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MURPHY: THROUGH THE LOOKING GLASS OF CHAOS AND CONTRADICTION

A cornerstone in Beckettian style

**Informe Final de Seminario de Grado “Anglo-American Modernism” para optar al grado de
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Introduction

To speak about Samuel Beckett it means to broach the last modernist odyssey, it means to be willing to do what Beckett himself avoided to do: to explain the meaning of his writings or even more, to give a sparkle of what they meant. It is because of this that to understand Beckett's oeuvre we first need to comprehend his point of view regarding writing and how he felt about it. Once we have got into his perspective we can actually start talking about any of his works, in the case of this project: *Murphy*. To him the true object of literature was "the issueless predicament of existence" (McDonald 21)

He rejected to give any sort of hint, clue or explanation regarding his works. In a letter that he sent to his friend and American director Alan Schneider he wrote the following:

"I feel the only line is to refuse to be involved in exegesis of any kind. And to insist on the extreme simplicity of dramatic situation and issue. If that is not enough for them, and obviously isn't, it's plenty for us, and we have no elucidations to offer of mysteries that are all of their making. My work is a matter of fundamental sounds (no joke intended) made as fully as possible, and I accept responsibility for nothing else. If people want to have headaches among the overtones, let them .And provide their own aspirin" (McDonald 5)

The explanation to his attitude is simple. To him at the very moment he provided an explanation about what he wrote, it would have meant to kill his oeuvre. He expressed what he wanted to say and this is one of the remarkable aspects of Samuel Beckett: He wrote to satisfy himself. He produced and lived a sort of symbiosis between him and his desire of self-expression. He reached self-realization every time he mastered the relation between what he had in his mind, in his imagination, and the perfection with which he tried to express that into the reality. He existed because he was perceived by others through his writings and plays.

Not so long ago, in a conference¹ I was asked what was the ideal reader for Samuel Beckett, sincerely and after reading not only *Murphy* which is the novel all this work is about, but also most of his plays and novels, I wouldn't hesitate in saying that I do not think Beckett has in mind a reader or a potential reader when he wrote. What he probably had in mind and what was his stronger concern was to fully communicate what he wanted to communicate in fully perfection. This was his obsession and his self-realization. He once declared:

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“(…) I’m working with impotence, ignorance...My little exploration is that whole zone of being that has always been set aside by artists as something unusable - as something by definition incompatible with art.”(McDonald 15)

He did not want to write from the traditional way a writer is understood; On the contrary he wanted to create from the apparently “impossible”. Even though many critics consider him pessimistic or nihilistic, Beckett consider himself as someone who simply is sufficiently able to realize and to face the fact that reality goes beyond what we actually want to believe talking about this issue he once wrote:

“En una fiesta en Inglaterra –cuenta Beckett- uno de los llamados intelectuales me preguntó por qué escribía siempre sobre el dolor y la miseria. ¡Como si eso fuese algo perverso! Quería saber si mi padre me había pegado o si mi madre se había escapado de casa, y si mi infancia había sido por eso desgraciada. Yo le dije: “No; he tenido una niñez muy feliz.” Lo cual hizo que le pareciera más perverso aún. Abandoné la fiesta lo más pronto que pude y tomé un taxi. En el cristal que me separaba del taxista estaban pegados tres letreros: en uno se pedía ayuda para los ciegos, en otro para los hospicianos y en el tercero para los refugiados de guerra. El dolor y la miseria no hace falta buscarlos. Nos gritan a la cara hasta en los taxis de Londres” (Birkenhauer 10)

Here we can appreciate how he explained his approach not only to literature but also to life, the fact that we constantly avoid to think or thought about uncomfortable things does not mean they do not exist. Not because we do not verbalize them, it means they are a fantasy. We perceive them that is why it is uncomfortable to us to speak about them, to realize them as true, as something vivid and close to us. To fully accept and understand the uncomfortable it means to accept their existence and that we have to deal with them. To talk about them to verbalize them would be the ultimate stage, language not only communicate but also reinforce and make situations, ideas, feelings alive.

There is no doubt that Samuel Beckett had a very distinctive perspective on life and of course, it would be embodied in his writings, some scholars proclaim that he is a pessimistic and nihilist writer, others consider him an existentialist, and a wide group is trying yet to decide if he is the last modernist or on the contrary the first post-modernist

The critic at the time denominated his plays and his works as part of a new artistic and aesthetic approach called “The absurd”, nevertheless when it came to his writings Beckett never agreed or accepted that denomination or any other late classification.

