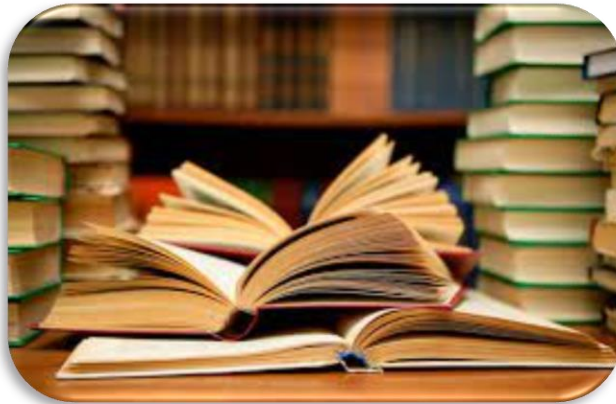




Research Paper



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ABSTRACT

This scholarly inquiry engages Samuel Beckett's *Molloy* through the lens of Martha Nussbaum's Capability Approach, illuminating the intricate interplay between literature and ethics. Beckett's enigmatic narrative challenges conventional storytelling norms, prompting readers to grapple with ambiguity, uncertainty, and the multifaceted aspects of human experience. Nussbaum's framework, which evaluates well-being in terms of individual capabilities and freedoms, serves as a profound lens through which to dissect *Molloy*. The novel's protagonist, Molloy, embodies themes of agency, physical and emotional well-being, identity, and the quest for freedom in a fragmented world. Through introspective narratives, the protagonists confront existential uncertainty and the dissolution of self. The exploration of narrative language, parody, and intertextuality underscores the multifaceted nature of literary expression. Ultimately, this comprehensive analysis showcases the power of literature to engage with complex ethical frameworks and shed light on the profound intricacies of the human condition.

Keywords: *Capability Approach; Literature and Ethics; Martha Nussbaum; Molloy; Samuel Beckett*

کاوش وجودی در مولوی بکت: بازگشایی روایت‌ها از دریچه تئوری قابلیت نوسبام

این تحقیق علمی، مولوی ساموئل بکت را از دریچه رویکرد قابلیت مارتا نوسبام به چالش می‌کشد و تعامل پیچیده بین ادبیات و اخلاق را آشکار می‌سازد. روایت معمایی بکت هنجارهای داستان‌سرایی مرسوم را به چالش می‌کشد و خوانندگان را ترغیب می‌کند تا با ابهام، عدم قطعیت و جنبه‌های چندوجهی تجربه انسانی دست و پنجه نرم کنند. چارچوب نوسبام، که به ارزیابی رفاه از منظر توانایی‌ها و آزادی‌های فردی می‌پردازد، از منطری عمیق به تجزیه و تحلیل مولوی پرداخته و آن را تشریح می‌کند. شخصیت اصلی رمان، مولوی، مضامین توانمندی، رفاه جسمی و عاطفی، هویت و تلاش برای آزادی در دنیایی از هم پاشیده را در بر می‌گیرد. از طریق روایت‌های درون‌نگر، قهرمانان داستان با عدم قطعیت وجودی و انحلال خود مواجه می‌شوند. کاوش در زبان روایی، تقلید، بینامتنیت، و ماهیت پیچیده بیان ادبی بر پتانسیل چندوجهی ادبیات برای درگیر شدن با چارچوب‌های اخلاقی پیچیده و روشن کردن پیچیدگی‌های عمیق شرایط انسانی تأکید می‌کند. این تحلیل جامع به درک ما از تعامل عمیق بین ادبیات و تحقیق اخلاقی کمک می‌کند.

کلمات کلیدی: ساموئل بکت، مارتا نوسبام، رویکرد قابلیت، مولوی، ادبیات و اخلاق

INTRODUCTION

In the annals of modern literature, the works of Samuel Beckett stand as enigmatic pillars, challenging conventional norms of narrative structure, language, and interpretation. Among his oeuvre, *Molloy* emerges as a quintessential exemplar of Beckett's literary prowess, a labyrinthine text that defies easy categorization and beckons readers into a world of ambiguity and philosophical contemplation.

This research paper embarks on an ambitious exploration of Beckett's magnum opus, *Molloy*, seeking to unravel the intricate layers of its narrative complexity and the profound impact it has on the evolution of thought. Beckett's oeuvre is often characterized by its elusive style, a slippery dance with words that resists conventional interpretation. Within this enigmatic narrative lies a profound opportunity to delve into the depths of existential and philosophical inquiry. At the heart of this study lies the question: How is Beckett's narrative disavowed of any sense of finality through readers' engagement with the text, while simultaneously empowering them with the freedom to construct unique interpretations with each reading? Through a meticulous analysis of *Molloy*, the intricacies of Beckett's storytelling are to be deciphered, shedding light on the profound philosophical implications of his narrative choices.

