch (84). Molloy has two reasons for killing the man. First, he gets frustrated because the man wanted to hinder his quest; this is Molloy's justification for murdering the man. At the same time, on a symbolic level, the murder symbolically indicates his dread of damnation since the man is the dark reverse of the wise old man. All in all, Beckett's wise old men are not functional and they cannot fulfil their spiritual role and save the hero from his hopeless and desperate situation.

As Hart indicate individuation is a spiritual task. "It is the conscious response to an instinct not recognised in biological thought, an innate and powerful drive toward spiritual realisation and ultimate meaning" (Hart, 99). It is seen that Molloy's spiritual journey is unsuccessful. Apart from the shadow, Molloy fails to assimilate the unconscious elements in his psyche. Therefore, he cannot complete his quest for the Self. The quest is not accomplished and meaning is not found.

Moran is also on a quest in search of the Self and meaning. Judging by appearances, he has little in common with Molloy. He has a respectable place in society, he is wealthy, has a job and he is a religious person and a man of principles. Although he seems well grounded, as he progresses on his quest, the loss of identity behind his social mask is unveiled. In this sense, Moran represents Beckett's rational man who lives in a world of illusions. Therefore, Moran is even more in the dark than Molloy because he is only the social mask he wears and he is blind to the unconscious elements in his psyche. Consequently, his attempts at transformation will be even more painful than Molloy's.

From the very beginning of his journey, the cracks in his mask are uncovered. For example, the evening before they leave the house, while he is brushing his teeth, he looks at the mirror and admires his moustache (119). His reliance on his moustache as an indicator of his existence discloses his loss of the Self. Moreover, his faith gradually disintegrates. For instance, when he feels confused about his journey, he asks God for guidance but He doesn't give any response (100). Later he states God is beginning to disgust him (105). He feels that something is happening to him, but he cannot name it. "I could not understand what was happening to me. I found it painful at that period not to understand... I might have known. My life was running out" (102). With all these disturbing instincts, Moran, "making ready to go without knowing where he was going, having consulted neither map nor timetable", starts his journey (124).

His mental distress augments and physical pain declines as he proceeds in this journey into the depths of his psyche. His son abandons him and the pain in his leg is so sharp that he cannot walk. The task of finding Molloy is shadowed by other preoccupations. In time, his estrangement gets so dense that "he cannot remember Gaber's instructions" and he doesn't know "how to deal with Molloy" once he finds him (136-7). His losing his keys symbolises his loosening grasp over his possessions and detachment from his previous life (152). Ironically, the more he distances himself from the Moran he thinks he is, the more he approaches the Self. Moran is going through a transformation stage

and he is conscious of the change. As he pronounces, he “had changed and was still changing ...and to tell the truth I not only knew who I was, but had a sharper and clearer sense of my identity than ever before, in spite of deep lesions and the wounds with which it was covered” (154, 170). Moran is pleased with the changes:

And I grew gradually weaker and weaker and more and more content. For several days I had eaten nothing...I remained all day stretched out in the shelter... and crawled out in the evening to have a good laugh at the lights of Bally. And suffering a little from wind and cramps in the stomach I felt extraordinarily content with myself, almost elated, enchanted with my performance. And I said, I shall soon lose consciousness altogether, it's merely a question of time. (163)

Moran is not being sarcastic when he states that he is content despite his miserable condition. He is like a pilgrim on a pilgrimage and suffering is a part of his moral education. The reference to losing consciousness marks the emergence of the repressed unconscious elements in his psyche. Moran's spiritual enlightenment has started by the stripping of the mask and he asserts “I have been a man long enough I shall not put up with it any more” (175).

As the emptiness that lies behind his social mask becomes evident, the shadow emerges. When Gaber finds him in the forest, he is in a terrible condition resembling a forest creature. He thinks Gaber will not be able to recognise him. He has not shaved, washed or combed his hair for a long time (163). He states that he has also experienced great inner metamorphoses (163). His self-picture suggests that he has recognised his shadow. When Gaber hits him and he falls down in agony, he roars like a beast (164). “A man” like he used to be once, a man of set principles and values is now “exiled in manhood” (169). Even if it is possible to conclude that Malone assimilates his shadow, the individuation process is yet to be completed. There are the anima and wise old man archetypes to be experienced and assimilated.

Martha, Moran's maid, is the only prominent female character in the story and she is also an incarnation of his anima. Moran is cold and at times cruel to Martha but he also feels threatened by her. For example, knowing that she can poison him, at times when he annoys her by forbidding her to go out, he gives her a day off the following day in order to avoid trouble (97). Moreover, he wishes to keep her away from his personal life as much as possible and does not want to tell her that they are leaving till the last moment (104). His attitude towards Martha, in other words, his anima, is one of suppression and control. Still, Martha is very powerful. For example, she beats Moran in their battle about removing Martha's rocking chair from the kitchen. She is so resistant to take the chair out of the kitchen that Moran has to yield (108). In fact, there is an ongoing cold war between Moran and Martha. Martha feels triumphant when she says that she has saved yesterday's leftover for their departure because this preparation indicates that she has managed to discover that they are leaving despite Moran's desire to disguise it from her (117). Before he leaves, he encounters her in the kitchen "lolling in her rocking chair. Like a Fate who had run out of thread" (120). Although at first he finds her threatening, he sympathises with her "seeing her so old, worse than old aging, so sad and solitary in her everlasting corner" and tries to comfort her. (120). Then there is a moment of intimacy between the two as he shakes her hand. "When I had finished shaking it, that flabby red hand, I did not let it go. But I took one finger between the tips of mine, drew it towards me and gazed at it. And had I had any tears to shed I should have shed them then, in torrents, for hours" (120). Then, he lets her hand go and leaves. On a symbolic level, this sensitive scene could initiate the recognition and integration of the anima, but they never meet again in the novel.

Moran also experiences the wise old man motif. Among the old men he meets in the forest the two most significant figures will be discussed here. In Ballyba Moran and his son see a shepherd. The sight of the shepherd excites Moran and Moran starts to go to the shepherd as fast as his sick leg permits. The shepherd, his dog and the sheep watch him as he approaches them (158). "I came finally to a halt about ten paces from the shepherd. There was no use

going any further. How I would love to dwell upon him. His dog loved him, his sheep did not fear him” (159). The sheep surround Moran and, almost stunned by the spell of the sight, he hardly manages to utter a few unimportant words although he “longed to say, Take me with you, I will serve faithfully, just for a place to lie and food” (159). Compared to Molloy’s meeting with the shepherd, Moran’s is more vigorous; however, he still cannot make a connection with the shepherd. “And I was wondering how to depart without self-loathing or sadness, or with as little as possible, when a kind of immense sigh announced it was not I who was departing but the flock” (159). The flock leaves and Moran remains behind. The failure of the integration with the wise old man indicates that Malone will not be able to achieve wholeness or meaning and that the individuation process will not be completed.

Moran’s quest has a symbolic meaning and represents his individuation process. From the various stages in the process, he succeeds in recognising his shadow and he discovers the other Moran disguised under his mask. His experience of his anima is not satisfactory and he cannot assimilate it fully. The biggest failure takes place when Moran meets his mana-personality whose integration is essential for his spiritual salvation. Moran approaches the shepherd symbolising his mana-personality but cannot communicate with him. Therefore, Moran’s individuation, his quest for meaning, fails.

2.2.4 Molloy and Moran’s quests as writers

Molloy and Malone are not only characters in their novels but they are also the writers of their stories. Molloy is in bed in his mother’s room and he is writing an account of his journey to his mother. His writings are gathered by a man and he is paid for them. Like Molloy, Malone is also writing a report of his quest for an instructing voice, and the pages he writes become *Molloy*, a first person account of Molloy’s and Moran’s completed quests (Barge, 168). As the writer characters, their quest is to compose a meaningful account of their adventures. However, this quest is far from being easy for both writers.

Writing is a challenge for Molloy since he has “forgotten how to spell too, and half of the words” (*Molloy*, 7). He has “a lot of trouble” in the beginning of the story and his beginning does not satisfy the people for whom he is writing (8). Then he starts telling his story and he reflects on his creation process as he composes his story. For example, he finds it very difficult to focus. As he is talking about how “A or C” are going home, he notices his hand on his knee and starts describing the hand. Then he realises that he is losing track and forces himself to return to the topic and stops talking about his hand (11). He also has a memory problem. He needs to go back and remember what happened in his journey so that he can start putting it down. However, memory fails him at times. For instance, when he tries to recall the first time he met Lousse he states that he has forgotten “half of” the things that passed between them in their first encounter (34). He adds to or deletes what has actually happened or mingles things. For example, he states “it seems to be some such incident occurred about this time. But perhaps I am thinking of another stay, at an earlier time...But perhaps I am merging two times in one, and two women” (75). Molloy is rather critical of the quality of his own work. When there is no result and when he does not think much of the story, he feels humiliated (38).

Moran also thinks writing is a painful activity. He confesses that he is not a reliable narrator and warns the reader that it is very likely of him to deviate from the true story of what has really happened (133). Even his descriptions are inconsistent. When he describes the first old man he meets in the forest he cannot even repeat a previous sentence accurately. He writes that “his face was dirty and hairy, yes, pale, noble, dirty, hairy” (148). At one point he identifies with the author Beckett, who wrote the events mentioned, and shares the writer’s distress:

Oh these stories I could tell you, if it were easy. What a rabble in my head, what a gallery of moribunds. Murphy, Watt, Yerk, Mercimer and all others. I would never have believed that - yes I believe it willingly. Stories, stories. I have not been able to tell them. I shall not be able to tell this one. (137)

He also underlies the fact that what he is writing is not meant to have a literary or popular value. When he commits his first murder in the forest, he omits to tell how he killed the man although he knows that it would be appealing for the reader. "I am sorry I cannot indicate more clearly how this result was obtained, it would have been worth reading. But it is not at this last stage of relation that I intend to give way to literature" (151).

In the end, neither Molloy nor Moran manage to write a coherent and meaningful story out of their adventures and there are many loose ends. Moreover, their accounts are not reliable. Judged by the conventions of traditional story telling, the stories are unsuccessful. If Molloy and Moran are evaluated according to their own literary standards, their quests as narrators fail.

2.3 *Malone Dies*

2.3.1 Malone's quest for meaning

Like Molloy and Moran, Malone, the hero of the second book of the trilogy, is on a quest in search of the self. Confined to a bed, "a foot in the grave" and isolated from the external world, Malone is composing stories while he is waiting for his death. (*Malone Dies*, 234). As far as he can remember, once he used to wander "in the towns, the woods and wilderness and tarried by the seas in tears before the islands and peninsulas" (226). Actually, all his life he has "been walking, except the first few months and since I have been here" (183). However, at present the act of walking has been abandoned. Nevertheless, his quest is still continuing on a metaphysical level. Beckett once again interweaves the quest motif with Jung's individuation process and Malone's quest gains a psychological depth. The symbols of various stages in the individuation process occur as Malone wanders in the depths of his psyche, and he is confronted with these symbols sometimes as himself and at other times as Sapo-Macmann, who appears in the fictional world that he has created. As Pultar indicates it is possible to treat all the characters existing in Malone's fiction as his alter egos and here Sapo-Macmann and Lemuel will be analysed as such (Pultar, 37). Malone's goal is to find a meaning for his existence before

he dies, and he states “all I want now is to make a last effort to understand, to begin to understand how such creatures [human beings] are possible” (199).

Malone’s sense of loss, selflessness and meaninglessness is emphasised all through his narration. He is not certain where he is or how he came there and he speculates that he is in “a room in a hospital, or in a mad house” (182). Even his name is attached to him by others and it is possible that he has forgotten his real name and Malone is only “what I am called now” (222). From time to time he suspects he is “dead already and that all continues more or less as when I was not” (219). Moreover, he is a “prey to hallucinations” and his consciousness gets blurred even when he is awake (219). Most of the time, he falls asleep, which is marked in the text by the abrupt cut of his narration, and on two occasions when he wakes up panic stricken on realising that he has lost his exercise book or his stick (205, 254).

His fear of losing his things and his instinctive search for them as soon as he wakes up is not only due to their utility. His obsession with his few possessions is also a reflection of his identity crisis. He feels obliged to make a list of the things that still belongs to him and adds (181). There are two other possible explanations of his preoccupation with his belongings.