“I have never accepted the notion of a theatre of the absurd, a concept that implies judgment of value. It’s not even possible to talk about truth. That’s part of the anguish” (McDonald 25)

But Beckett was not only uncomfortable with this term he also did not like any kind of association with a specific brand of philosophy or that his works were analyzed under the scope of any of them

“Si se pudiera expresar el objeto de mis novelas en nociones filosóficas (es decir, abstractas), entonces no hubiera tenido yo motivo alguno para escribirlas” (Birkenhauer 10)

There is no questioning in the fact that to analyze any Samuel Beckett’s writing is a huge challenge, one that not anybody is willing to take, but I love his writings and I am a stubborn human being with a strong inclination toward challenges and an uncommon capacity to endure stoically the possible adversities this enterprise could present to me. That is why my thesis will be based on the first Samuel Beckett’s novel: “*Murphy*”.

This is because I am totally certain that even though it is not one of the most popular and widely-studied novels from this author, it is the cornerstone in what would be the so-called Beckettian style, It is the starting point for the writer, and on it he shared most of the ideas he would be keen to perfect later on in his writings. Mainly the ideas of chaos and contradiction and how they are linked with the feeling of void which is at the same time hide through cyclical routines. All this kept in movement, interaction and to some extent produced by language

Our objective is to visualize how Beckett show us the ideas explained before in “*Murphy*” and how he configured them and gave them form through the story and the characters. In order to do so, we will support our analysis with the concepts presented by the theory of chaos and the ideas developed by Jacques Derrida in his theory of Deconstruction. All this in order to understand the phenomena of contradiction presented as the central element in the novel

We also will see how the symbolism present in the novel is used as a way to reinforce and clarify this phenomenon and finally we will be able to see how we can identify our human condition through this novel.

As we previously mention we are going to work with “*Murphy*”. It was written between 1934 and 1936 nevertheless was published later on in 1938, “*Murphy*” is the first novel written by Samuel Beckett but actually it was his third narrative work after “*More Pricks than Kicks*” and what could have been his first novel “*Dream of Fair to Middling Women*” which was posthumously published in 1992 .One of the remarkable things about this novel is that “*Murphy*” was the last writing that Beckett did in English, after this novel all his writings were done primarily in French and later on he translated them into English. “*Murphy*” was a very hard book to get published, in fact it got many rejections being finally published thanks to a recommendation that the painter and Beckett’s personal friend Jack Butler Yeats did.

Before we continue, we should stop for a while and explain what is the relationship that Beckett had and developed with and through language. We know that in modernism one of the key elements was language, the sophistication of it and the use of precise terms farther from the daily life vocabulary was one of the foundational aesthetic elements that were considered at the moment of writing, nevertheless in the particular case of Samuel Beckett’s writings this point seems to be absent, of course we find some tricky puns or witty words, but the language used itself is clear, and here is the first thing that is remarkably interesting, why does a language which seem easy to be understood by the reader finally ends being something complicated? When we use the term “complicated” we are making reference with the phenomena of interpretation, in his novels and in the case of “*Murphy*” this simple vocabulary only enrich the complexities in terms of theme that the novel presents by itself.

“No cabe duda de que Samuel Beckett, cuando escribe, emplea la misma lengua que todos nosotros empleamos cotidianamente con más o menos consciencia para hacernos entender. Por ello entendemos sin gran esfuerzo las palabras y las frases en que se articulan sus obras, al menos en su sentido más inmediato ¿Pero las comprendemos, a la vez, bien? Es decir, ¿Comprendemos exactamente lo que el escritor ha querido decir con ellas? Evidentemente no, pues de otra manera no se daría la abundancia de interpretaciones contradictorias de Beckett de que hoy somos

testigos, todas las cuales se apoyan en textos concretos de cualquiera de las obras” (Klaus Birkenhauer p11)

As Klaus Birkenhauer explained the apparent simplicity in the language used by Beckett only reinforce the idea that to know the meaning of a word is not a guarantee to understand the message expressed by those words. And Beckett knew this. Language then is insufficient at the moment of a significant communication. It is this weakness on language (at the level of meaning beyond the semantic prototypes) which produces a non-ending interpretations and reinterpretations in any of his writings. In consequence all those interpretations instead of approximate the reader to the real meaning, in this case of “*Murphy*” just keeps it farther from any approximation that as readers we could have of it.

It is precisely the paradox between the main purpose of language, to communicate, and the fully mastery of it the boundary in which Beckett developed his art, the system that we have created to express ourselves, to helps to understand one each other apparently is unable to fully satisfy this necessity. We notice that it is meaningless in terms of communication, the fact to speak; to have the ability to develop and possess a language doesn't really mean that we use it in the right way, or that we master it when it comes to express the deepest part of ourselves.

Beckett knew this so what was he trying to say? Simply, we are so used to language that we have forgotten completely its meaning. Language helps us to develop ourselves as a society. Language helps us to keep the structure in our lives and in others' lives. Whatever you want to become immortal you do so though language.