This research is anchored in Martha Nussbaum's Capability Approach, a theory that has gained prominence in the realm of ethical philosophy. Nussbaum's approach posits that human development should be assessed not merely in terms of economic progress but also by considering the capabilities and freedoms that individuals possess to lead lives they value. These capabilities encompass various dimensions, including the ability to reason, to experience emotions, to engage in meaningful relationships, and to partake in cultural and social activities. The Capability Approach becomes a lens through which to explore *Molloy*. It allows for a nuanced examination of how Beckett's narrative challenges conventional notions of human capability and freedom. Through this framework, the study will investigate how the novel's elusive storytelling disorients readers, rendering them both capable of critical thought and free to navigate the text's labyrinthine depths. Nussbaum's theory, with its emphasis on human well-being and the intrinsic value of individuals, provides a valuable theoretical foundation for understanding the profound philosophical inquiries that Beckett's work elicits.

As the journey through the labyrinth of *Molloy* unfolds, the layers of Beckett's prose will be unveiled, and the broader implications of his narrative strategies will be illuminated in the context of 20th-century literature. *Ciphering Molloy*, guided by the insights of Martha Nussbaum's Capability Approach, invites readers to embark on a cerebral odyssey through the mind of one of the most celebrated literary figures of the 20th century, Samuel Beckett, and emerge with a deeper understanding of the complexities of human thought and existence.

It is essential to acknowledge that the process of reading any text invariably involves interpretation. Readers comprehend a text through the lens of their own experiences, personal challenges, and cultural milieu. Literary works are also historically contingent, reflecting societal perspectives on class, gender, propriety, and other issues that may no longer hold relevance. Thus, there is no guarantee that the reader's experience aligns perfectly with the author's intent. Emotions and meticulous attention to particulars are invaluable in the realm of personal relationships, yet in matters of public concern, a different, more formal approach is required. Decisions in public affairs should be guided by the principles of justice and rights to avoid subjectivity and arbitrariness. These principles offer a more objective foundation for



addressing societal issues, steering clear of the potential pitfalls associated with personal emotions and subjective interpretations.

By delving into Nussbaum's theory and its intersection with the events and themes in *Molloy*, this research not only unveils the enigmatic layers of Beckett's prose but also engages with the broader implications of interpretation and parody in literature. It invites readers to embark on a multifaceted exploration that goes beyond the text itself, illuminating the intricate relationship between narrative language, authorial intent, and the interpretative role of the reader. In doing so, insight is gained into the complexities of human thought and the multifarious dimensions of literary expression.

REVIEW OF RELATED LITERATURE

Understanding the philosophical and literary dimensions of Samuel Beckett's works, especially when examined through ethical frameworks like Martha Nussbaum's *Capability Approach*, holds great significance. Beckett's stories often delve deep into the human existence, tackling major themes such as the rays of absurdity, autonomy, and fundamental aspects of human conditions. Analyzing his literary innovations through an ethical lens provides a means to extract profound insights into how literature serves as a medium for exploring intricate ethical dilemmas and navigating the complexities of human experiences. This interdisciplinary approach not only enriches the comprehension of Beckett's narrative experiments but also highlights the enduring relevance of his works in addressing profound philosophical questions.

While the capability approach can trace its historical roots to Aristotle, Adam Smith, and Karl Marx, economist-philosopher Amartya Sen (1974) pioneered the approach, with philosopher Martha Nussbaum (1988) and an expanding cohort of scholars across diverse disciplines contributing significantly to its development.

The capability approach, rooted in Amartya Sen's (1974) critique of traditional economic models, challenges utilitarianism and resourcism by emphasizing individuals' actual freedoms to pursue potential actions and identities, known as "capabilities." This shift from resource distribution (the means) to evaluating what individuals can achieve with those resources (the ends) is crucial because resources alone cannot guarantee tangible achievements due to personal circumstances (Sen, 1974, pp. 387-403).

Scholars have debated whether capabilities or functionings should serve as the appropriate metric for measuring well-being within the capability approach. One perspective, championed by Sen and Nussbaum (2000), argues for capabilities to avoid favoring a particular conception of a good life and instead promote a diverse range of life choices. This viewpoint aligns with a liberal interpretation of the capability approach, emphasizing anti-paternalism. The strength of this argument depends on one's view of paternalism, with some believing it may be necessary or even desirable in certain cases (Sen & Nussbaum, 2000, pp. 51–56). However, according to Claassen (2014), in *Capability Paternalism*, the tension between capabilities and functionings in capability political theory varies based on specific theoretical choices (Claassen, 2014, pp. 57-73).