First, he is aware of the fact that “unaccommodated man is no more but such a poor, bare, forked animal” (Shakespeare, *King Lear*, 3.4.105) and his possessions are a proof of his status as a man:

I have rummaged a little my things, sorting them out, and drawing them over to me, to look at them. I was not far wrong in thinking that I knew them off, by heart and could speak of them at any moment, without looking at them. But I wanted to make sure. (*Malone Dies*, 196)

When he starts to go over his objects, to his surprise he realises that he does not remember all of them correctly and this frustrates him. He wants to be precise with his list and hopes to be fully aware of what he has and what he does not

have since he thinks he will be asked to talk about his possessions before he dies (196).

Secondly, the possessions are important because they may function as a link between Malone and his memories and therefore, his past and his difficulty in recalling some of the objects also reveals his sense of loss. For instance, “the bowl of a pipe, strikes no chords” in his memory. Then, he discovers “a little packet tied up in aged-yellow newspaper” and the packet reminds him of something which he cannot recall clearly (197). After speculating for a while, he decides to send it “back to the corner, with the rest” (197). His past remains as dark as the corner he throws the packet into, blurring his identity. Malone is in constant search for meaning. Surrounded by uncertainties he keeps on wandering on “the long blind road” (182).

As discussed before, Jung asserts that the modern man who has lost his ties with the past and who is a stranger to his future is bound to suffer from existential void resulting from meaninglessness. All of Beckett’s characters, including Malone, fit this description. In Malone’s quest for meaning, in other words for the Jungian Self, archetypal motifs symbolising these unconscious elements in his psyche emerge unfailingly.

Malone is conscious of his shadow, which is the initial archetype that he has to recognise and assimilate. As mentioned before he is stripped of everything that can attribute to him a status in society. He does not have any relatives or friends. He does not know if Malone is his real name or not. “He is naked in the bed” and he has hardly any possessions. (185). For Malone “what matters is to eat and excrete. Dish and pot, dish and pot, these are the poles” and this degrades him to bestiality (185). His description of his nails as “long, yellow, sharp and brittle”, which he uses to sharpen his pencil, also evokes the image of a wild animal (222). Moreover, like Molloy and Moran, Malone has committed murder. Among his belongings there is the club “which is stained by blood” (249). In addition, Lemuel, who is one of the minor characters in Malone’s stories is a projection of his violent urges. Lemuel is capable of killing people cold-bloodedly. On the voyage, he kills “two decent, quiet, harmless men” as well as Lady Pedal, the organiser of the trip, apparently for no

reason. As Pultar points out, as “dying approaches its end, Lemuel, the keeper existing side by side with Macmann in the same story, turns into Malone and becomes him” (Pultar, 35). Towards the very end of the novel, Malone states that Lemuel will never be able to touch anyone with his pencil (288). The reference to the pencil indicates that Lemuel is Malone. All in all, Malone faces and to a great extent assimilates his dark and primitive sides through his narration.

The wise old man motif occurs in *Malone Dies* in a highly distorted form. Indeed, the application of the archetype is a parody of the pattern. The wise old man emerges as Big Lambert in Sapo’s story. In fact, the Lambert family is almost a satire of ancient myths illustrating gods as divine families. The Lamberts have omnipotent control over their land and they watch the people who pass by it and speculate about them:

At the least movement within the sight of their land, were it only that of a little bird alighting or taking to wing, they raised their heads and stared with wide eyes. And even on the road, of which segments were visible more than a mile away, nothing could happen without their knowledge, and they were able not only to identify all those who passed along it and whose remoteness reduced them to the size of a pin’s head, to *divine* whence they were coming, where they were coming, where they were going, and for what purpose. (205)

They spend a good deal of time elaborating on human affairs discussing their versions of what people did and said as they passed their land (205). Big Lambert, the father of the Lamberts, represents the wise old man who is still needed among the folk in spite of his old age (200). However, among all the other old wise man figures that have appeared in the novel he is the most despicable one. The old man traditionally rears sheep whereas Big Lambert slaughters animals. The old man tells stories to give moral lessons, but Big Lambert “could speak of nothing but the pig he had just dispatched” (200). The archetypal old man is a moral role model while Big Lambert is a social

disgrace. He is full of lust, constantly abusing his wife and expressing his desire to sleep with his daughter (215). It can be seen that Big Lambert is a reversal of the traditional archetype and Beckett's satirical treatment of the archetype of wisdom that will lead to the whole person reinforces his overall message that insight into the mystery of existence is unattainable.

Sapo, another Malone alter ego, has a strange relationship with the Lambert folk. He visits the family regularly for no apparent purpose and usually watches them from a distance. He brings little gifts for the family and often disappears without notice. The Lamberts who are used to his comings and goings are almost indifferent to him and "do not try to detain him or even call goodbye, unresentful at his leaving them in a way that seemed so lacking in friendliness, for they knew he meant no harm" (205). Finally one day Sapo tells Lambert's daughter that he is leaving and he withdraws from their life (217). The distortion of the archetype and transference of the wise old man into an ignorant old brute, as well as Sapo's hesitant and cold attitude towards Big Lambert, reveal that Sapo and therefore Malone does not have a chance to meet a proper embodiment of the *mana* personality and to acquire the wisdom they need to create the Self.

There are two major female characters in Malone's story both of whom are embodiments of his *anima* and both figures emerge in the stories of his alter-ego-characters. The first one is the mother Lambert in Sapo's story, and the second is Moll in Macmann's story. Also, Malone mentions his mother several times in his diary. The first significant female character that appears in Malone's stories is the mother Lambert. Malone emphasises mother Lambert's maternal status in his narration and she is obviously an embodiment of the mother archetype as well. However, since the mother is often mingled with the mother-image, first the traits of the mother archetype in the mother Lambert will be discussed and then the character will be analysed as a projection of Malone's *anima*.

Jung lists the "three essential aspects" of the mother archetype as "her cherishing and nourishing goodness, her orgiastic emotionality, and her Stygian depths" (Jung: 1969, 82). Malone's Mother Lambert has all these

characteristics. The woman is associated with housework and the kitchen. He watches Mother Lambert carrying out her daily chores:

There was so much work, so little time, so few hands. The woman, pausing an instant between two tasks, or in the midst of one, flung up her arms and, in the same breath, unable sustain their great weight, let them fall again. Then she began to toss them about in a way difficult to describe, and not easy to understand. The movements resembled those, at once frantic and slack, of an arm shaking a duster, or a rag, to rid it of its dust. And so rapid was the trepidation of the limp, empty hands that there seemed to be four or five at the end of each arm, instead of the usual one. (202)

At times when she feels fed up under her burden, she takes refuge in her kitchen again and sticks to the idea of her family. “It helped her, when things were bad, to cling to the worn table at which her family would soon be united, waiting for her to serve them, and to feel about her, ready for use, the lifelong pots and pans” (217). Unlike her husband who is coarse and vulgar, she is sensitive and caring. She always has a concerned expression. “Her face was pale and thin and as though gouged with worry and its attendant rancours” since “her mind was a press of formless questions, mingling and crumbling limply away” (202, 217). She is so emotional that when her husband decides to kill her favourite hen “her cheeks [get] wet with tears” (216). On the other hand, she still carries the mystic depths of the mother archetype. Sapó’s description of her as seemingly having “four or five” hands recalls traditional goddess motifs illustrated with multiple arms. Also, her ritualistic outbursts have mystic tones and create the impression that she has a connection with a different world:

For every day and several times a day... she little cared whether she was observed or not, whether what she was doing was urgent or could wait, no, but she dropped everything and began to cry out and gesticulate, the last of all the living as likely as not and dead to what was going on about her. Then she went silent and

stood stockstill a moment, before resuming whatever it was she had abandoned or setting about a new task. (202)

It is evident that Mother Lambert is a variation of the mother archetype.

As Jung states, the *anima* is often projected on to the mother and therefore it is very difficult to distinguish the mother from the *anima*. Malone's Mother Lambert can be regarded as Sapo's and consequently Malone's *anima*. Sapo's prolonged observations of the mother during the visit and the small gifts he leaves on the kitchen table symbolise his attempt to reconcile with his *anima*. However, there is always a distance between Sapo and the mother and he never directly speaks to her. One day Sapo leaves without a word and never comes back. "But it was only the next day, or the day after, that she [the daughter] decided to tell her what Sapo had told her, namely that he was going away and would not come back" (217). The lack of communication between Sapo and Mother Lambert and his abrupt departure indicate that Sapo, and therefore Malone, has not been able to integrate the *anima* figure.

The *anima* figure also appears in Macmann's story. When Malone gets bored with Sapo, he renames him as Macmann. Macmann is a vagabond like most of the characters in the novel. He has been wandering idly until one day he finds himself in a kind of asylum (255). Here he meets Moll and they fall in love. Although she is ugly and had an unattractive body, she looked after Macmann devotedly (257). Moll nurtures and nurses Macmann:

She brought him food... emptied her chamber-pot every morning first thing and showed him how to wash himself, his face and hands every day.... She swept the floor, shook up the bed from time to time and seemed to take an extreme pleasure in polishing until they shone the frosted lights of the unique window, which was never opened. (257)

She also informs Macmann about the regulations in the asylum and makes sure that he follows them. It is thanks to Moll that Macmann adjusts to the system (257). Despite their age they even manage to “copulate as best as they could” (260). Their relation has a healing power on Macmann and he starts to speak. “He then made unquestionable progress in the use of the spoken word and learnt in a short time to let fall, at the right time, the yesses, noes, mores, and enoughts that keep love alive” (260). They exchange love letters and Macmann writes love poems for Moll. Macmann is very happy and thinks, “Two is company” and finds that he is “getting used to being loved” (260, 263).

Although it seems as if Macmann has finally found peace and consolation, his happiness does not last very long and his world is shattered by Moll’s death. Moll’s health deteriorates rapidly and she starts to avoid Macmann. “Her hair began to fall in abundance” and her complexion turns “from yellow to saffron” (265). However, “the sight of her so diminished did not damp Macmann’s desire to take her, all stinking yellow, bald and vomiting, in his arms. And he would certainly have done so had she not been opposed to it” (265). Despite her resistance, Macmann wants to be with Moll and feels deeply hurt for being rejected and “without malice he cried, writhed and beat his breast” (265). When he stops crying, he mourns “the long immunity he had lost, from shelter, charity and human tenderness” (265-6). Moll dies and she leaves him even lonelier than he was before. Malone’s sudden decision as the writer to kill Moll, and the collapse of true love, “a conception frequently to be met within mystic texts”, indicate that Sapo and therefore Malone cannot be reconciled with his *anima*. Macmann finishes the Moll episode by tearing up her photograph and throwing the “bits in the air, one windy day” (280).

Malone’s reflection on his mother is another indicator of his failure to integrate his *anima*. He describes himself as “an old foetus” which reveals the fact that he could not manage to get born. He is still attached to his mother and abuses her. Malone utters “mother is done for, I’ve rotted her, she’ll drop me with the help of gangrene” (268). Malone regards himself as an illness that his mother will get rid of. The imagery he uses to describe the relationship highlights the failed compromise with the mother. It can be seen that Malone

has not been able to come to terms with any of the female figures that are various representations of his *anima*, and his *anima* has not been able to be integrated into his Self.

Malone's search for the Self proves to be unsuccessful. His metaphysical search for identity and meaning through his narration does not lead him to wisdom. For a short while it seems as if he has come to the end and he says "the search for myself is ended... I am happy, I knew I would be happy one day". Nevertheless, deep down he knows that he has not completed the search. His happiness is a temporary one and he says "but I am not wise" revealing his sense of failure (199). He utters "for the wise thing now would be to let go, at this instant of happiness. And what do I do? I go back again to the light, to the fields I so longed to love" (199). Malone keeps on wandering in search of the "I". Even at the very end of his diary, his confusion and frustration go on and he talks in delirium murmuring "never there he will never/ never anything/ there/ any more" (288).

2.3.2 Malone's quest as a writer

Among the three books in the trilogy, the pattern of the artist's quest is mostly elaborated in *Malone Dies*. Malone is not only writing in his diary but also struggling to compose stories. He decides to tell himself stories while he is waiting to pass the time and keep himself entertained (180). He hopes to complete four stories, each on a different theme, before he dies. He plans that one of his stories will be about a man, another will be about a woman, a third will be about a thing and a fourth will be about an animal. Finally, he wants to make an inventory of his possessions (181). Nevertheless, he cannot stick to his initial plan and he ends up writing one story about a man whom he first calls Sapo and then Macmann; he manages to make an inventory of his belongings. Moreover, he is highly critical of the work he produces and suffers from not being able to put together a story that makes sense. Since he constantly comments on his writing process, the reader witnesses his frustration while he constructs his stories.