Somecritics also consider that apart from what we are going to analyze in this work, there are a clear reference to some philosophers in Beckett's writings and by extent in “*Murphy*”. Lee Oser points the following:

“It is not that his ideas leapt off the track. The predominant philosophical themes, from Democritus, Descartes, Geulincx, Berkeley and Schopenhauer, run though all stages of his work”

Let's continue then with a brief explanation of the ideas of these philosophers in order to comprehend a little more Samuel Beckett's ideas.

The first one is Descartes who in his "*Discourse of Method*" got to the conclusion that thought exists and cannot be separated from us; therefore we exist when we think. The process of thinking then is an activity that reveals our existence we will be able to see this in Murphy who strongly believe that the only way of existence is through his mind.

Descartes also provided us the idea that even though body and mind are separated like to different things, in order to coexist they are united through a physical link, the pineal gland:

"Descartes theorized that the mind and body are distinct, but not wholly separate. He posited that the pineal gland or the conarium was the point in the physical brain which mediated between body and mind" (McDonald 78)

On the other side Geulincx emphasizes on the idea of powerlessness and ignorance of the human condition and Murphy shares this idea recurring to a horoscope as a guide to know what decision to take when Celia asked him to look for a job, the apparent inability of him to determines what to do or not to do answer to the problem that Murphy doesn't know himself or his human nature, that would also explain part of his obsession with Mr. Endon who represents all the expectations that Murphy has regarding himself, Murphy admires the possibility of Mr. Endon of living completely on his mind.

"Geulincx argued that mind and body are wholly separated, and that they only cooperate as a result of God's intervention. The mind does not instruct the foot to walk. Rather, the idea of walking enters the mind, which is the occasion for God to cause the motion of walking (...) Murphy considers his mind to be bodytight(...)To his end. Murphy quotes Geulincx's most well-known adage: ubi nihil vales, ibi nihilis velis(where you're worth nothing you should desire nothing)" (McDonald 79)

Berkeley understood that to be or to exist is to be perceived, that is to say when we saw a chair or a table are basically ideas in the mind of the perceiver and it is this makes them exist. To read Beckett is actually to perceive him and in consequence to validate his existence. This idea would be present later on in Beckett's first and only film: "*film*"

Schopenhauer believes that the world is driven by a continually dissatisfied will, we are continually seeking satisfaction but our human desire is futile, illogical, directionless and by extension so was all human action in the world. For him human desiring or willing cause suffering and pain either because we fulfill them and then we feel empty and we try to find something else or either because those desires or expectations are never fulfill or at least not in the way we plan. Celia expectations about Murphy for example, she wanted to form a family, to stop working as a prostitute and for that Murphy was supposed to find a job, he actually did, in an asylum but this means that they have to be physically apart.

In his hypothesis which was a response to the ideas of Parmenides and Zeno, Democritus explained the notion of void. He makes clear that any movement (atomic movement) needs to have a void in order to exist, but that void is nothing, therefore cannot exist as also Parmenides elucidated.

This position was validated when they discovered and observed that where it seems to be nothing there is air or light waves, this idea underlines Beckett works.

There is this void that exists precisely when we do things to avoid the feeling of emptiness associated with void; our life is full with things, relationships, activities, dreams, goals etc. When we do not have them we actually feel desperate, anguished, empty, and uneasy. We reassure our existence by means of what we do, by means of our actions, dreams, thoughts, feelings and hopes. These will be those light waves that allow us to move.

When we move through actions, expectations and dreams we make the void, the emptiness feeling disappear, but when we do not have any of them anymore, the void make himself present through anguish, desperation and the feeling of desolation.

Theoretical Framework

“One cannot speak anymore of being; one must speak only of the mess. When Heidegger and Sartre speak of a contrast between being and existence, they may be right, I don’t know, but their language is too philosophical for me” (McDonald 25)

As Beckett himself declared and as we explained before, he does not like his works to be understood or analysed through the philosophical domain notwithstanding in order to fully visualize the idea of chaos and contradiction present in the novel *Murphy* we are going to do so by means of two theories the first one The theory of Chaos and the second one Deconstruction.

The Chaos theory is primarily a mathematical concept that defiance some of the deeply held beliefs and systems that we have to explain our reality. This is why it has been applied to different aspects of human knowledge as meteorology, physics, economics, biology, philosophy and through this one to humanities and arts including literature. It appeared in half of the twentieth century speculative mathematics and as we previously said it has had an impact in all the areas of human knowledge.

“Chaos theory suggests radically different ways of conceptualizing the apparently natural world and the very structures upon which reality is built, in turn suggesting what has been branded by many chaos theorists as “new physics”(Fleming 1)

In general terms this theory reveal that all systems are in fact controlled or influenced by complex and unknown forces called “strange attractors” this forces would be had to determine. It is under this idea that the example of the “butterfly effects” appear as an exemplification of what a chaotic system is.