Scholars have long examined Beckett's literature, particularly his masterpiece *Molloy*. This work challenges traditional narrative norms and engages readers with ambiguity and philosophical contemplation. Martha Nussbaum's *Capability Approach*, rooted in Amartya Sen's critique of



conventional economic models, serves as a profound lens for dissecting *Molloy*. The novel's protagonist, *Molloy*, embodies themes of agency, well-being, identity, and freedom in a fragmented world. Nussbaum's framework enables a nuanced exploration of how Beckett's narrative challenges conventional notions of capability and freedom.

This research aims to illuminate the intricate interplay between literature and ethics in Beckett's *Molloy* through the Capability Approach. It also explores the broader implications of interpretation and parody in literature. By bridging the gap between Beckett's enigmatic narratives and Nussbaum's ethical framework, this study offers a fresh perspective on the complexities of human thought and existence. It identifies areas where the literature has not fully explored and underscores the importance of investigating the profound implications of Beckett's narrative choices within the Capability Approach.

METHODOLOGY

This research employs an interdisciplinary approach that melds literary analysis, philosophical exploration, and Martha Nussbaum's Capability Approach to dissect Samuel Beckett's novel *Molloy* and its profound implications for the human experience. The methodology encompasses the following key elements:

Interdisciplinary Approach

This study merges literary analysis and Martha Nussbaum's *Capability Approach* to explore Samuel Beckett's *Molloy*. It aims to uncover the novel's philosophical implications within the context of the human experience.

Literary and Philosophical Analysis

Combining literary scrutiny with existential philosophy, this research closely examines *Molloy*, focusing on its narrative structure, language usage, and existential themes such as uncertainty and the quest for meaning.

Comparative Study

The analysis explores how Beckett's narrative choices intersect with Nussbaum's Capability Approach, unveiling philosophical insights within the narrative.

Contextualization and Literary Impact

Molloy is positioned within its historical and literary context, elucidating Beckett's narrative innovations and broader influence in 20th-century literature.

Acknowledgment of Interpretation

Recognizing the subjectivity of interpretation, both reader perspectives and author intent are considered.

Parody and Narrative Language

Parody and narrative language are explored as tools used by the novel to challenge traditional storytelling, engaging readers in a unique, thought-provoking manner.



Through this interdisciplinary approach, this study delves into the complex relationship between literature and ethics, shedding light on the intricate facets of the human condition in Beckett's enigmatic narrative.

Setting the Stage: Beckett's *Molloy* and Its Intriguing Characters

Within the realm of 20th-century literature, the oeuvre of *Samuel Beckett* stands as a testament to the complexities of modernist narrative. An incisive exploration of Beckett's literary universe necessitates a preliminary immersion into his seminal work, *Molloy*, and the enigmatic characters who populate its intricate narrative landscape.

Synopsis of *Molloy*

Molloy, the inaugural installment in Beckett's compelling trilogy, is bifurcated into two distinct sections, each narrated through the lens of a distinct protagonist—Molloy and Moran. The inaugural section, framed by the introspective musings of Molloy, embarks on a disjointed and contemplative narrative as the protagonist undertakes a quest to reunite with his mother. Subsequently, the narrative reins transition to Moran in the second section, wherein he assumes the role of investigator tasked with probing the intricacies of Molloy's journey.

Introduction to the Protagonists

Within Beckett's literary tapestry, the characters Molloy and Moran emerge as embodiments of profound ambiguity. Their ruminative and fragmented narrative voices confound the boundaries of conventional comprehension. Molloy's introspective odyssey finds its counterpoint in Moran's role as an investigator. This narrative transition confers upon readers an alternative vantage point through which the events of the novel may be contemplated.

Existential Themes

At the core of *Molloy* resides a tapestry interwoven with existential themes that beckon profound contemplation. Beckett's characters grapple with the existential absurdity of existence, the relentless quest for meaning within an ostensibly indifferent universe, and the inexorable dissolution of the self. Molloy's pursuit lays bare the intricacies of the human condition, unveiling its vulnerabilities, desires, and the innate tension between the pursuit of personal autonomy and the fundamental need for human connection.