Sapo's story is a sort of anti-bildungsroman. Malone writes an account of his life starting from his childhood to his confinement to an asylum. From the very beginning, Malone finds his story tedious and he repeatedly uses phrases such as "what tedium, mortal tedium" to describe his story (187, 189, 216, 217, 253). He randomly introduces or changes characters and he leaves plenty of loose ends in his plot. As Malone confesses, there are things that he does not understand in his own story (189). For example, on one occasion, Sapo snatched the master's cane from his hand and throws it out of the closed window and Malone writes "this was enough to justify his expulsion" (190). However, Sapo does not get this punishment and Malone decides to try and discover why Sapo was not expelled when he so richly deserved to be so that there will be as little darkness in this story as possible (190). When he goes back to writing he pronounces he has not been "able to find out why Sapo was not expelled" (190). This remains as one of the many "dark" points in his stories. Furthermore, there are many sentences that are left unfinished. For example, he starts by stating "Sapo had no friends" then he decides that "no that won't do" and at another time he writes "in his country the problem - no, I can't do it" (189, 196). As Ben-Zvi indicates, the hesitations involved in the creation process are explicitly expressed in Malone's narration. It is seen that the act of writing is constantly interrupted and the creation process is fragmented (95).

The introduction of the Lamberts in Sapo's story does not help the story at all and Malone's bafflement increases. He resents all the stories he has told so far but he cannot help keeps on creating little creatures to accompany him. However, when he realizes the helplessness of his creation he gets rid of them (225, 226). Finally, he abandons Sapo stating "for Sapo - no, I can't call him that any more, and I even wonder how I was able to stomach such a name till now" and renames his character Macmann and continues telling his stories.

Nonetheless, Macmann's story does not satisfy him either. The more Malone struggles to write, the less he likes what he creates. He says, "but I tell myself so many things, what truth is there in all this babble? I don't know" and he wants to "stop telling myself lies" (236, 254). However, he goes on writing.

He introduces other characters, for example, Moll, who “seems called on to play a certain part in the remarkable events, which I hope, will enable me to make an end ” (257). He kills the characters as he did in the past. However, the story does not lead anywhere. Towards the end of his diary, Malone loses control over his text and gives way to fragments that hang loose between the paragraphs such as “When it rained, when it snowed.”/On.”, “gurgles of outflow” and “the night is strewn with absurd” (287, 280). He also finds his narration repetitive and says “this last phrase seems familiar, suddenly I seem to have written it somewhere before, or spoken it, word for word” (209).

Malone writes his stories to distract himself from his present situation. Therefore, he aims to create characters that are not like him. He feels content with Sapo for a while because “nothing is less like me than this patient, reasonable child, struggling all alone for years to shed a light upon himself” (193). However, as mentioned before, the characters he creates are representations of his alter egos.

As Ben-Zvi articulates, in portraying Malone’s unsuccessful attempts at composition, Beckett holds a close mirror to difficulties involved in the writing process in *Malone Dies*:

Both Molloy and Moran are writers, but neither displays his craft so conspicuously as Malone. In none of Beckett’s other novels is the art of writing held up to the close scrutiny it receives in Malone’s diary. We actually watch the words form on the page, sometimes single words standing alone on a line, poised to be cancelled out in the following paragraph; sometimes fragments, such as the agonised phrases that end the narrative positioned like the tail end of monologue, arduously being squeezed out. (95)

In brief, the quest pattern of the artist-self is a major theme in *Malone Dies*. Malone writes stories and reflects on the creation process. His stories are incomplete and fragmented and he constantly searches for the right words to express himself in vain. However, no matter how hard he tries, he cannot write

a story that covers his own objectives and meets artistic standards and therefore his quest for becoming an artist fails.

2.4 *The Unnamable*

2.4.1 The Unnamable's quest for meaning

When the three novels in the trilogy are considered as a succession, the last one, *The Unnamable*, refers to a state after death. As Barge points out “the Unnamable is the closest articulator of Beckett’s search for the self throughout the entire canon” and “the Unnamable quests through the interior landscapes of the mind” (127, 212). The three questions that open the novel, “Where now?, Who now? When now?”, mark the distress of the protagonist and the direction of the search (291). Like the other characters in the trilogy, the Unnamable is on a quest for the Self.

Compared to the other protagonists in the trilogy, The Unnamable has the most dreadful circumstances to endure in the quest. Although Molloy, Moran and Malone all suffer from physical pain and loss of motion, they are capable of motion. However, the Unnamable is bodiless, and he is completely immobile. He cannot even blink his eyes:

my body incapable of the smallest movement and whose very eyes can no longer close as they could ... to rest me from seeing, to rest me from waking, to darken me to sleep, and no longer look away, or down, or up in heaven, but must remain forever fixed and staring on the narrow space before them where there is nothing to be seen, 99% of the time. (*The Unnamable*, 300-1)

Furthermore, despite losing their sense of place and time at times, the earlier protagonists existed in a comprehensible space and time. However, the Unnameable describes himself as being fixed in limbo and experiences timelessness (292). He is at the centre of an orbit and the characters he has created rotate around him but they are distant and speechless. He declares “I

believe they are all here, at least from Murphy on... We have all been here forever, we shall all be here forever” (293). Nonetheless, the inhibitions do not stop him from carrying out his quest. The Unnamable still wants to go on and he asks interrogates himself endlessly (291).

The dissolution of the Self and loss of identity reaches its peak in *The Unnamable*. Following the approach that the three novels are chronologically continuous and Molloy is older Moran, and that the two parts of the novel have been transposed from their chronological order (Kenner, 97), the disintegration of the Self is clearly perceived:

Moran is ostensibly the most conventional novel character, existing in a predominantly stable relationship to his ‘property’ and the objects of his world. Molloy is less able to maintain a stable identity... Unlike Moran, he has few possessions, no social status, no formal milieu – in short, no fixed points of reference on which to pin his identity. (Watson, 15)

Malone, despite a slippage between the writer and his alter-ego-type characters, is capable of distinguishing himself from the characters he creates. However, in the *Unnamable*, the intermingling with the characters is substantial and the Unnamable finds it difficult to discriminate himself from his fictional characters, Mahood and Worm. As the title of the novel indicates, The Unnamable even lacks a name, and the “confusion of identities” is so extreme that the Unnamable constantly intermingles with his characters, Worm and Mahood (*The Unnamable*, 330). He pronounces “I’m like Worm, without voice and reason, I’m Worm, no if I were Worm I wouldn’t know it... That since I couldn’t be Mahood, as I might have been, I must be Worm, as I cannot be” (347). At one point, he speculates being a character created by Mahood as he wonders “if Mahood was telling the truth when he represented me as rid at one glorious sweep of parents, wife and heirs” (323). Then he questions “what am I doing in Mahood’s story, and in Worm’s, or rather what are they doing in mine” (377). The confusion is stressed all through his narration and it never ceases and

he is and he is not Worm and Mahood. He pronounces “sometimes I confuse myself with my shadow, and sometimes don’t. And sometimes I don’t confuse myself with my jar, and sometimes do” (340). All these reveal that the Unnamable’s selflessness.

The Unnamable also rejects any attempts to impose an identity on him. He takes the voice of someone who is bewildered by the fact that the Unnamable doesn’t know who he is and this voice states in contempt “at your age, to have no identity, it’s a scandal (377). Then the same voice tries to prove to the Unnamable that he has an identity. “I assure you, look at this photograph, and here’s your file, no convictions, I assure you” (377). When neither the criminal records nor medical reports help, the voice then is replaced with a pal’s voice who attempts to use memories and chastisement to remind the Unnamable of his identity. The Unnamable says “for here comes another, to see what has happened to his pal, to get him out, and back to his right mind, with a flow of promises and threats, and tales like this of wombs and cribs, diapers be-pissed and first long trousers” (378). However, his physical appearance, his official papers and his memories fail to help the Unnamable, who does not accept, to ‘get out’, to be born into an identity that is prepared for him (378).

The confusion of identity and his sense of meaninglessness are reinforced by the Unnamable’s rejection of all the established norms of society, embodied as a “they”. As Cohn states “when man seeks to define himself by rejecting his surrounding, his memories, and even his habitual language, he is at the edge of nowhere” (Cohn, 101). This is what the Unnamable actually does. From the very beginning he “rails against a ‘they ’ who filled him full of information about the world we know” (Cohn, 102). The aversion of the Unnamable against “them” persists throughout his narration; “they” represent any authority that make the individual fit within society and the power that forces him to wear his social mask:

They gave me courses on love, on intelligence, most precious, most precious. They also taught me to count, and even to reason. Some of this rubbish has come in handy on occasions, I don’t

deny it, on occasions which would have never arisen if they had left me in peace. I use it still to starch my arse with. (*The Unnamable*, 298)

Among “them”, the Unnamable particularly hates Basil who is rather threatening and who forces him to change into the person whom “they” want him to be (298). The Unnamable is so determined to withstand “them” that he resists the change that “they foisted on me, up there in their world, patiently from season to season”, together with everything that was imposed on him by “them” (298). However, “they” keep on haunting the Unnamable and his “fellow-creatures” and he pronounces “let them scourge me without ceasing and ever more, more and more lustily (in view of the habituation factor), in the end I might begin to look as if I had grasped the meaning of life” (353). His hatred towards “them” and the order represented by “them” adds to the Unnamable’s loss of the Self since turning against ‘them’ means that he is deprived of their lures to convince him that he has an identity and meaning” (298).

Despite worsening conditions and enhanced confusion, the protagonist does not give up the quest for the Self. A parody of the traditional quest pattern and Jungian quest for the Self take place in the novel. The Unnamable compares himself to a traditional questing hero and belittles himself:

The fact that Prometheus was delivered twenty-nine thousand nine hundred and seventy years after having purged his offence leaves me naturally as cold as camphor. For between me and the miscreant who mocked the gods, invented fire, denatured clay and domesticated the horse, in a word obliged humanity, I trust there is nothing in common. (303)

He is critical of his quest and failed tasks and he is rather hopeless and feels that his quest will again end in disaster (302). Moreover, unlike the traditional hero, for the Unnamable obstacles are impossible to penetrate. He says “but obstacles, it appears, can be removed in the fullness of time, but not by me, me they would

stop dead forever, if I lived among them” (317). He is ironic when he says “for of the great traveller I had been, on my hands and knees in the later stages, then crawling on my belly or rolling on the ground, only the trunk remains” (327).

In his Mahood story, the Unnamable parodies the voyage of Ulysses. At times he identifies with Mahood and narrates the story of the failed quest. This time he creates a hero who is “short of a leg” and who is incapable of going straight because he is trapped in a spiral:

I had already advanced a good ten paces, if one may call them paces, not in a straight line I need hardly say, but in a sharp curve which, if I continued to follow it, seemed likely to store me to my point of departure, or to one adjacent. I must have got embroiled in a kind of inverted spiral, I mean one the coils of which, instead of widening more and more, grew narrower and narrower and finally, given the kind of space in which I was supposed to evolve, would come to an end for the lack of room. Faced then with the material impossibility of going any further I should no doubt have had to stop, unless of course I elected to set off again at once in the opposite direction. (316)

Mahood is about to complete his journey and the Unnamable, taking himself for Mahood, states that he must be about to finish a world tour and adds that possibly he has only two or three centuries left to go on (317). Mahood indicates that on his quest he has deteriorated and, in an indifferent manner, he refers to the household:

In a word I was returning to the fold, admittedly reduced, and doubtless fated to be even more so, before I could be restored to my wife and parents, you know, my loved ones, and clasp in my arms, both of which I had succeeded in preserving, my little ones born in my absence. (317)

His wife, called Ptomaime and Isolde alternately, his parents and his “eight or nine brats” observe him as if they were set somewhere above him and try to find ways to encourage him to move quicker such as “throwing him a few scraps” or “a sponge” (318). Similar to Molloy, Mahood ends up crawling to his home but despite his declining power” he does not give up. Mahood pronounces that he is going on despite his lack of any desire to arrive (320). When finally he reaches his home, he sees that all his family had been slain. He stamps “under foot the unrecognizable remains of my family, here a face, there a stomach, as the case might be sinking into them with the ends of my crutches, both coming and going ” and he feels rather annoyed because “the muck” makes it even more difficult to move (323). Despite reaching home, feelings of frustration and failure are pervasive in Mahood’s quest. Similar to the quests of Molloy and Moran, Mahood’s quest has not aided the spiritual growth of the protagonist and proved to be meaningless. As the Unnamable indicates his quests “under the skies, on the roads, in the towns, in the woods, in the hills, in the plains, by the shores, on the seas, behind my manikins”, have proved to be meaningless (306).