“A butterfly flapping its wings off the coast of Africa could, in theory, stir up a wind current which could result in the development of a hurricane in the mid-Atlantic ocean, which could strike the eastern coast of Florida and cause massive destruction and loss of life” (Fleming 1)

This illustration demonstrates the inner complexities and chaotic nature of the relations in the system, between systems and outside them. It also proves that the main cause in almost every event is ultimately unknowable and extremely difficult to fully predict.

“Chaos theorists suggest that within a chaotic system such as the weather, there is indeed a system at work, but that such is a system that is both random and determined at once. What is called into question by chaos theory is not truly the nature of reality, but rather our ability to fully comprehend the operations behind it” (Fleming 1)

In that way a chaotic system will be a mutual relation between random and unpredictable situations with determined ones, this relation would be the one that sustain and it is under our reality, in order to understand our reality in a better way we need to accept that every system is not a totally closed and structured one but rather an unexpected one not fully under our control or comprehension.

“Human identity, much like the weather, is an incredible complex concept that is influenced by innumerable forces which are both random and determined at once: Chaos theory calls into question the true measure of control human beings have in terms of their own lives and suggests the countless and immeasurable forces which serve to shape human being’s identity” (Fleming 1)

This aspect of the theory is the one that is applied to humanities, arts and more specifically literature, through all of them we can appreciate aspects of humanity, aspects of our identity and how unpredictable our life and surroundings are. Even though we have created system to understand, explain and comprehend ourselves, others and our real world, all these systems never fully achieve the ultimate understanding and what is more many of them contradict each other making face the fact that chaos is more natural than we really think or would like to think.

“It is CHAOS all around, has ever been, will always be. CHAOS is a name for our ongoing experience of a life process which is always there before any human interpretation (...) CHAOS therefore is our secret word for the truth of the whole we can never express in thoughts but live through as long as we exist. This whole is for us never undivided, a strange flow in which everything is possible” (Schirmacher 1)

It is chaos the ultimate phenomenon that underlines all the other ones, it has been there from the beginning and it is attached and overlapped to our experience of life, we do not fully

understand it and we try to avoid on thinking about it, because its notion means that stability is just a fantasy, a creation that we made to feel secure and in control.

Chaos is the starting point of cosmos according to the old Greeks. It was the world without order the one that brought forward the known order of the world.

“Philosophy always considered chaos its birth trauma and therefore as a “Grenzbegriff”, that means a borderline concept indicating a last frontier behind which human rationality has no way of acting(...) To embrace chaos in order to break the laws and limitation of common thinking was a possible remedy no philosopher ever gave up totally”(Schirmacher 1)

And it is that break point the one that is reached through literature and in this case of Beckett and his novel “*Murphy*” in which he shows us how chaos is in every aspect of our lives but that in contact with our systems to control it the contradiction as a phenomenon appears.

“The artist, irresponsible in his urge to create, became the role model. Nietzsche said: Only who has chaos in him/herself can give birth to a dancing star”(Schirmacher 1)

It is precisely the freedom that Beckett had as a writer what gave him the possibility to fully embrace chaos and to create from it. In *Murphy* we see how actions, words, situations seems to be part of a normal way of telling a story but under it he gave us the key to understand chaos and to identify it: Contradiction

“You never try to eliminate contradictions dealing with them in their own terms but push onto find a level on which these once powerful contradiction became merely moments of a new phenomenon(...)wouldn’t it be wonderful if we learn to think dialectically, face contradictions, learn to live with creativity and forget security as the main rule?” (Schirmacher 2)

Thanks to chaos we can actually access to contradictions and they are going to provide us, they are going to allow us to see the rest of the iceberg, to discover new aspects, to face new perspectives and to expand our knowledge. It is thanks to these elements that we can understand what is going on in *Murphy*’s characters and in *Murphy* himself.

Deconstruction is a literary theory and a philosophy of language derived from a set of ideas exposed by Jacques Derrida and particularly strong during the 1970s and 1980s.

The first inkling regarding these ideas were known during a conference entitled "*The Languages of Criticism and The Science of Man*" held at John Hopkins University in Baltimore in 1966 here Derrida shares his ideas through a paper called "*Structure, sign and play in the discourse of the human sciences*"

Structure has been overvalued; we have created a set of structures to control and to establish a sense of false security. Those structures are supposed to explain not only a particular phenomenon but also how the units within it operate. Derrida takes this as explained that:

"Every philosophical system, every attempt to explain the relations among the mind, the self, and the world, posited some sort of center, a point from which everything comes and to which everything refers(...) all structures have a center"(Klages 53)

And that is precisely what we see in "*Murphy*". If we considered the novel as a system composed by other systems in this case language not only we have to try to elucidate what is the center of the language used there but also how it is related with the center of the novel which is in this case the phenomenon of chaos working together with contradiction.