Molloy, a work of literary artistry, serves as a prologue to a philosophical expedition that transcends conventional narrative confines. As the characters navigate the labyrinthine complexities of existence, readers are enticed to accompany them in the contemplation of enduring philosophical queries that have engrossed the intellects of philosophers and writers across epochs.

Subsequent sections of this scholarly endeavor will delve more profoundly into the literary realm of *Molloy*, harnessing the analytical potential of Martha Nussbaum's Capability Approach as the framework through which the characters' capabilities, freedoms, and the intricate interplay of existential themes will be meticulously examined. This analysis aims to illuminate the profound philosophical inquiries elicited



by Beckett's opus and the audacious challenges it poses to the conventions of conventional literary narrative.

Beckett's Narrative Innovation in *Molloy*: Defying Conventions

Amidst the rich tapestry of 20th-century literature, Samuel Beckett's oeuvre emerges as a testament to the complexities of modernist narrative. In the context of Beckett's celebrated work, *Molloy*, the narrative takes center stage as a locus of experimentation and innovation, defying the conventions of storytelling that had come before.

Disjointed Narratives

In *Molloy*, Beckett employs a fractured and fragmented narrative style that challenges preconceived notions of coherence and linearity. The novel is divided into two distinct sections, each narrated by a different character, Molloy and Moran. This structural division sets the stage for a narrative experience that is inherently disjointed, where the boundaries between individual voices blur, and the concept of a cohesive narrative arc is subverted.

Language as a Labyrinth

Beckett's innovation extends to meticulous manipulation of language itself. His prose in *Molloy* is characterized by slipperiness, where words and phrases become elusive, resisting conventional interpretation. The text becomes a linguistic labyrinth, where meaning is ever-shifting, and the act of reading becomes a quest for comprehension amidst perpetual uncertainty.

Exploration of Subjectivity

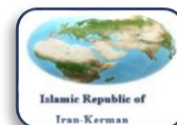
One of Beckett's narrative innovations in *Molloy* lies in exploration of subjectivity. The characters, Molloy and Moran, are not mere storytellers; they are vessels of consciousness, grappling with complexities of their own thoughts and perceptions. Narrative delves deep into inner workings of their minds, inviting readers to confront inherent subjectivity of human experience.

Defying Expectations

Beckett's narrative innovations in *Molloy* defy expectations of conventional storytelling. Challenges readers to actively engage with text, to navigate labyrinthine structure, and to grapple with ambiguity and uncertainty that permeate narrative. In doing so, invites readers to become co-creators of meaning, actively participating in construction of story.

Impact on Modernist Literature

Narrative innovations in *Molloy* have had profound impact on landscape of modernist literature. Beckett's daring approach to storytelling paved way for subsequent generations of writers to push boundaries of narrative form and language. Influence can be seen in works of authors who sought to challenge conventional storytelling norms.



In following sections of this academic inquiry, will delve deeper into narrative innovations of *Molloy* and their implications for broader literary canon. Beckett's audacious defiance of narrative conventions in *Molloy* has left indelible mark on world of literature, inviting ongoing exploration and interpretation.

Martha Nussbaum's Capabilities Approach: A Framework for Literary Analysis

In the pursuit of unraveling the enigmatic narrative of Samuel Beckett's *Molloy* and its profound implications for the human condition, the scholarly voyage encounters a crucial juncture — the incorporation of Martha Nussbaum's pioneering Capabilities Approach as an illuminating theoretical framework. Nussbaum's philosophical edifice, which extends far beyond the realms of conventional ethical discourse, offers an intricate lens through which the intricacies of Beckett's literary landscape can be explored, dissected, and ultimately understood.

The Essence of Capabilities

Nussbaum's Capabilities Approach transcends traditional ethical theories, shifting the focus from a narrow concern with mere material well-being to a broader exploration of what it truly means to lead a life of intrinsic value and dignity. At its core, this approach underscores the multifaceted range of capabilities that individuals possess — capabilities not solely limited to physical attributes but extending to the realms of reason, emotion, and agency. These capabilities equip individuals with the freedom to pursue a life rich in opportunities for flourishing and self-realization.

The Synergy of Literature and Ethics

In the realm of literary analysis, the integration of Nussbaum's Capabilities Approach presents an enticing prospect. Literature, as a mirror to the human condition, offers a canvas upon which the complexities of human existence are painted in vivid strokes. Beckett's *Molloy*, with its labyrinthine narrative and probing character explorations, becomes the perfect terrain for this intellectual endeavor. Through the Capabilities Approach, one gains the tools to delve deeper into the psyches of Molloy and Moran, scrutinizing their abilities to reason, to emote, and to exercise agency, all while navigating the treacherous landscapes of Beckett's prose.