Along with the archetypal quest motif, the Jungian quest for the Self, which parallels the archetype persists. The Unnamable, who is in search of the Self, goes through the process of individuation and some of the symbols that represent the unconscious elements in the psyche emerge as the Unnamable wanders in the depths of his mind. First of all, like the preceding protagonists in the trilogy, the Unnamable has recognised and assimilated his shadow. He identifies with the characters he creates, Mahood and Worm. Mahood and Worm depict rather primitive and deplorable aspects of human beings. Mahood is created as a “billy in the bowl...with his bowl on his head and his arse in the dust” (315). From the body only the trunk and the head remain and he is “stuck like a sheaf of flowers in a deep jar” (327). Apart from being limbless, Mahood is speechless and he is unable to make any gestures (327). Like a newborn baby, he is totally dependent on his protectress to survive, she uses him as a landmark and advertisement for his restaurant-slaughterhouse. He states that he catches flies using his mouth and he describes himself as a “lowly tapeworm” (334). Later in the novel, the Unnamable baptises Mahood as Worm and as his name

indicates, he is reduced to a larva or a maggot (337). Worm is invented to be nothing and “his senses tell him nothing, nothing about himself, nothing about the rest, and this distinction is beyond him” (346). The Unnamable creates the Worm as a creature whose existence depends on the others’ conception of him. Worm is “less than a beast, before he is restored more or less, to that state in which he was before the beginning of his prehistory” (357). He uses the fly image which is associated with death, dirt and decay and the flies vouch for the Unnamable as they would do for a “lump of cow shit” (341). It is clear that the Unnamable is seeking a way to create a character, who is as little a “man” as possible.

In Mahood-Worm’s story, the *anima* motif emerges. As mentioned before, Jung defines *anima* as the archetype of life and Margueritte-Madeline whom Mahood-Worm calls his “protectress” is the agent that keeps him alive (340). Margueritte-Madeline gives life to Mahood-Worm in two ways.

First, Margueritte-Madeline takes care of him:

Once a week I was taken out of my receptacle, so that it might be emptied. This duty fell to the proprietress of the chop-house across the street and she performed it punctually and without complaint, beyond an occasional good-natured reflection to the effect that I was a nasty old pig, for she had a kitchen garden. (328)

She also protects him “when it snowed she covered me with a tarpaulin still watertight in places” (328). She invents ways to ensure his comfort:

When the first frosts come she makes me a nest of rags, well tucked in all round me, to preserve me from the chills. It’s snug. I wonder will she powder my skull this evening, with her great puff. It’s her latest invention. She’s always thinking of something new, to relieve me. (340-1)

This care-giving establishes a bond between Mahood-Worm and his “benefactress” (328). He states “without perhaps having exactly won her heart it was clear I did not leave her indifferent” and although he cannot explain the reason, “no sooner had the tarpaulin settled over me, and the precipitate steps of my benefactress died away, than the tears began to flow” (328). He does not feel grateful because he “realized darkly that if she took care of me thus, it was not solely out of goodness... It must not be forgotten that I represented for this woman an undeniable asset” (328-9). In addition to “the services I rendered to her lettuce”, he is “a kind of landmark and advertisement” for her restaurant that attracts any passer-by (328). Mahood-Worm thinks “I represent for her a tidy little capital and, if I should ever happen to die, I am convinced she would be genuinely annoyed” (329). Therefore, it is possible to recognise the suspicious attitude of Molloy towards Lousse in Mahood-Worm’s attitude towards Margueritte-Madeline.

The lack of communication between Mahood-Worm and Margueritte-Madeline also symbolises the Unnamable’s failure to come to terms with his *anima*. For example, Mahood-Worm wants to be covered more often in order to be protected from the hard weather conditions; however, he cannot express his need to his protectress:

Snow alone, provided of course it is heavy, entitles me to the tarpaulin. No other form of filthy weather lets loose in her the maternal instinct, in my favour. I have tried to make her understand, dashing my head angrily against the neck of the jar, that I should like to be shrouded more often. At the same time I let my spittle flow over, in an attempt to show my displeasure. In vain. (329)

As a result, Mahood-Worm keeps on suffering from filthy weather. He also states “this woman has never spoken to me, to the best of my knowledge... Never an affectionate word, never a reprimand” (344).

Second, Margueritte-Madeline is Mahood-Worm's giver of life since she is the only one who believes in his existence. Also, put together, the first syllabus of the two names, ma, makes "mama" reinforcing the life-giving status of the woman. He pronounces "I seem to exist for none but Madeline... I am not distinguished by some sense organs than Madeline's" (341). The idea is repeated again when Mahood-Worm says "unhappy Madeline and her great goodness... Attentions such as hers, the pertinacity with which she continues to acknowledge me, do not these sufficiently attest my real presence here (343). However, as happens in Moll-Macmann relationship, Mahood-Worm starts to doubt that she is changing her attitude towards him. She frequents her visits and her "redoubled attentions" make Mahood-Worm wonder if she is no longer sure about his existence. Since her conception of him is what makes him exist, her confession that he does not exist means his death. However, he thinks her confession is inevitable and he utters "no there is no getting away from it, this woman is losing faith in me. And she is trying to put off the moment when she must finally confess her error by coming every few minutes to see if I am still more or less imaginable in situ" (343).

Mahood-Worm tries to calm himself with the idea that he is loved and needed by Margueritte-Madeline:

She loves me, I've always felt it. She needs me. Her chop-house, her husband, her children if she has any, are not enough, there is in her a void that I alone can fill. It is not surprising that she should have visions. There was a time I thought she was perhaps a near relation, mother, sister, daughter or suchlike, perhaps even a wife, and that she was sequestering me. (344)

However, the relationship is doomed to break up. "The moment is at hand when my only believer must deny me. Nothing has happened. The lanterns have not been lit... Perhaps dinner is over. Perhaps Margueritte has come and gone, come again and gone again, without my having noticed her" (344). As the lines suggest, Mahood-Worm fails to integrate his *anima* and different from the

preceding novels, it seems to be his last chance to do so as he says “there will never be another woman in my life wanting me to live” (345).

The fact that the wise old man motif does not appear at all is linked to the fact that the protagonist is even more baffled and distressed than any of the other characters in the novel. None of the quests that have been undertaken has led anywhere and meaning is so impossible to achieve that it cannot even be symbolized. From another perspective, the Unnamable himself can be regarded as the wise old man since he says “all these stories about travellers, these stories about paralytics, all are mine, I must be extremely old” (412). However, although he is old and he is telling stories, he does not have any message to convey or any way to complete the search. The old man is as lost as his characters and has no insight into the meaning of life.

To conclude, the quest for meaning and for the Self fails once again. The Unnamable and his characters circle as they wander and they go nowhere. At the end of their quests, they remain as meaningless and selfless as they were at the start. The act of walking goes on without arriving anywhere:

The essential is never to arrive anywhere, never to be anywhere, neither where Mahood is, nor where Worm is, nor where I am... The essential is to go on squirming forever at the end of the line, as long as there are waters and banks and ravening in heaven a sporting God to plague his creature. (338)

These lines summarise what Beckett’s characters have been doing. Like the other protagonists in the trilogy, the Unnamable fails in his quest for the Self.

2.4.2 The Unnamable’s quest as a writer

The Unnamable is another narrator-protagonist and, unlike Malone who tries to write stories in order not to talk about himself, the Unnamable attempts to put together a story that is not a story and that only talks about himself. However, his way is barred by obstacles since he has physical and mental

limitations. Labelling himself as “a talking ball”, he uses his flow of thoughts for his story (*The Unnamable*, 301, 305). As a result, *The Unnamable* is the least comprehensible and coherent novel in the trilogy. He also suffers from the conflict between the state of being unable to speak and unable to keep silent. However, the Unnamable goes on writing and, as Cohn states, “narration becomes the quest” (*The Unnamable*, 396 and Cohn, 114).

In the first place, “the hero announces and insists that he alone will be the subject of his story that is not a story, and that will renounce fictional devices” (Cohn, 101). He regrets the time he has spent writing on the stories he has told so far:

All these Murphys, Molloyes and Malones do not fool me. They have made me waste my time, suffer for nothing, speak of them when, in order to stop speaking, I should have spoken of me and of me alone... It is now I shall speak of me, for the first time. (*The Unnamable*, 303)

The Unnamable is determined to give up creating fictional characters and worlds and intends to talk about the real “I”:

All lies, God and man, nature and the light of day, the heart’s outpourings and the means of understanding, all invented, basely, by me alone, with the help of no one, since there is no one, to put off the hour when I must speak of me. There will be no more about them. (304)

However, the Unnamable cannot help slipping into fiction. For the Unnamable talking about the real “I” is exhausting and he cannot help taking refuge in the womblike shelter of stories. “Perhaps I shall be obliged, in order not to peter out, to invent another fairy-tale, yet another, with heads, trunks, arms, legs and all that follows” and he lapses into story telling (307).

In addition to the fact that the Unnamable cannot avoid telling stories in spite of his aims, he also fails to create fictional worlds and characters that satisfy him. In the first place, as discussed in the previous section, the Unnamable identifies with the characters he creates. The Unnamable states Mahood “told me stories about me, lived in my stead, issued forth from me, came back to me, entered back into me, heaped stories on my head... It is his voice which has often, always, mingled with mine and sometimes drowned it completely” (309). He is disgusted with his Mahood story, which he thinks is an unsuccessful picaresque (392). He discards Mahood and renames him Worm. The Unnamable creates Worm to be without character, but as the discourse goes on Worm becomes indistinguishable from the Unnamable. Moreover, he confuses the minor characters’ names. The lady who takes care of Billy in the Bowl is called Margueritte and Madeline alternately. Mahood’s wife is named Ptomaine and Isolde. Moreover, he is in trouble with pronouns. He blames his failure to express himself on the inefficiency of pronouns (404).

The Unnamable declares himself an unreliable narrator and his stories impotent and meaningless. He invented them all to convince himself that he was making some progress but they are not expressing the truth (314). He seeks “a gain of truth” in his stories, yet all he gets is “more lies” (321, 355). Every time he starts with a new hope to improve, he fails and his frustration increases:

And now one last look at Mahood, at Worm, we’ll never have another chance, ah will they never learn sense, there’s nothing to be got, there was never anything to be got from those stories. I have mine, somewhere, let them tell it to me, they’ll see there’s nothing to be got from it either, nothing to be got from me, it’ll be the end, of this hell of stories. (380)

Among “the hell of the stories”, he produces, the Unnamable is looking for the story of the Self. However, he has not managed to tell anything that makes sense about him yet (336).

In the trilogy, *The Unnamable* is the most concerned with the relation between the artist and the artistic creation and the quest motif is reproduced in the process of creation. However, once again the conventions are distorted:

[In the traditional creation process] in the first stage, there is an impression of chaos, a state of absence and lack, loss of direction, distress, loss of self, separation, solitude, impersonality, dispersal; in the second stage, after a feeling of rebirth, there is gathering together, coherence, autonomy, gaiety, ecstasy; lastly, in the final stage, there is a metamorphosis, recognizable in the discovery of unity. (Bilen, 735)

On the other hand, in *The Unnamable* the second and the third stages never take place:

Gone are the carefully crafted sentences of Molloy, the precise formations of Moran, or the droll prose of Malone. The Unnamable's words become fragments that disintegrate further through the course the novel until they end in one long shriek, a fifteen-hundred-word sentence with ideas separated only by the brief respite of a comma. In both form and content, *The Unnamable* is the tail end of the trilogy. (Ben-Zvi, 98)

Moreover, Beckett identifies the inability to produce an artistic work with the inability to create the Self. As mentioned before, *The Unnamable* tries to "find a voice" through fiction (348). *The Unnamable* surrenders to "their" language using it to try to express himself so that his existence will have a meaning:

I won't say it I can't say it, I have no language but theirs, no perhaps I will say it, even with their language, for me alone, so as not to have not lived in vain, and so as to go silent, if that is what confers to silence, and it's unlikely, it's they who have silence in their gift, they who decide, the same old gang, among themselves, no matter, to hell with silence, I'll say what I am, so

as not to have been born nothing, I'll fix the jargon for them, then any old thing, no matter what, whatever they want, with a will, till time is done, at least with a good grace. (326)

The Unnamable quests to write or tell the story that will make “it possible to create oneself, to transcend the human condition, to reach the uniqueness of an original language” (Bilen, 736). However, as the novel closes he is still seeking “words that count”(370). He says “the door that opens on my story...opens, it will be I” (414). Therefore, he “will go on” writing, but at present the creation of the story and therefore the creation of the Self fails and chaos reigns.