"The units within a structure tend to group in binary pairs or oppositions, consisting of two terms placed in some sort of relation to each other. Derrida says that, within such structures based on binary pairs, one part of the pair is always given a higher cultural value than the other" (Klages 54)

What Beckett does in his novel "*Murphy*" is to use binary oppositions to express one single idea and he defines situations and feelings through the use of them creating a sense of contradiction. He also uses binary oppositions not just regarding to one single word like light/night but also in complete ideas that result in binary oppositions between them and in which some of them do not present a clear cultural value as better than the other. On the contrary the apparent balance between them provokes on the reader a strong sense of contradiction and desperation, because apparently there is no way to change them and what represents.

“The structure of the binary opposition, and the fact that one side of a binary only has meaning in relation to the other side, to its opposite, means that every system posits a center, a place from which the whole system comes and which regulates the system.(...)Derrida tells us that each of these terms designating a center serves two purposes: it’s the thing that is given credit for creating the system, the power that originated it and guarantees that all the units operate according to the rules, and it’s also something beyond the system, not governed by the rules of the system itself(...) the center holds all the units in place, and in proper relation to each other; the center keeps the structure from moving very much. Derrida calls this kind of motion “play”(Klages 55-56)

In the case of Murphy, if we go beyond the contradiction that Beckett produced by using binary oppositions we can say that the center is the phenomena of chaos, which also produces and show us a cyclical system in which from contradiction we go to chaos and from the chaos that is seen thanks to the contradiction we come back to the contradiction again.

All the systems and structures it does not matter of what kind share something in common and that is that they operate between two poles: rigid fixation and complete movement. Since we talked that language and the novel are systems at the same time both share this characteristic making the phenomena stronger. The center which is called by Derrida as “transcendental signified” is the ultimate source of meaning, it is in the system but at the same time is not part of the system because it is the creating and leading aspect of the structure. In association with any and every signifier the center creates a signification.

However in order to talk about any system you need to use the terms related with that system which is basically what we are doing here, every time we explain a system of thought we explain it by means of its own terminology.

“we have no language- no syntax and no lexicon-which is foreign to a system; we can pronounce not a single destructive preposition which has not already had to slip into the form, the logic, and the implicit postulations of precisely what it seeks to contest”(Derrida 85)

In spite of the fact of what Derrida explained before, he also gave us hope, because it is in literary language in which “play” which is the possibility of motion between the center and the structure, become wild and this happened because every word can have more than just one

meaning and in conclusion more than one interpretation. Once we have got to the center we can understand that it is the only place which scape structurality. The center is at the same time within the structure and outside of it. The ambiguity gets stronger when the binary opposites does not stay neatly on their proper side of the slash for example day/night, when these terms does not stay in their position they will probably start to produce ambiguity and at the same time a break down that will allow us to get closer to the center.

“The other option, which is Levi-Strauss’s choice, is to keep using the structure, but to recognize that it is unstable, that the terms it sets up won’t always stay neatly in their designated places, but will have play. In Derrida’s terms, this means that the system can no longer claim to be “true” but rather that it must acknowledge itself as a construct, as something built around a central idea which was chosen to try to keep everything in place, even though it ultimately cannot keep play away. Derrida and Levi-Strauss called this Bricolage (...) Bricolage understand meaning not as something eternal and immutable, but as something provisional, something shifting”(Klages 60-61)

All the structures are unstable, they move between the infinite play and everlasting stability, western culture has always preferred fixed structures, systems that remain the same, stable or what Derrida called “full presence” with no play or movement or indeterminacy which is impossible because as we just see every system has inconsistencies.

Beckett intuition about this fact allowed him to create from a perspective far more complex and make his language far more unpredictable in terms of meaning because the “play” words have in relation with the center of his writings was continuously moving.

Murphy is not the exception even though it seems that the structure is very rigid in terms of novel structure it is just a costume to what is on a deeper level: the contradiction and chaos present in life, the costume is just his way of telling us and showing us what we do in everyday life too in order to keep that stability that Derrida tells us is our desire.

Development

Now that we have explain the scope under we are going to understand “*Murphy*” we can start to see how the phenomena of chaos and contradiction are present in the novel and how they are related with the sense of void.

“*Murphy*” tells us the story of his eponymous hero a solipsist that is craving to find peace through his mind, he validates his existence there and he feels comfortable on it, nevertheless he also has to deal with the fact that even though he can reach that state for a moments it is not precisely a continuum as he would like, and he continue somehow attached to the reality which surrounded him but that he dislike.