Unearthing the Dignity in Desolation

As this scholarly journey unfolds, guided by Nussbaum's framework, the objective is clear: to unearth the inherent dignity that persists amidst the desolation of Beckett's narrative. *Molloy* may present a bleak tableau, but within its intricate layers lies the potential for an enriched comprehension of what it means to be human. By probing the characters' capabilities for choice, emotion, and self-realization, the aim is to reveal the subtle nuances of dignity that persist, even in the face of existential uncertainty.

The Intersection of Philosophy and Literature

The intersection of philosophy and literature is a fertile ground for intellectual exploration. As Nussbaum's Capabilities Approach is fused with Beckett's narrative innovation, an exploration begins



that transcends disciplinary boundaries. This fusion enables engagement with *Molloy* not merely as a work of fiction but as a profound meditation on the human experience.

In the subsequent sections, the uncharted waters of *Molloy* will be navigated through the prism of Nussbaum's Capabilities Approach. The aim is to shed light on the intricate interplay between philosophy and literature, ethics and narrative, and to unravel the profound insights that await discovery in the enigmatic tapestry of Samuel Beckett's world.

Unlocking *Molloy*'s Existential Maze: Nussbaum's Capability Approach Reveals Hidden Depths

Martha Nussbaum's Capability Approach is a prominent ethical framework that emphasizes the assessment of human well-being through the lens of individual capabilities and freedoms. Nussbaum argues that the quality of a person's life should not be evaluated solely based on economic progress but also on the opportunities and capacities individuals possess to lead lives they value. This approach explores various dimensions, including agency, physical well-being, emotional connections, and the freedom to make choices aligned with personal values. Samuel Beckett's novel *Molloy* offers a rich terrain for applying Nussbaum's Capability Approach to literary analysis. This essay delves into Beckett's masterpiece, examining the ways in which Molloy's journey and introspections reflect themes of human capabilities and freedom in alignment with Nussbaum's ethical theory.

In *Molloy*, the protagonist, Molloy, grapples with limited agency, emblematic of the constraints on his capability to make choices in line with his values. His journey to find his mother appears driven by external forces and societal expectations, leaving him with a diminished sense of autonomy. Physical well-being, another dimension of Nussbaum's approach, is notably absent in Molloy's life. Throughout the novel, readers encounter descriptions of physical deterioration and discomfort, underscoring Molloy's incapacity for physical well-being.

Emotions and meaningful social relationships, central to Nussbaum's Capability Approach, prove elusive in Molloy's world. His relationships are characterized by dysfunction and a lack of emotional depth. His introspections reveal a tumultuous inner world filled with what he terms "bewildering emotions," indicative of his limited capability for emotional well-being.

Narrative and voice, as vehicles for self-expression, are also essential capabilities according to Nussbaum. Molloy's narrative, though fragmented and challenging, serves as his attempt to express his experiences and emotions. His unconventional storytelling reflects his struggle to communicate his sense of life. Furthermore, Nussbaum's approach underscores the importance of freedom to exercise one's capabilities fully. Molloy's narrative can be interpreted as a quest for freedom, even in a world marked by uncertainty and fragmentation. His journey, fraught with obstacles, is an exploration of his capacity for self-realization and autonomy.

The dispossession of identity, as seen in Molloy's narrative, aligns with Nussbaum's focus on identity and self-realization. Molloy's reference to himself in the third person at the novel's conclusion mirrors a profound questioning of his existence and identity, highlighting his search for meaning and a sense of self.

Analyzing Samuel Beckett's *Molloy* through Martha Nussbaum's Capability Approach reveals profound themes of agency, physical and emotional well-being, identity, and the pursuit of freedom within the novel. Molloy's journey and introspections serve as a reflection of his capabilities and the



limitations imposed upon him. Beckett's work resonates with Nussbaum's ethical theory, offering a compelling exploration of human capabilities and the quest for freedom within the context of existential uncertainty. This analysis sheds light on the philosophical and existential dimensions of *Molloy*, demonstrating the power of literature to engage with complex ethical frameworks and illuminate the intricacies of the human condition.

Martha Nussbaum's Ethical Framework: Unpacking Emotions and Narrative Complexity in Samuel Beckett's *Molloy*

Before delving into the analysis of the first novel, it is essential to concentrate on the broader body of work by Samuel Beckett, including his celebrated Trilogy comprising *Molloy*, *Malone Dies*, and *The Unnamable*. This comprehensive examination of Beckett's oeuvre allows for the unveiling of several underlying realities about his approach. The central focus of this study is the investigation of Beckett's Trilogy within the framework of Martha Nussbaum's Ethical Theory. Consequently, guided by Nussbaum's theoretical framework and with a particular concentration on the Trilogy, the first novel, *Molloy*, has been selected for in-depth exploration. This selection is driven by the pivotal role that *Molloy* plays within the Trilogy and its resonance with Nussbaum's ethical perspective.