CHAPTER III

RETURN TO PARADISE AND REBIRTH

3.1 Jung's Interpretation of the Archetypes of Return to Paradise and Rebirth and Beckett's Use of the Archetypes

Return to Paradise and rebirth are two fundamental archetypal patterns in literature. "Return to Paradise" refers to the archetypal longing to return to the state of perfect and eternal happiness man used to enjoy before the tragic Fall into corruption and mortality and "rebirth" deals with the theme of cyclical death and regeneration (Guerin, 120-1). Psychoanalysis has been particularly concerned with these patterns to cast a light into the development of personality, and psychoanalysts, including Freud, Jung and Rank, related the archetypes to the relationship between the individual and the mother and developed the "myth of the womb as a lost paradise" (Baker, 66). In *Psychology of the Unconscious*, Jung asserts the individual's preoccupation with the mother and the womb:

The highest degree of inactivity and freedom from desire, symbolised by the being enclosed within itself, signifies divine blessedness. The only human prototype of this conception is the child in the mother's womb, or rather more, the adult man in the continuous embrace of the mother, from whom he originates. (Jung: 1991, 259)

Jung links the desire to return to the mother's womb with the rebirth motif and indicates that the hero longs to "*attain rebirth through the return to the mother's womb*" (Jung: 1991, 207: italics Jung's)

Mother, womb and rebirth motifs are shown throughout Beckett's work and the mother figure has already been briefly discussed in Chapter II in relation to the *anima* archetype. As Baker points out "the mythical womb" is one of the most pervasive psychoanalytic materials in Beckett (64). However, although this study aims at a Jungian reading of the trilogy, overlapping into

Freud and Rank while discussing the “the mythical womb” is inevitable since Beckett mingles their views at times. Especially, the womb in Beckett is akin to the Rankian “wombtomb” which is “the mythical womb as the place where life and death meet in an undifferentiated state” (Baker, 69). On the other hand, Beckett’s ideas on rebirth are mostly inspired by Jung. In “Three novels and four *nouvelles*”, Davies observing this process of being born, states that Beckett was highly influenced by Jung’s Tavistock lecture which was concerned about a girl who had not been properly born and who did not sense that she was incarnate. Davies claims that all Beckett’s people echo this business of not having been born properly (48). Likewise, in the trilogy, protagonists are depicted as travelling to find the archetypal mother or waiting in womb-tomb-like places to be born again.

In order to make a comprehensive study of Beckett’s use of Jung’s archetypal mother and rebirth motifs, it is important to be familiar with the basic concepts related to these patterns. In Jung, the archetypal mother symbolises the hero’s striving for redemption and rebirth. He indicates that man leaves the mother, the source of libido, and is driven by the eternal thirst to find her again, and to drink renewal from her; thus he completes his cycle, and returns again in the mother’s womb” (Jung: 1991, 368). “The place of magic transformation and rebirth” is “presided by the mother” (Jung: 1969, 82). Jung states that “like any other archetype, the mother archetype appears under an almost infinite variety of aspects” (81). In his study, Jung lists the symbols representing the positive aspects of the archetype:

Symbols of the mother in a figurative sense appear in things representing the goal of our longing for redemption, such as Paradise, the Kingdom of God, the Heavenly Jerusalem. Many things arousing devotion or feelings of awe, as for instance the Church, university, city or country, heaven, earth, the woods, the sea or any still waters, matter even, the underworld and the moon, can be mother-symbols. The archetype is often associated with things and places standing for fertility and fruitfulness: the cornucopia, a ploughed field, a garden. It can be attached to a

rock, a cave, a tree, a spring, a deep well, or to various vessels such as the baptismal font, or to vessel-shaped flowers like the rose or the lotus. Because of the protection it implies, the magic circle mandala can be a form of the mother archetype. (81)

He adds that mother love “means homecoming shelter, and the long silence from which everything begins and in which everything ends (92). Most of these mother symbols are repeatedly used in Beckett’s works and the protagonists, exhausted from wandering, take refuge in these places.

Jung also points out the negative sides of the mother archetype. The mother archetype may connote anything secret, hidden, dark, seductive, dangerous and devouring (82). “The witch”, “death” and “the grave”, are among the “evil symbols”(82). In Beckett, the negative qualities of the mother archetype as a person who poisons and seduces is employed and the pattern is discussed in relation to the *anima* figure in Chapter II. Ambivalence towards the mother persists in the heroes’ attitude towards the womb symbols. Their stance is one of a polarity between refuge and escape. In Beckett, although the wandering heroes desire to stay in their womb-like shelters, each time the impulse to move on drives them on. In Jungian terms, the Logos eternally struggles to free itself from the primal warmth and darkness of the maternal womb (96). As Baker indicates “Beckett’s womb theme is that of the dilemma between the need for discrete existence and the desire for symbiotic union” (73). Attachment to the mother impedes the creation of the Self.

In *The Archetypes and the Collective Unconscious*, Jung discusses the concept of rebirth in detail and classifies different forms of rebirth as metempsychosis, reincarnation, resurrection, rebirth (*renovatio*) and participation in the process of transformation (indirect rebirth). However, due to the ambiguous nature of the incidents in the trilogy it is not always possible to identify the form of rebirth taking place in the novel. Therefore, rebirth will be used in the broadest meaning of the term, that is to say, to be born again. This birth can take place after the individual’s death or during an individual’s life. The individual can remember bits and pieces from his or her previous life or

subjects or can be born again with a blank memory. Rebirth may also mean a spiritual rebirth where the hero gains a sort of wisdom. For instance, Jung regards the individuation process, which is discussed in Chapter II, as a form of rebirth and calls it a “natural transformation”. Jung suggests that individuation is a “process of inner transformation and rebirth into another being. This ‘other being’ is the “other person in ourselves - that larger and greater personality maturing within us, whom we have already met as the inner friend of the soul” (131). According to Jung, despite the unpleasantness of the idea, the individual needs to come to terms with this “other being”, the greater personality to achieve the transformation:

The transformation processes strive to approximate them [the individual and the “other being”] to one another, but our consciousness is aware of resistances, because the other person seems strange and uncanny, and because we cannot get accustomed to the idea that we are not absolute master in our own house. We should prefer to be always ‘I’ and nothing else. But we are confronted with that inner friend or foe, and whether he is our friend or our foe depends on ourselves. (131)

All these types of rebirth are applied in Beckett. Beckett’s characters who “[have] not been properly ‘born’ need to repeat the primal situation of birth and to be born again properly, severing the transference relation of dependency to the mother and becoming an autonomous individual” (Baker, 69).

To sum up, Beckett’s characters can be every man, with their archetypal longing for meaning and paradise. He combines the power of the archetypes with their psychoanalytic counterparts and the use of these patterns reinforces Beckett’s existentialist themes. The meaning is sought in the archetypal mother and the wombtomb is assessed as a paradigm for paradise and as a means for rebirth. However, as in the quest motif, the archetypes lead to gradual failure and dissolution and it seems that the Jungian solution to the modern man’s spiritual problem proves to be ineffective once again.

3.2 Archetypes of Return to Paradise and Rebirth in the Trilogy

For the sake of clarity, it is useful to differentiate Beckett's wandering protagonists from the ones who are cloistered in the "wombtomb". The wanderers illustrate the individual's conflicting attitude towards the mythical womb as a paradise and the clash between the desire to depart from the mother to build discrete and meaningful selves and the impulse to return to the mother to be free from the burden of existence. Moran and Molloy at the beginning of their journeys, and Sapo-Macmann in Malone's story, are the wanderers that will be analysed in this part. The static characters, on the other hand, fixed in their "wombtombs", are reluctantly waiting for to be born again. The static characters that will be studied here are Molloy at certain parts of his journey, Malone in his deathbed, the Unnamable in limbo and Mahood as the "Billy in the Bowl" in the Unnamable's story.

Also, it is important to make an overall analysis of the application of the rebirth motif in the trilogy before studying each novel individually to illustrate how the motif links the three novels. Some critics tend to regard the trilogy as a sequence of novels that tells the story of a single character. As Hoffman points out "the "I's" of the trilogy are a fluctuant mass of self, moving and fading and remerging as specific selves" (44). It is also possible to state that in the trilogy each character is reborn into another. Earlier in this study, it has been mentioned that Moran and Malone sections in *Molloy* can be regarded as different stages in a single individual's life. There are plenty of similarities between Moran and Molloy to support this view. For instance, Molloy recalls having a son; Moran has one (*Molloy*, 7). Moran inherits Molloy's bike and his hat (Kennedy, 120). They both suffer from the pain in their legs. Neither have teeth and both have low-hanging testicles (120). More can be added to these examples. Therefore, it can be stated that Moran, who could not create the Self, is born again as Molloy so that he will attempt at getting born properly. Similarly, as the numerous parallelisms in the novel indicate Malone is the same character as *Molloy's* Molloy-Moran and Molloy who fails to achieve the Self is reborn as Malone (Pultar, 32). To illustrate, among his possessions, Malone finds scraps of

newspaper Molloy used to wipe himself with and the blood stained club with which Molloy killed the man in the forest (*Malone Dies*, 197, 249). Also, Moran's grey hen appears in Sapo-Macmann's story (203). Moreover, Malone has vague memories of the times he was wandering in a forest (183). At the end of the novel, Malone fails to achieve the Self and as he dies, he is reincarnated as the Unnamable who seems to be the soul from whom all the characters descend. Malone-Molloy [he cannot distinguish them] rotates around him devoid of life hanging like a body that the Unnamable has tried in one of his earlier lives (*The Unnamable*, 292-3). He is unnamable because he has not been reborn and given a name yet. From a different perspective, it is also possible to say that the Unnamable is a sketch in another narrator's mind since he states that he feels "fixed... in a skull" (303). Referring to the characters in Beckett's other fictional works, he says all the characters from Murphy on are there, reinforcing the idea that he is in the mind of the writer who invented them all (293). Therefore, it can also be said that the Unnamable is waiting to be born as a fictional hero.

3.2.1 Moran in *Molloy*

As discussed before, Moran represents Beckett's rational man who lives in an illusory world according to the norms of society. Before he is told to set off on his quest for Molloy, he is quite content with his life. Although Moran doesn't like humans or animals, he adores his garden (*Molloy*, 105) He sits in his "little garden" and contemplates the neighbourhood (92):

All was still. Not a breath. From my neighbour's chimney the smoke rose straight and blue. None but tranquil sounds, the clicking of mallet and ball, a rake on pebbles, a distant lawnmover, the bell of beloved church. And birds of course, blackbird and thrush, their song sadly dying, vanquished by the heat, and leaving dawn's high boughs for the bushes gloom. Contentedly I inhaled the scent of my lemon-verbena. (93)

Yet, as soon as Gaber appears destroying the flowers in his “little garden” Moran is aggravated because this foreshadows how Gaber will destroy Moran’s life later (93). As Moran declares, his rest in the garden before Gaber’s visit constitutes his “last moments of peace and happiness” and from that time on he becomes one of the restless vagabond-protagonists of the trilogy (93).

Moran’s obligation to go and seek Molloy represents man’s expulsion from Paradise. He has to leave the garden to seek for Molloy. Moran pronounces “perhaps I had invented him [Molloy], I mean I found him ready made in my head” and this is actually the case (*Molloy*, 112). In Chapter II, it has already been discussed that Moran is going through the individuation process and during his journey he confronts some of the unconscious elements in his psyche and manages to unveil his persona. He describes the changes in himself as “great inward metamorphoses” (163). In other words, the Jungian natural transformation is taking place. In addition, Moran starts to hear the voice of the “other being” which gives him orders and advice. However, the first time he hears the voice on the way home, he does not pay attention to it (170). As Jung states “our attitude towards this inner voice alternates between two extremes: it is regarded either as undiluted nonsense or as the voice of God” (Jung: 1969, 132). The first time Moran hears the voice, he chooses to ignore it. However, the voice will never cease to haunt the protagonists in the trilogy:

The voice I listen to needs no Gaber to make it heard. For it is within me and exhorts me to continue to the end the faithful servant I have always been, of a cause that is not mine, and patiently fulfil in all its bitterness my calamitous part, as it was my will, when I had a will, that others should. (*Molloy*, 132)

The voice of the inner self remains unintegrated and unsettling all throughout the trilogy.