His life change its curse when he met Celia a beautiful prostitute as far as the narrator lets us know , because he only gives us the size and measure of the girl in a rather particular way as if the narrator were talking about a doll.

They meet by casualty on the street in London and Celia immediately fall in love with him as she will let us know when she narrates the encounter to his parental grandfather Mr. Willoughby.

They plan to get married and Murphy is pushed by Celia to find a job, it is here when Murphy started to work in an asylum called Magdalen Mental Mercyseat and he started enjoying it to the point to stay there and do not come back to Celia, who wait for him in their apartment.

Murphy enjoy and admires the patients that live in the asylum, he is mesmerized every time he has to interact with them when he goes for his rounds checking on them.

Mr. Endon would be a sort of role model, he gets obsessed with him and his incredible ability to disconnect from the material world and live completely inside his mind.

Close to the end of the novel, Murphy had a chess game with Mr. Endon and he realized that even though to him Mr. Endon was a sort of projection of himself, he realized that Mr. Endon barely recognized him. He probably does not even know he is there; the only thing that makes Murphy clear and certain about his own existence is to see himself in the eyes of Mr. Endon.

Murphy decides he wants to come back to Celia's side, but when he has everything settled, the gas of his room make an explosion. It is never completely clear if it was on purpose or if it was an accident and Murphy was condemned with a totally unpredictable event, a chaos sign.

"*Murphy*" as a novel from the very beginning gives the reader a hint in what is going to come next during its reading of the book with what will be the most quoted part of the book

"The sun shone, having no alternative, on the nothing new" (Murphy 1)

From the beginning the Narrator starts with a binary opposition not of words but of concepts, the idea that the sun shone that is to say to something, because it has no alternative is complete contradiction, to be able to do something, whatever it is, it implies at the same time that we cannot do it if we do not want to. Nevertheless it also implies that apparently some actions are not as we like to think born from a willing but from a routine, a sort of cosmic law that in some occasions does not give us any option.

With this we are presented to the first contradictive idea. Western culture has been found under the concept that Humans are able to make choices, to take their future or destiny in their own hands and that we are responsible for most of it.

The sun, which is and has been an universal symbol associate it with power, brightness, divinity, God, creation, life, royalty, braveness is all of a sudden limited, because it has "no alternative" to shine is what he is supposed to do and that deserve no questioning. Even if he wants the contrary, there is no option of the sun to stop shining and there was no option to Murphy to stop feeling it. So here we face the first contradiction to what has been taught to us, not every action is determined by our willing, there are many of them that present no alternative for us, and we just have to do them.

And it is precisely what happened to Murphy he has to deal with the fact he cannot stay alive only in his mind and it does not matter how much he desired to do so he simple cannot.

But he has discovered a way to get to his real choice; he has developed a way in which he can avoid to be ruled by what is around him and finally achieve to stay in his mind

“He sat naked in his rocking –chair of undressed teak, guaranteed not to crack, warp, shrink, corrode, or creak at night. It was his own, it never left him (...) seven scarves held him in position, Two fastened his shins to the rockers, one his thighs to the seat, two his breast and belly to the back, one his wrists to the strut behind. Only the most local movements were possible” (Murphy 1)

He voluntarily tight himself to the rocking chair, and evades from the physical reality, even though he is aware that he is not completely free in terms of decisions, with this action he has been able to live his choice as much as he can and it is a contradiction that being tight he feel the ultimate freedom that his mind provides to him.

This ritual, make him feels himself in complete harmony. An activity that is performed in the same way it is considered a routine, however in the case of Murphy this routine has a holy side. A complexity that derives precisely from the incompatibility with the reality, for him is a ceremony, a meeting with the self.

“Murphy’s mind is such a system, impenetrable by anyone, even his lover Celia; and so any real form of communication is found to be impossible. The ultimate closed system for Beckett is language itself, used throughout the book to obscure rather than illuminate reality(...) and the very circularity of the hyphenated phrases underlines the sense of hopelessness(...)The novel itself opens with an account of the entire universe as an impermeable code”(Kiberd 90)

Even though Murphy believes his mind is the place to be free, the contradiction here is that his own mind is a closed system, to be in there it means to isolate himself to restrict himself to a tiny place in the whole universe that at the end is as limited as the outside reality, but Murphy self-deception makes him feel free. If we destroy or anybody does destroy his fantasy he at the end will have to face the reality that the system he has created to avoid the system in which he lives is as imperfect and as unsatisfactory as the real one and this would provoke he has to deal with the void and the emptiness, with the sense of non-existence which is precisely the feeling he has in his last game of chess with Mr. Endon.