In Beckett's writings, a somewhat pessimistic and empirical outlook is candidly shared. He frequently appears to dwell in a state of uncertainty, exacerbated by a lifetime of observations that have left skepticism about the feasibility of any systematic order, even within the confines of his own limited sphere. It is only in his posthumous reflections that these matters and others are contemplated, with a certain audacity. This introspective process takes place amid the tranquility of decomposition, where the recollection of the long and bewildering emotional journey that constituted his life occurs. In doing so, a judgment is passed, akin to the future divine judgment, albeit with equal impertinence (p. 25).

Notably, Nussbaum's theory, which centers on individuals' emotions and their role in ethical decision-making, aligns with the description provided above. Beckett's interpretation succinctly encapsulates this alignment. Therefore, these initial passages in *Molloy* subtly forewarn the reader that they are not embarking on a narrative marked by stable meanings or triumphant resolutions. It is suggested that readers should not anticipate a conventional narrative progression characterized by character development due to the nature of the narrative as described earlier. Instead, the text presented by this sardonic and enigmatic narrator leads into a realm of "decomposition," "bewildering emotions," and "impertinence." The past tense employed here, "the long confused emotion which was my life," further accentuates the sense of dissolution, with the narrator now reflecting upon the emotions of the past rather than the events themselves.

This passage is but one of many in *Molloy* and *Malone Dies*'s narratives that challenge conventional expectations of storytelling and the act of writing, intersecting with Nussbaum's theory of emotions. Throughout the novel, *Molloy* and *Malone Dies* steer the narrative towards dissolution, where nothing remains certain, least of all the narrator's identity. Consequently, the reader finds themselves in a position mirroring that of the narrator: a state of uncertainty. The reader is presented with narrative clues and moments of apparent clarity, yet these glimpses of understanding are ephemeral. As soon as the reader begins to grasp these apparent moments of lucidity, they vanish, and the narrative resumes its opacity,



impervious to "systematic decorum" and "empirical notions." Moreover, as this is a narrative of introspection, with the narrator reflecting upon his past emotions and presenting them to the reader as "bewildering emotions," the reader is compelled to experience the narrative in a similarly perplexed manner.

Nussbaum (1990), on the other hand, thinks that there is only one correct way of reading literary works. She believes that novels present readers with the experiences of the authors in their fullness, and to understand a novel is a matter of reading it with the appropriate attention and finesse:

"...seeing something in a literary text (or for that matter, a painting) is unlike seeing shapes in the clouds, or in the fire. There the reader is free to see whatever his or her fancy dictates, and there are no limits on what she may see. In the reading of a literary text, there is a standard of correctness set by the author's sense of life, as it finds itself into the work." (Nussbaum, 1990, p. 9)

Martha Nussbaum's assertion that there is only one correct way of reading literary works, guided by the author's "sense of life," invites a profound examination of Samuel Beckett's *Molloy*. Within the perplexing narrative of *Molloy*, the protagonist, Molloy himself, emerges as a character whose introspections align with Nussbaum's call for attentive and finesse-driven reading. Molloy's judgment, expressed amid what he terms "the tranquility of decomposition," serves as an indictment of the constructed emotions and social norms that envelop his world. It is as if Molloy, in his state of profound dissolution, seeks to transcend the constraints of conventional storytelling, opting instead for a narrative that is a raw outpouring of his own bewildering emotions. His narrative becomes a form of "crying out," reflecting the tumultuous inner landscape of an individual trapped in a fragmented and uncertain reality. Through Nussbaum's lens, *Molloy* takes on new dimensions, urging readers to engage with it as a testament to the author's "sense of life" expressed through the narrative's unruly emotional terrain. In this sense, *Molloy* becomes a testament to the power of literature to convey the author's innermost experiences, challenging readers to navigate its intricate emotional landscape with the precision and sensitivity that Nussbaum's theory underscores. Martha Nussbaum's theory of literature as an avenue for understanding an author's "sense of life" fundamentally reshapes the analysis of Samuel Beckett's *Molloy and Malone Dies*. These novels present narratives that starkly contrast with conventional storytelling. These narratives undergo a process of decomposition, characterized by the dissolution of traditional narrative structures and the emergence of perplexing and disjointed storytelling techniques. Simultaneously, both *Molloy and Malone Dies* exhibit a notable distrust of women, particularly embodied in the mother figure.