Moran's obsessive concern about the mass is also a projection of his spiritual craving. When he misses the mass because of Gaber's unexpected visit, Moran feels rather annoyed because of being deprived of the spiritual comfort provided by the mass before setting off (95). Jung regards the mass as a rebirth ritual that enlarges the individual:

The Mass is an extramundane and extratemporal act in which Christ is sacrificed and then resurrected in the transformed substances; and this rite of his sacrificial death is not a repetition of the historical event but the original, unique, and eternal act. The experience of the Mass is therefore a participation in the transcendence of life, which overcomes all bounds of space and time. It is a moment of eternity in time. (Jung: 1969, 118)

Moran is so distressed about missing the mass that he goes to Father Ambrose to ask for a private communion. However, although Father Ambrose gives him the sacrament, Moran is not relieved. Moran suspects him of having cheated him with unconsecrated bread or not having pronounced the words of the sacrament accurately (*Molloy*, 102). The dissolution in Moran's faith in religion is revealed in his doubts and Christianity gradually ceases to fulfil his archetypal desire for rebirth.

As illustrated in Chapter II, Moran goes through a transformation during his journey and he becomes more and more like Molloy. He experiences the hesitation of Beckett's wanderers between questing for meaning and regression to the 'wombtomb' for symbiotic union. In the first place, Moran's house is next to a graveyard and he has his grave dug, which expresses his preoccupation with death:

Sometimes I went and looked at my grave. The stone was up already. It was a simple Latin cross, white. I wanted to have my name put on it, with the here lies and the date of my birth. Then all it would have wanted was the date of my death. They would not let me. Sometimes I smiled, as if I were dead already. (135)

It is obvious that Moran is excited about his death and longing for it.

In spite of the fact that there are no explicit references to the mother, mother images in the Moran section are abundant and Moran's attitude towards these symbols reflects his unsolved mother complex. For instance, Moran's murder of the man in the forest is a metaphorical representation of Moran's mother complex. When this man hails him, Moran has been busy with his fire and trying to pretend as if nothing happened and he goes on poking the fire with a branch he has torn from a tree. "He strips off its twigs and leaves and even part of its bark with my bare nails" (*Molloy*, 149). "The tree is a mother symbol" in Jung and the images reveal Moran's hidden aggression mingled with his attraction to her (Jung: 1991, 228). Moran states "I have always loved skinning branches and laying bare the pretty white glossy shaft of sapwood", giving away his incestuous desires towards his mother (*Molloy*, 150). Then he declares "but obscure feelings of love and pity for the tree held me back most of the time" (150). Moran is attracted towards the tree identifying it with the mother but he is aware of the fact that his intentions are taboo and he is hurting her by submitting to his desires. The intruder, who comes between the mother and the son, is the father. The conversation between the man and Moran is a replica of a typical interrogation of a son by an authority figure. "What are you doing in this Godforsaken place", the man asks and refers to Moran as "unexpected pleasure". (151) Although Moran does not answer his questions, he lists his questions one after another. Questions such as "do you hear me talking to you?" "Have you a tongue in your head" and "You refuse to answer?" are reminiscent of a father scolding a child for a misdeed in this case a longing for incest (*Molloy*, 151). When Moran goes "towards the shelter", the man bars his way (151). The fact that the man's face "vaguely resembled" Moran's face also implies a father-son relationship (151). Ultimately, Moran kills the man and leaves the camp. On his departure, he realises that he has lost his keys. The coincidence of the loss of the keys with his murder of the father symbolises his losing hold of his status in the paternal world because he has rejected the order by surrendering to his desire for the mother.

Towards the end of his journey, Moran almost gives up the quest and withdraws from life:

I remained all day stretched out in the shelter, vaguely regretting my son's raincoat, and I crawled out in the evening to have a good laugh at the lights of Bally. And though suffering a little from wind and cramps in the stomach I felt extraordinarily content, content with myself. (162-3)

At this point Gaber appears, probably in a dream, and reminds Moran of his task. He transfers Youdi's message to Moran. Gaber says, "he [Youdi] said to me...life is a thing of beauty and a joy for ever" (164). Then Moran wakes up in confusion:

My hands were full of grass and earth I had torn up unwittingly, was still tearing up. I was literally uprooting. I desisted, yes, the second I realized what I had done, what I was doing, such a nasty thing, I desisted from it, I opened my hands, they were soon empty. (165)

The dream symbolises the destructive aspect of Moran's clinging to the mother and, on waking, the bonding spell of the maternal paradise is broken. Moran decides to leave the shelter and "set out for home" (165).

However, on his return home, Moran realizes that neither he himself nor his garden is the same. He is sarcastic when he says "it is a great thing to own a plot in perpetuity, a very great thing indeed. If only that were the only perpetuity" (174). Moran arrives at the house and tries to open the wicket but "the key went into the hole, but would not turn"; therefore, he "burst[s] it open" (174). He walks around and sees that "there is "no light... No one... The house was empty" (175). Moran states that "the company had cut off the light" but he does not want it back and he starts to live in the garden (175). Although his bees

and hens are dead, his wild birds are alive and once again he withdraws into this earthly paradise:

My birds had not been killed... I tried to understand their language better. Without having recourse to mine. They were the longest, loveliest days of all the year. I lived in the garden. I have spoken of a voice telling me things. I was getting to know it better now, to understand what it wanted... I do not know. I shall learn. (175-6)

However, as indicated in Chapter II, at the end of his journey, Moran is no longer the man he used to be and the process of transformation is in progress. Now that he has faced the voice of the “greater personality”, he has to deal with its cravings and the orders:

It also tells me, this voice I am only just beginning to know, that the memory of this work brought scrupulously to a close will help me to endure the long anguish of vagrancy and freedom. Does this mean I shall one day be banished from my house, from my garden, lose my trees, my lawns, my birds of which the least is known to me and the way all its own it has of singing, of flying, of coming up to me or fleeing at my coming, lose and banished from the absurd comforts of my home where all is snug and neat and all those things at hand without which I could not bear being a man, where my enemies cannot reach me, which it was my life's work to build, to adorn, to perfect, to keep? (132)

Moran senses that the voice will force him to depart from his garden, where he feels safe and sound, and from its joys, to complete his transformation and form his identity.

3.2.2 Molloy in *Molloy*

In the Molloy section, the archetypal mother motif becomes more prominent. Individuals form different attitudes towards the mother archetype, which influence their psychological development. They can seek the mother and the mythical womb to escape from the burden of discrete existence and such a fixation impedes the individual's transformation. On the other hand, they can look for the archetypal mother to ensure their transformation; in other words, their rebirth. Although Molloy's primary aim in his search for the mother is to establish his identity, he is not altogether free from the seductive power of the archetype which lures him to remain in the shelter of the womb and identify with the mother. Manipulated by "the voice" when the temptation to withdraw into the "wombtomb" is severe, Molloy roams to experience rebirth and achieve the Self until he ends up in his mother's room.

Although Molloy seems to be in search of his biological mother, Mag, as proposed in Chapter II, he is aware of the fact that Mag cannot provide the means to establish the "I" and find a meaning to his existence. As O'Hara states Mag "is an image of what Jung calls the chthonic mother...She is not the fertile and sheltering Mother Earth, but a fearful embodiment of physical and mental decay and imminent death" (121). Molloy's hatred and hostility towards Mag and his failure to come to terms with her are discussed in Chapter II. Mag is not a mother figure who can offer the hero the opportunity of rebirth. The quest for her has always failed and is bound to fail.

Jung indicates that the individual's longing for the mother is not limited to the personal mother:

All those influences which the literature describes as being exerted on the children do not come from the mother herself, but rather from the archetype projected upon her, which gives her a

mythological background and invests her with authority and numinosity. (Jung: 1969, 83)

The failure of the personal mother leaves Molloy's existentialist needs unfulfilled. "The clipped wings of necessity to my mother" forces Molloy to seek his mother (*Molloy*, 27). He pronounces "need of my mother! No there were no words for the want of need in which I was perishing" and he starts looking for alternative mother figures (34). Lousse-Sophie, who is discussed as one of the projections of Molloy's *anima*, is also an incarnation of the archetypal mother.

It has already been stated in Chapter II that Lousse-Sophie provides Molloy with a friendly shelter. As O'Hara indicates "Sophia's estate suggests a wisely ordered womb, with a tripartite moon but not sun" (128). Molloy's description of the place reveals that the house and the garden symbolise the womb:

House and garden were fixed, thanks to some unknown mechanism of compensation, and I, when I stayed still, as I did most of the time, was fixed too, and when I moved, from place to place, it was very slowly, as in a cage out of time, as the saying is, in the jargon of the schools, and out of space too to be sure. (51)

When Molloy remembers "this period of my life", he says, "it reminds me, when I think of it, of air in a water-pipe" suggesting the life of a foetus in the womb (53). He also utters "from time to time I caught myself making a little bound in the air, two or three feet of the ground at least, at least, I who never bounded. It looked like levitation" again recalling life in the womb (54).

However, the voice has been warning Molloy against Lousse-Sophie and her garden "for a long time" and wants him to leave the place (59). "Get out of here, Molloy, take your crutches and get out of here" (59) Moreover, in spite of being very well taken care of, Moran is never at ease there. What bothers the

voice is Molloy's regression to a symbiotic relationship with the mother and distancing from his ultimate goal, that is to say, rebirth. From the very beginning of his encounter with Lousse-Sophie, Molloy is dependent on her. In the first place, as O'Hara also mentions, she saves him from getting punishment for running over her dog. Next, she has Molloy "shaved", "dressed" and "perfumed" (*Molloy*, 38). For Lousse-Sophie, Molloy is a child who had taken the place of the dog which "had taken the place of a child (47). Molloy retreats to his childhood on her estate:

The nightgown, the obstructive furniture, the servant, his short attention spasms, his brief tantrums, his demand for a knife and bicycle- all these details constitute a sad parroting or parody of childhood. He has become the puer aeternus or filius sapientiae who companies Sophia. (O'Hara, 130)

O'Hara regards this regression into the childhood state a kind of rebirth. However, his new identity is incomplete and, as O'Hara also mentions, Lousse's earthy paradise is an obstacle on the way of Molloy's transformation:

Molloy's incomplete new identity...grows weaker during his extended sabbatical in Sophie's garden, since he is not actively seeking his maternal anima even while in one of her worlds. Though he moves beyond the childhood phase of tantrums and demands, his behaviour becomes only that of a spoiled adolescent- jumping and falling, eating and drinking, following his whims and treating other humans (Lousse and the gardeners) with rude indifference. (O'Hara, 135)

Molloy's identification of himself with the dead dog symbolises the nature of his relationship with Lousse-Sophie. At the burial, he says "I contributed my presence [to the burial]. As if it had been my own burial. And it was" (*Molloy*,

36). He also indicates that the dog is buried under a tree (35). The burial of the dog under a tree, which is a mother symbol, by Lousse-Sophie suggests her potential power to devour Molloy. Therefore, after a prolonged stay in her place, obeying the call of the voice Molloy leaves the garden and resumes his quest.

There are several other incidents in Molloy's journey that depict periods when he is tempted to retreat to the "wombtomb". For instance, at one time while he is taking a break in a ditch, which is a womb symbol, he contemplates the happiness of staying in the ditch and is beguiled by the desire to disappear there:

In the ditch the grass was thick and high, I took off my hat and pressed about my face the long leafy stalks. Then I could smell the earth, the smell of the earth was in the grass that my hands wove round my face till I was blinded. I ate a little too, a little grass... But now I shall have to get myself out of this ditch. How joyfully I would vanish there, sinking deeper and deeper under the rains. (*Molloy*, 27)

He thinks "perhaps there is no whole, before you are dead" and the fact that he considers death as a possibility to achieve the whole person reveals his inclination towards the "wombtomb"(27). At these moments of temptation, in order not to "lose sight of my immediate goal, which was to get to my mother as quickly as possible", he summons "to my aid the good reasons I had for going there, without a moment's delay" (29).