The chaotic struggle between what he has created to survive and what actually is his reality and the fact that there is no difference just to him is what leads to his tragic end, the realization that he would never be totally free of a convention, of a structure and that his system

to survive has no difference with any other system is what would be his own butterfly effect, the permanent contradiction between what he wants and what he thinks he has fulfill against the reality will produce on him a feeling of uneasiness and that will pushed him to come back to what he has created to survive. This cyclical movement even though it doesn't look like that is full with hope. The hope that maybe one day he will stay on his mind forever. That would means though to deny his own existence and to embrace the void which is in fact what he and all the characters on the book and even the reader try to avoid.

We fill the void with a purpose, when we lack that purpose we are reaching, touching the void, and the feeling is unbearable, desperate, hopeless...we fill the void with things. We do things because we are running out of the void, of the feeling of nothingness. Life is the full intention to give a purpose to what we do and vice versa.

But at the same time it exist this contradiction that apparently what makes safe from the void also makes us at some point miserable because we realize we depend on them. Just think what would happen if we run out of dreams, goals, relationships, feelings?

Then we would realize that it was them what keep us apart from the emptiness but then this notion makes us question ourselves, are all those things systems, creations, Mechanisms? And if they are what does make us believe that they are not as empty as the void we want to avoid?

So in dealing with the void we create contradictions that we are unable to solve and there is one hope: Feelings, which are the ultimate freedom, they are the presence of chaos in our lives but why? Because they cannot be totally understood by the reason or our minds it does not matter how much we try to give them a structure, it does not matter how much we try to put them in boxes and classify them we never fully understand them, because that is not its nature, feelings as chaos are one of the things that represent a mystery for us, because they are there but our reason and our systems are not enough to fully comprehend them.

Words are not enough to describe a feeling, we can figure out what situation makes us feel in one way or another but the ultimate reaction is completely spontaneous and responds to no reason. It simply exists and does not need any validation like the rest of the system we have created. The reason needs its own validation though systems, knowledge and it gets expanded

when it realises that feelings are present in most of our actions. It doesn't matter how practical they look like there is always a reason behind them and behind that reason a feeling which is the one that moves us to or do not do something. In that sense feeling would be the purest and most spontaneous aspect of humanity.

Murphy understand this at the end of the novel when he decides to go back to Celia his lover but it is too late and the unexpected happened stopping all his dreams regarding to both of them.

In spite of the fact that we know that from the beginning that Murphy likes and desire to live only in his mind, we cannot fully understand his motifs. For us it seems so out of the blue to voluntarily isolate ourselves from ourselves and the rest of humanity, it seems so strange to have the feeling of dehumanising ourselves in order to be humans. The point is that even the concept of humanity is a structure, a system that determines what we are supposed to do and what we are not supposed to do. All this ruled by our condition of humans.

With Murphy we realize what could be the biggest contradiction in our lives and that is that we try to solve our problems with what causes them all those structures that we have created we combined them in order to create a new ones, but at the end are insufficient.

“Bodily language cannot be misquoted-it also; more significantly, reads like an extended stage direction. It expresses discontent with the limited capacity of words to capture states of feelings and reinforces that sense of discontent with many flashbacks, flashes forward interpolations” (Kiberd 92)

Something that is also present in the novel is the description of body movements from the beginning of the novel, Beckett made a strong emphasis on what could be a sort of dramatic playwriting attempt in which a lot is communicate by the physical movements that characters are performing, he goes into details as we can see in the following passage:

“Mr.Kelly's face was narrow and profoundly seamed with a lifetime of dingy, stingy repose. Just as all hope seemed lost in burst into a fine bulb of skull, unobscured by hair. Yet a little while and his brain-body ratio would have sunk to that of a small bird. He lay back in bed, doing nothing, unless an occasional pluck at the counterpane be entered to his credit” (Murphy 8)

Celia was telling to his grandfather how he met Murphy and for moments it seems more important or the narrator plays more attentions to the movements and gestures that the grandfather does than to Celia's story.

This is exactly the point that is emphasizes by the narrator when he refers to the characters as his puppets without noticing that he was also a puppet of his own desires to fulfil the narration "The narrator of murphy says that all his characters, with the exception of Murphy, are puppets; but that narrator himself seems to be the ultimate puppet, trapped by his resisting story into performing a pre-ordained role, as when he apologises for what he must do next-"It is must unfortunate, but the point of this story has been reached where a justification of the expression "Murphy's mind" has to be attempted". In this way, he shrugs off his duty to propel the plotline forward, even as he seems to submit to his duty to provide a continuing narrative" (Kiberd 93)

The Narrator also is under the chaotic structure and his narrative present the binary contradiction of consider himself apart from his characters, in another level, but at the same time being a puppet of the story and the story telling.