However, it is essential to recognize that assuming this mother figure symbolizes a specific, easily decipherable meaning within the narrative would be a misguided oversimplification. Nussbaum's theory reminds scholars to refrain from reducing the mother figure to a single, fixed interpretation. Instead, it prompts readers to consider the mother figure as a complex literary device embodying various facets of the human experience, including themes of nurture, authority, and even rebellion.

Furthermore, the presence of the mother figure in both narratives underscores the intricate relationship between narrative and self. Nussbaum's theory invites scholars to ponder how the birth of the narrative self is affected by the rationalist conventions that often inform literary narratives, such as *Cartesian rationalism*. named after the philosopher René Descartes, is a philosophical approach that emphasizes the role of reason and rational thought as the foundation of knowledge. Descartes famously stated, "I



think, therefore I am," highlighting the belief that one's ability to think and reason is the most fundamental aspect of human existence. Cartesian rationalism asserts that through the use of clear and distinct ideas, individuals can arrive at certain and indubitable knowledge. This emphasis on reason as the path to truth had a significant influence on various fields, including philosophy, mathematics, and science during the Enlightenment era.

In the case of *Molloy*, the novel can be viewed as a parody of its literary predecessors, particularly the Cartesian rationalism that underpins many traditional narratives. This parody serves to highlight the limitations and inadequacies of such conventional narrative processes. It is worth emphasizing that this narrative deviation and parody should not be perceived as a literary failure but rather as a deliberate and essential aspect of Beckett's narrative strategy. Nussbaum's theory encourages the embrace of this deviation as a "necessary failure" inherent in the act of writing and reading literature. It underscores that literature, at its core, is an art form that challenges the boundaries of conventional communication. Beckett's narratives, including *Molloy* and *Malone Dies*, call for a certain level of discomfort and disruption, compelling both writers and readers to grapple with uncertainty, ambiguity, and the enigmatic aspects of human experience. Nussbaum's theory redefines the approach to Beckett's narratives. It encourages scholars to view these works not as failed attempts at traditional storytelling but as deliberate explorations of the multifaceted nature of human existence. Understanding this narrative departure as a conscious artistic choice, rooted in the author's sense of life, allows literature to transcend its expected role as a mere mirror reflecting reality. Instead, it becomes a medium through which the complexities of human emotion and experience can be explored in all their intricate and paradoxical glory.

By delving into Nussbaum's theory and her perspective on parody, it becomes evident that parody serves as a valuable literary genre, engaging in a conscious interplay with intertextuality and the powerful narratives that shape it. Parody represents more than a mere substitution of one literary form or narrative with another; it initiates a profound conversation between these forms. As Campbell argues, parody occupies an "interstitial play space between the text in question and other texts." This constant dialogue with preceding literary works and the challenge it poses to past writing underscore the multifaceted nature of parody. Parody is not merely an intertextual replacement of one narrative with another; it is an intricate discussion between these narratives, often taking on an antagonistic tone in its textual play. Parody, through its conscious engagement with intertextuality, explores the mechanisms of meaning-making within narratives and the perils associated with them. Rather than serving as a tool to replace one narrative with another, parody encourages necessary failure, an experience that both writer and reader must undergo. Embracing this failure, literary narratives are rejuvenated, and the language of literature can transcend its conventional mimetic role (Campbell, p. 81). In light of the above, it is essential to highlight the process of unraveling narrative language and the disembodiment of voice within Moran's narrative. Moran indicates his departure from the language of his upbringing, the language he was born into and passed on to his son. Resorting to third-person self-reference, his voice is depersonalized, effectively making his self the self of another, and disassociating the name from the entity. This departure from the old language signifies a conscious shift in Moran's narrative approach, embracing a new language that self-reflectively questions its own voice and the veracity of its words. Although this language negates its own statements, it persists in expressing them. It is a language that scrutinizes itself, casting doubt on the



truth of its own utterances. Moran's narrative may commence with the declaration, "It is midnight. The rain is beating on the windows," but it culminates in a negation of this commencement, a repudiation of its origins.