On another occasion, Molloy feels attracted to ruins, again demonstrating his desire for the "wombtomb". He says "I don't know what it is,

what it was, nor whether it is not less a question of ruins than the indestructible chaos of timeless things, if that is the right expression” (40). He wants to “ go perhaps more gladly there than anywhere else, astonished and at peace” (40). He lies in the ruins because they remind him of his own end. He declares “and I am too at an end, when I am there, my eyes close, my sufferings cease and I end, I wither as the living can’t” (40). Then he is lured by the sea, another mother image. He camps by the sea in a cave for a while feeling sheltered and safe. “And in the morning, in my cave, and even sometimes at night, when the storm raged, I felt reasonably secure from the elements of mankind” (75). However, he is aware of the fact if he stays in the cave by the seaside, he will lose his chance to create the Self:

But there too there is a price to pay. In your box, in your caves, there too there is a price to pay. And which you pay willingly, for a time, but which you cannot go on paying forever. For you cannot go on buying the same thing forever, with your little pittance. And unfortunately there are other needs than that of rotting in peace, it’s not the word, I mean of course my mother whose image, blunted for some time past, was beginning to harrow me again. (75-6)

Therefore, Molloy departs from the seaside and returns inland to find the town where his mother is. He cannot remember where the town is “yet I knew the town well, for I was born there and had never succeeded in putting between it and me more than ten or fifteen miles, such was its grasp on me, I don’t know why” (31).

All throughout his journey, Molloy struggles between the impulse to settle “the matter between my mother and me” and “the daily longing for the earth to swallow me up” (65, 81). The forest episode illuminates the struggle. The forest stands for the mythical womb and Molloy feels secure in the forest. He utters “the forest was all about me and the boughs, twining together at a prodigious height, compared to mine, sheltered me from the light and the

elements” and adds that he does not “like gloom to lighten” (83). Molloy’s avoidance of the light reveals his reluctance to leave the mother. On the other hand, he also says “I looked forward to getting out of the forest, some day” (85). The ambivalence persists:

And yet I did not despair of seeing the light tremble, some day, through the still boughs, the strange light of the plain, its pale wild eddies, through the bronze-still boughs, which no breath ever stirred. But it was a day I dreaded too. So that I was sure it would come sooner or later. (85-6)

Molloy states that he is “not free” to stay in the forest (86). He says “I was not purely physical, I lacked something, and I would have had the feeling, if I had stayed in the forest, of going against an imperative ” (86). As O’Hara also mentions Molloy’s void is a spiritual one (O’Hara, 184). Molloy lacks a secure relation with his mother and senses a spiritual need for one. O’Hara adds that ‘I lacked something’ also echoes ‘never born completely’ in the Tavistock lecture. That diagnosis of incompleteness in a psyche, with the damage traced to childhood, is also recognizable” (207). The imperatives come from the inner voice that stimulates Molloy to proceed to enable his transformation.

Molloy laments the voice and its imperatives for failing to help him and causing him to wander from one place to another with no apparent progress. “They [imperatives] never led me anywhere, but tore me from places where, if all was not well, all was no worse than anywhere else, and then went silent leaving me stranded” (*Molloy*, 86). All these imperatives “bore on the same question, that of my relations with my mother, and on the importance of bringing as soon as possible some light to bear on these” yet failed to give Molloy proper guidance to succeed:

These imperatives were quite explicit and even detailed until, having set me in motion at last, they began to falter, then went silent, leaving me there like a fool who neither knows where he is going nor why he is going there... And the one enjoining me then to leave the forest without delay was in no way different from those I was used to, as to its meaning. (86-7)

Despite his scepticism against the voice, he submits to it out of “habit” and he decides to “get out of this forest with all possible speed as I would very soon be powerless to get out of anything whatsoever” (86, 89).

Submitting to the voice, Molloy finally manages to arrive at the end of the forest and “emerges from the dark forest into the illumined plain” indicating the beginning of the birth (O’Hara, 210). He falls into the ditch and this opens his eyes. He says, “it was in this ditch that I became aware of what had happened to me” and he realises that it is time to leave the womb. (*Molloy*, 91) He pronounces “fortunately for me at this *painful juncture*, which I had vaguely foreseen, but not in all bitterness, I heard a voice telling me not to fret, help was coming” (91: italics mine). Having failed to come to terms with the mother, Molloy is about to be born again into another life, to try again.

3.2.3 *Malone Dies*

In *Malone Dies*, Moran-Molloy emerges as a very old man in a hospital room and now he is called Malone (*Malone Dies*, 222). His room takes on the qualities of the maternal womb and in this letter, Malone is dying into birth. (186):

The truth is, if I did not feel myself dying, I could well believe myself dead, expiating my sins, or in one of heaven’s mansions. But I feel at last that the sands are running out, which would not be the case if I were in heaven, or in hell. (183)

As he is waiting for his death, he writes stories whose characters reflect his inner fears and desires. Both Malone and his protagonists share the previous heroes' concerns with the mother, birth, death and rebirth.

For Malone the search ended in failure and he is again back in the womb to be born again. He admits that the self-searching has ended (199). Whereas the forest-womb of Molloy is a favourable place, Malone's room-womb is "claustrophobic rather than paradisaical" (Baker, 73). He states that he is living "clinging to the putrid mucus" and he suffers from lack of air in the room-womb and wishes to be away "far from the nourishing murk that is killing" him (193). He says he is "an old foetus...hoar and impotent, mother is done for, I've rotted her, she'll drop me with the help of gangrene, perhaps papa is at the party too" indicating his negativity about the womb and his pessimistic approach to rebirth (225). New life after the rebirth does not seem to be more promising than the one he is about to complete.

Malone despises his body and contemplating his new life after his rebirth, he says, "I shall never go back into this carcass except to find out its time"(193). However, he cannot help getting "sentimental" and pronounces "I want to be there a little before the plunge, close for the last time the old hatch on top of me, say goodbye to the holds where I have lived, go down with my refuge" (193). Here "plunge" refers to both his death and birth. He also anticipates the moment of his birth or death:

When I sought, when I struggled out of my hole, then aloft through the stinging air towards an inaccessible boon, was the rapture of vertigo, the letting go, the fall, the gulf, the relapse to darkness, to nothingness, to earnestness, to home, to him waiting for me always, who needed me and whom I needed, who took me in his arms and told me to stay with him always, who gave me his place and watched over me, who suffered every time I left him, whom I have often made suffer and seldom contended, whom I have never seen. (195)

It is possible to interpret his rebirth in two different ways. First, he can be born again into a new human life cycle and the “he” in the quotation may be his father. Second, he can die and be born into the eternal life and “he” can refer to God.

However, Malone gets bored of thinking about life and death, he decides to busy himself with his stories:

I ought to content myself with them [pastimes], instead of launching forth on all this ballsaching poppycock about life and death, if that is what it is all about, and I suppose it is, for nothing was ever about anything else to the best of my recollection. (225)

He wants to take refuge in the womblike shelter of the narration yet he cannot free his stories, and therefore, himself from dealing with his preoccupation with “life and death” matters. The story of Sapo starts like a bildungsroman and the story of the Lamberts is supposed to be a pastoral story. However, “the darkness that controls Malone’s life invades his stories” and they become a part of Malone’s search for meaning (Barge, 73).

In the first place, Sapo’s attraction to the Mother Lambert and her kitchen is a projection of the desire to return to the maternal womb. Similar to Molloy, Sapo is detached from his personal mother and he often visits the Lamberts and spends most of his time sitting in the kitchen and watching Mother Lambert:

The room was dark in spite of the door and window open on the great outer light. Through these narrow openings, far apart, the light poured, lit up a little place, then died, and undiffused. It had no steadfastness, no assurance of lasting as long as the day lasted. But it entered at every moment, devoured by the dark. And at the least abatement of the inflow the room grew darker and darker until nothing in it was visible any more. For the dark triumphed. (*Malone Dies*, 203)

The kitchen offers a womblike shelter to Sapo. However, as stated in Chapter II, Mother Lambert is indifferent to Sapo and Sapo leaves the kitchen and never comes back.

Macmann's adventures are also concerned with "return to the "wombtomb" and rebirth. For instance, after watching through a hole, a couple, who may be his own parents, making love, Malone turns back to Macmann's story and writes a story representing the symbolic intercourse of the rain with the earth. The rain catches Macmann far from shelter since he is on the surface of the earth. He lies down on the ground on his stomach and presses his face to the ground to protect himself from the "heavy, cold and perpendicular rain" (239):

This ear, which is on the same plane as the cheek or nearly, was glued to the earth in a way it seldom is in wet weather, and he could hear the kind of distant roar of the earth drinking and the sighing of the soaked bowed grasses. The idea of punishment came to his mind. (239)

The imagery used to describe the scene has sexual connotations and the fact that "punishment" comes to Macmann's mind is linked to his voyeuristic position. He recalls his past memories about his mother:

And no doubt he would have wondered if it was really necessary to be guilty in order to be punished but for the memory, more and more galling, of his having consented to live in his mother, then to leave her" (240)

The rain increases and Macmann turns over on his back and lies on the ground (242). His position with his hands apart from each other mirrors crucifixion, which through Christian associations may represent a form of rebirth, and he

starts to relish his situation. “And just as an hour before he had pulled up his sleeves the better to clutch the grass, so now he pulled them again the better to feel the rain pelting down on his palms” (242). The rain almost buries Macmann into the earth and “glued it [Macmann’s hair] to the ground and churned it up with the earth and grass into a kind of muddy pulp, not a muddy pulp, a kind of muddy pulp” to his pleasure (242). Macmann longs to unite with the Mother Earth but the impulse to move on forces him to leave “deploring he could not spend the rest of his life... under this heavy, cold (without being icy) and perpendicular rain (242).

In the asylum, Macmann continues to have an ambivalent attitude towards the lure of the womb in the asylum. The asylum recalls Lousse’s estate in many ways, and they are both surrounded with a wall topped “with broken glass” (*Molloy*, 52 and *Malone Dies*, 278). Like Lousse’s house, the asylum provides Macmann with a shelter and he even has a love affair with Moll. However, it is also a projection of Malone’s room-womb and Macmann is there so that he can be rehabilitated and sent back to the real world. Therefore, he needs to leave the asylum to create the Self.

However, Macmann is attached to the garden of the asylum, which is described as an earthly paradise. In the garden “the trees are at war with one another, and the bushes, and the wild flowers and weeds, [are] all ravening for earth and light. (275). There are “numerous and varied” birds “in the dense foliage” and “they lived without fear all the year round, or fear only of their congeners” and “the air was filled with their noises” (276). Although he is harshly punished each time, he escapes from his room and hides in the garden and each time he steals things from the garden to keep in his room. He always disguises himself in exactly the same place and Lemuel goes to get him. In one of his escapes, he climbs up to a plateau and watches the scenery from there:

The pure plateau air... The entire top was occupied by the domain of Saint John and there the wind blew almost without ceasing, causing the stoutest trees to bend and groan, breaking

the boughs, tossing the bushes, lashing the ferns to fury, flattening the grass and whirling leaves and flowers away. (277)

Then Malone gets bored of describing the view and sums up the view “in a word” as “a little Paradise for those who like their nature sloven” (277). Regarding his conditions “Macmann sometimes wondered what was lacking to his happiness” (277). He lists the things that he is lucky to have:

The right to be abroad in all weathers morning, noon and night, trees and bushes with outstretched branches to wrap him round and hide him, food and lodging such as they were free of all charge, superb views on every hand out over the lifelong enemy, a minimum of persecution and corporal punishment, the song of the birds, no human contact except with Lemuel, who went out of his way to avoid him. (278)

Macmann wonders “what was lacking to his happiness” (277). He asks “what more could he wish?” and says “I must be happy, he said, it is less pleasant than I should have thought. And he clung closer and closer to the wall” (278). The choice of the word “lack” echoes Molloy’s “I lacked something” (*Molloy*, 86). Both Molloy and Macmann suffer from the spiritual lack stemming from “not being born properly” and his clinging to the wall is an instinctive gesture expressing his fear of separation from the mother.

The paradisaal garden is therefore an obstacle to his transformation and Macmann contemplates running away:

As he crept along by the wall under the cover of the bushes, searching for a breach through which he might slip out, under cover of the night, or a place with footholds where he might climb over. But the wall was unbroken and smooth and topped uninterruptedly with broken glass of a bottle green. (278)

However, when he finds a chance to leave the asylum, he does not make use of it:

The heavy gates swung open, driving the keeper before them. He backed away, then suddenly turned and fled to his doorstep. The road appeared, white with dust, bordered with dark masses, stretched a little way and ran up dead, against a narrow green sky. Macmann let go the tree that hid him and turned back up the hill, not running, for he could hardly walk, but as fast as he could, bowed and stumbling, helping himself forward with the boles and boughs that offered. (279)

He runs inside and loses his chance to set off to seek his mother and “settle the matter” between them. Therefore, the need remains unfulfilled and the lack persists. “Little by little the haze formed again, and the sense of absence, and the captive things began to murmur again, each one to itself, and it was as if nothing had ever happened or would ever happen again” (283).

While Malone tells all these stories, the birth starts:

I am swelling. What if I should burst? The ceiling rises and falls, rises and falls, rhythmically, as when I was a foetus. Also to be mentioned noise of rushing water, phenomenon *mutatis mutandis* perhaps analogous to that of mirage, in the desert. The window. I shall not see it again. Why? Because to my grief, I cannot turn my head. Leaden light again, thick, eddying, riddled with little tunnels through brightness, perhaps I should say air, sucking air. (283)

However, he is not ready. He utters “all is ready. Except me. I am being given, if I may venture the expression, birth into death, such is my impression” (238). Although he thinks he is being born into death, the death does not refer to the death of his soul but to the completion of his life as Malone. In fact, he is dying into birth. Then, he describes the moment of the actual birth and says “the feet

are clear already, of the great cunt of experience. Favourable presentation I trust. My head will be the last to die. Haul in your hands. I can't" (283). In fact, the position of birth he describes, legs-first, is called malpresentation and his birth creates the impression that he fails "to get born properly" once again. He declares "the render rent. My story ended I'll be living yet. Promising lag. That is the end of me [as Malone]. I shall say I no more" (283). Then narration switches to Macmann's story and Malone gets born in "gurgles of outflow" (287)

3.2.4 *The Unnamable*

Malone has instinctively felt that life goes on "beyond the grave" and many times he has expressed his concerns about the immortality of the soul and rebirth (*Malone Dies*, 183). For instance once he says "it will be all over with the Murphys, Merciers, Molloyes, Morans and Malones, unless it goes on beyond the grave" (236). At other times, he suspects he has already died. He asks "But have I not perhaps passed away" or wonders if he has "not died without knowing and gone to hell or been born again into an even worse place than before" (251, 227). *The Unnamable* suggests that the second option is possible and presents the immortality of the soul as a curse.

Although Malone hopes his death will be his last journey, he reincarnates as the Unnamable and, as he feared, "into an even worse place than before" (236, 227). At the end of his recent rebirth, The Unnamable seems to be stuck in the purgatory, probably because he still has a task to complete that is to create the Self. The reluctance to rebirth in *Malone Dies* becomes dread of rebirth in *the Unnamable* and the Unnamable desires to acquire real silence (408). He wants to obtain "the right to stay quiet in my corner, my mouth shut, my tongue at rest, far from all disturbance, all sound, my mind at peace, that is to say empty" (311). However, he has a task to complete before he can be free to stop speaking and listening (310) Again there are two poles: "strange task, which consists of speaking of oneself. Strange hope, turned towards silence and peace" (311)

The Unnamable still strives for the "wombtomb", yet his version of the "wombtomb" is unconventional and rather insecure. For example, in one of his

Mahood stories, the pot that Billy in the Bowl lives in is a representation of the womb. However, ultimately, he is dispatched from the jar by “them”, most likely to reappear again elsewhere (334). Similarly, Worm is not safe in his refuge. “They” are labouring “to spew him into light” (364). His shelter is a paradigm of the womb but he is constantly disturbed and forced to leave the place:

But what calm, apart from the discourse, not a breath, it's suspicious, the calm that precedes life, no no, not all this time, it's like slime, paradise, it would be paradise, but for this noise, it's life trying to get in, no trying to get him out, or little bubbles bursting all around, no, there's no air here, air is to make you choke, light is to close your eyes, that's where he must go, where it's never dark, but here it's never dark either, yes, here it's dark, it's who make this grey, with their lamps. (364)

The Worm suffers from “the noise” and “light” coming from outside (365). In the *Unnamable*, Beckett discards the myth of the womb as the perfect shelter by making it vulnerable to interventions.

In *The Unnamable*, the joy of contemplating shelter reaches to its peak. Worm's and Billy in the Bowl's shelters fail. The *Unnamable* dreams of a safe palace, unlike Eden, a paradise with no way in or out. (348). He thinks Eden is unsatisfactory because it has an entrance and exit. He craves for a place where he will not have to leave and where he cannot be compelled to leave. He wants to shut himself in a doorless and windowless room to stop his suffering (399). His “little world”, will be round with a low of ceiling and thick of walls (405). He insists on having thick walls for his prison-paradise with the hope that he will be safe from any intrusion (410). Then he realizes that he is already in a place like the one he is describing which indicates that “wombtomb” has not been able to stop his misery since he is there but he is still grieving.

Being aware of the fact that “wombtomb” is not an option to end his anguish, the *Unnamable* longs for silence. He wants “them” to “leave me in peace at last, and give me quittance, and the right to rest, and silence” (334).

However, silence is unattainable as well. Although his psyche has not developed enough to be the Self, it exists and the voice of the “larger self” does not go silent. The voice that has forced Moran and Molloy to seek the Self bothers the Unnamable as well:

The meaningless voice which prevents you from being nothing, just barely prevents you from being nothing and nowhere, just enough to keep alight this little yellow flame feebly darting from side to side, panting, as if straining to tear itself from its wick, it should never have been lit, it should never have been fed, or it should have been put out, put out, it should have been let go out. (370)

At times, the Unnamable thinks that the voice is going to die; nevertheless, it never completely ceases. “But the voice is failing, it’s the first time, no, I’ve been through that, it has even stopped, many a time, that’s how it will end again, I’ll go silent, for want of air, then the voice will come back and I’ll begin again” (393). In *Proust*, Beckett states “how absurd is our dream of a Paradise with retention of personality” (26). As long as there is a Self as a discrete identity, there is no union with the mother. Once an individual has a sense of identity, the mythical womb becomes inaccessible. The incomplete identities of Beckett’s characters prevent them from identifying with the mother. As Beckett indicates “the only true Paradise is the Paradise that has been lost, and that will cure many of the desire for immortality” (26). As discussed in Chapter II, to be able to obtain peace and silence the protagonist-writer has to find the “words that count” to define and express himself (370).

The Unnamable evaluates the rebirth process and complains that he is given a new life each time yet no aid to allow him to make a conclusion:

[They leave him] High and dry, with nothing for my renewal but the life they have imputed on me. And it is only when they see me stranded that they take up again the thread of my

misfortunes, judging me still insufficiently vitalized to bring them to a successful conclusion alone. (330)

When they realise that he has failed again, they intervene but they do not ease his task:

But instead of making the junction, I have often noticed this, I mean instead of resuming me at the point where I was left off, they pick me up at a much later stage, perhaps thereby hoping to induce in me the illusion that I had got through the interval all on my own, lived without the help of any kind for quite some time, and with no recollection of by what means or in what circumstances, or even died, all my own, and come back to earth again, by the way of vagina like a real live baby, and reached a ripe age, and even senility, without the least assistance from them and thanks solely to the hints they had given me. (330)

It seems that they will never let him go and he will continue getting born:

To saddle me with a lifetime is probably is not enough for them, I have to be given a taste of two or three generations... If I ever succeed in dying under my own steam, then they will be in a better position to decide if I am worthy to adorn another age, or try the same one again, with the benefit of my experience. I may therefore perhaps legitimately suppose that the one-armed one-legged wayfarer of a moment ago and the wedge-headed trunk in which I am now marooned are simply two phases of the same carnal envelope, the soul being notoriously immune from deterioration and dismemberment. (330)

It is evident that the Unnamable is suffering from immortality, and the traditional archetype of longing for immortality is reversed into longing for non-existence:

I shall be able to go silent, and make an end, I know it. Yes the hope is there, once again, of not making me, not losing me, of staying here, where I said I have always been, but I had to say something quick, of ending here, it would be wonderful. But is it to be wished? Yes, it is to be wished, to end would be wonderful, no matter who I am, no matter where I am. (302)

He longs to end or not to have been born. He thinks the sperm “born of a wet dream and dead before morning” is “lucky” in not surviving (380). He is “immortal” but he “can’t get born” (383). The failure to create the Self repeats itself in every rebirth and the cycle becomes an eternal torture:

[In] a hard shut dry cold black place, where nothing stirs, nothing speaks, and that I listen, and that I seek, like a caged beast born of caged beasts born of caged beasts born of caged beasts born in a cage and dead in a cage, born and then dead, born in a cage and then dead in a cage, in a word like a beast (386-7)

Each time he dies, he says, “then I resurrect and begin again. That’s what I’ll have got for all my pains” (393)

The Unnamable is the bleakest of the novels in the trilogy. The Unnamable is condemned to immortality and continual rebirth to no purpose because his individuation never takes place. He cannot take refuge in the womb because he is forced out by “them”. Moreover, the voice of his sense of the incompleteness demands completion. He is incapable of uttering the correct words to secure silence. He desperately desires “real silence” but he does not know if it exists. He says “perhaps there is such a thing, that perhaps there is, somewhere, I’ll never know” (408). The Unnamable is consumed in his desire to find a paradise which he can neither believe in nor deny.

CHAPTER IV

CONCLUSION

The thesis aimed to analyse Beckett's use of Jungian archetypes in his trilogy. Having demonstrated that he had an active interest in Jung and archetypes, the analysis showed that Jungian archetypes are consistently employed in the three novels. Like Jung, Beckett relates the archetypal patterns with modern man and his existential suffering; however, it is found that Beckett's stance is different from Jung's: for Jung asserts that the individual can transform and create the Self, and therefore, attribute meaning to existence if he succeeds in integrating the unconscious elements that are represented by the archetypes. This study has shown, however, that Beckett uses and distorts the archetypal patterns to reinforce his view that life does not have a meaning and that even if it has a meaning it is impossible to understand it.

The second chapter analysed the spiritual and artistic quest patterns in the three novels. It was seen that except for the shadow, Beckett's "unheroic" heroes fail to assimilate the archetypes of transformation. The *anima* and *mana* personality figures are consciously distorted. The *anima* figures in the trilogy are shady and untrusting and the protagonists can never compromise with them because they either feel disgusted or threatened. Similarly, characters symbolising the wise old man are deformed and they seem to lack the wisdom that they are supposed to convey to the hero. Each encounter with the wise old man ends in failure as the protagonist fails to communicate with them. They do not fulfil their traditional function, and they do not assist the hero to overcome the problem that hinders his progress. In fact, the absence of the wise old man figure in *the Unnamable* implies that there is no wisdom and therefore there is no meaning to be transmitted. From another perspective, Molloy, Malone and the Unnamable are subverted embodiments of the wise old man because they are old men who are unable to compose the story that would aid them to gain an insight into the meaning of their existence.

The trilogy is not an account of the progression of the heroes at their attempts to create the Self, but it is the story of their gradual regression and disintegration. Rather than moving towards wholeness, the protagonists diminish both physically and spiritually on their quests. Moran and Malone set off actively questing for the Self and they fail. Malone is incapable of motion, and he goes on his quest by means of his invented characters, who are projections of his multiple alter-egos. The Unnamable even loses his body and he just feels anguish. He cannot distinguish himself from the characters that he creates. Similarly, the protagonists' quests as narrators end in artistic failure.

In the third chapter, "return to paradise" and rebirth patterns were studied. Once again it was seen that Beckett uses the archetypes to express man's existential anguish. Like Jung, Beckett associates the "return to paradise" and rebirth motifs with the mother archetype and the protagonists struggle between their desire to return to the mother for symbiotic union and the desire to create the Self as a discrete existence. Since they can achieve neither of these, they can never obtain peace and silence. Moreover, because the heroes "are not born properly", they continuously resurrect, yet since they are bound to fail in their new lives as well, immortality becomes an eternal curse.

In conclusion, as mentioned in the introduction, archetypal criticism aims to study the universal patterns that make a literary work resonate in the reader's psyche. According to this assertion, Beckett's use of archetypes and their psychological power in the trilogy will have a strong effect on the reader. Together with the heroes in the trilogy, Beckett and the reader wander in the depths of the psyche and try to make sense of life.

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