It is necessary to mention that through the unraveling of narrative language and the disembodiment of voice, Moran finished his narrative with the following statements:

"I have spoken of a voice telling me things. I was getting to know it better now, to understand what it wanted. It did not use the words that Moran had been taught when he was little and that he in his turn taught to his little one. So that at first I did not know what it wanted. But in the end I understood this language. I understood it; I understand it, all wrong perhaps. That is not what matters. It told me to write the report. Then I went back into the house and wrote: it is midnight. The rain is beating on the windows. It was not midnight. It was not raining." (Beckett, 2003, p. 176) Moran tells us that he is turning away from the old language, the language he was born into using and which he passed on to his son. He refers to himself in the third person, depersonalizing his voice, making that self the self of another, and disassociating the name from the thing (Incidentally, *Molloy* too closes his narrative by referring to himself in the third person, enacting a similar dispossession of identity:

"Molloy could stay, where he happened to be". Moran now uses a new language to write this report, a language that self-reflexively doubts itself and its own voice, negating what it says, but saying it anyway. It is a language that turns on itself to call into question the truth of its words. Moran's narrative might have begun with the statement: "It is midnight. The rain is beating on the windows." (p. 92)

Therefore, by focusing on Nussbaum's theory and novel one, it is necessary to summarize the above mentioned explanations; that is, according to Blanchot (1993), it may be justifiable, but for anyone who is familiar with the recent theories of literature, it cannot simply be taken for granted. Even the most literal reading of a text involves some interpretation. The reader always understands a text according to his experiences, the problems he is struggling with in his personal life, as well as his cultural environment. Moreover, literary works are historically conditioned and involve perspectives about classes, gender, what is proper and what is not, that may not be relevant any longer. As a result, there is no guarantee that the experience of the reader and that of the writer overlap. The mentioned novel is a response to the demands of writing, a response that Blanchot regards as *death-like*, but, in that death, he believes a new life for literature is born.

By examining Nussbaum's theory in conjunction with the events in the first novel, it is crucial to recognize that the process of reading any text invariably involves interpretation. Readers comprehend a text through the lens of their own experiences, personal challenges, and cultural milieu. Literary works are also historically contingent, reflecting societal perspectives on class, gender, propriety, and other issues that may no longer hold relevance. Thus, there is no guarantee that the reader's experience aligns perfectly with the author's intent. Emotions and meticulous attention to particulars are invaluable in the realm of personal relationships, yet in matters of public concern, a different, more formal approach is required. Decisions in public affairs should be guided by the principles of justice and rights to avoid subjectivity and arbitrariness. These principles offer a more objective foundation for addressing societal issues, steering clear of the potential pitfalls associated with personal emotions and subjective interpretations.



CONCLUSION

In the course of this research, an intellectual journey intersected the philosophical and literary domains, using Martha Nussbaum's Capabilities Approach to shed light on Samuel Beckett's profoundly enigmatic narrative in *Molloy*, *Malone Dies*, and *The Unnamable*. This interdisciplinary endeavor unveiled the intricate interplay between existential despair, narrative deconstruction, and linguistic innovation within Beckett's Trilogy. Through the lens of Nussbaum's ethical framework, the study delved into the multifaceted capabilities of the protagonists, revealing hidden layers of dignity within their desolate worlds.

The significance of this research lies in its capacity to bridge the seemingly disparate realms of literature and ethics, philosophy and narrative. By applying Nussbaum's Capabilities Approach to Beckett's works, it has demonstrated that literature serves as a powerful medium for exploring complex ethical theories and engaging with the intricacies of the human condition. Moreover, the study has reinvigorated discussions on Beckett's narrative innovations, offering a fresh perspective on the philosophical depths of his texts.

As this exploration concludes, it's essential to highlight the implications and avenues for future research. The convergence of philosophy and literature, as demonstrated in this research, offers a fertile ground for scholars. Future inquiries may delve deeper into the applications of ethical frameworks, such as Nussbaum's, in the analysis of literary works spanning various genres and time periods. This would not only enrich the understanding of literary texts but also provide a nuanced perspective on the ethical dimensions of human experiences as depicted in literature.

Moreover, the study of narrative deconstruction and linguistic innovation, as exemplified in Beckett's Trilogy, opens doors to further investigations. Scholars may explore how authors across different cultures and eras employ unconventional narrative techniques to convey existential themes. Comparative studies could uncover shared patterns of narrative disintegration and linguistic resistance in literature as a response to changing philosophical paradigms.

In conclusion, this research has illuminated the enduring relevance of Beckett's narrative experiments and highlighted the profound insights that can be gleaned by applying ethical frameworks to literary analysis. It is hoped that this study will inspire future scholars to embark on their own intellectual voyages, charting new territories at the intersection of literature, philosophy, and ethics. The realm of literary analysis remains rich with unexplored landscapes, awaiting discovery by those who seek to unravel the intricate tapestry of the human experience through the written word.

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