Another interesting idea present in the novel is the related with heart at the very beginning Murphy tells us that he met a man Called Nearly, he had the ability to stop his heart whenever he needs so. Murphy was a sort of disciple of him and tried to learn the technique however he discovered he does not like it and that his heart was somehow different from the others.

"For murphy had such an irrational heart that no physician could get to the root of it(...)One moment in such labour that it seemed on the point of seizing, the next in such ebullition that it seemed on the point of bursting. It was the mediation between these extremes that Nearly called the Apmonia (...) But he might called it what he liked, into murphy's heart it would not enter. Nearly could not blend the opposites in Murphy's heart"(Murphy 2)

Murphy's heart was a place in which nobody can govern, not even him, because the very nature of Murphy's heart was the contradiction, the inner division between his desire of isolation and the reality.

Again the contradiction is present by means of a binary opposition of ideas, the hart always has been associate it to the place where feelings are. In this case Murphy declares his

heart has opposites, because he has a desire which is to live in his mind but at the same time a desire to deal with the reality, that contradiction is placed in the desire he feels in his heart.

“Of such was Neary’s love for miss Dwyer, who loved a flight-lieutenant Elliman, who loved a miss Farren of Ringsakiddy, who loved a Father Fitt of Ballinclashet, who in all sincerity was bound to acknowledge a certain vocation for a Mrs .West of Passage, who loved Neary”(Murphy 3)

The cyclical ideas are not only present in what we explained before but also in the quotation we placed above. By means of a simple example, the narrator explains to us that even though everyone in the story is connected they are not in the way as they would like to be connected.

On the other side it show us the deep desire that everyone has regarding to another being and how even though they feel attracted to them, those others being also have their own desires and so on.

With that simple example Beckett we can appreciate how the idea of Schopenhauer that the world is driven by a continually dissatisfied will, in which we are continually seeking satisfaction but human desiring or willing cause suffering in those who possess it.

“As long as one thinks there is anything anywhere that could satisfy desire, one is doomed to hope unending, which condemns one to a life of repetitious patterns of disappointment, the old endless chain of love, tolerance, indifference, aversion and disgust”(Webb 52)

In the asylum Murphy is enchanted with Mr. Endon who was a friendly schizophrenic who has achieved that isolation and self-enclosure that Murphy desires so much.

“For Murphy, who was taken work as an orderly at a mental hospital, the psychiatric patients are all heroes who have won the battle for self-sufficiency. What the psychiatrists call exile, he calls sanctuary, and he sees that patients” not as banished from a system of benefits but as escaped from a colossal fiasco” (Kiberd 96)

For Murphy working in an asylum was the equivalent of being in his mind, it was a place in which people had fulfilled Murphy’s dream and far from being sick he consider to them as the

only creatures that were actually free. They were living in their minds far from any physical reality.

“He tries to learn the secret of self-sufficiency from Mr. Endon in a chess-game they play. However, Mr. Endon offers no response to Murphy’s moves, failing to capture any of Murphy’s men, even when Murphy tries his best to lose some” (Kiberd 96)

With this game Murphy noticed that Mr. Endon plays with himself and that is not aware of the presence of Murphy, after the game Murphy looks into Mr. Endon’s eyes and see himself reduced to a figure tiny enough to be reflected on Mr. Endon Eyeball.

Murphy even though is trying to be separated from the world he knows he is at the same time looking for recognition from part of Mr. Endon, that would be a sign that he, Murphy was the same as Mr. Endon, that they share the same condition and that he finally had fulfill his dream of self-enclosure.

“Moreover, in his approach to Mr. Endon Murphy is guilty of the same hypocrisy of which he had once accused Celia. He had complained that she was guilty of trying to change the very thing in him which she claimed to love, but this is precisely that he is doing to Mr. Endon. What he most admires and wishes to emulate is Mr. Endon’s self-sufficiency; yet it is this self-sufficiency which he seeks to break down in his search for a flicker of recognition from the patient”(Kiberd 97)

Here we are again in presence of a huge contradiction which is also familiar to many of us, Murphy at some point was worried that the desires of Celia of having a marriage and a family, and that he gets a job were only signals of her desire to change him, and it was precisely that part of him that she supposedly wanted to change the same one that she claims to love. If she wanted to change that then who did she love? And if that person does not exist, because is the image that she has in her mind a sort of artifact, how she can love something that does not exist?

Even though at a moment he felt in that way regarding to Celia he was actually doing the same that he claimed Celia did with him but with Mr. Endon.

It is interesting how Murphy was so worried about losing what he thinks is distinctive about him, to do not have that, to change it, for him it meant the automatic annihilation. He

would not exist anymore. He tied himself to what he considered a singular aspect of personality and transformed it in his defining feature. To be Murphy was to be in the way he was.

One of the remarkable situations presented by the book and in which we realize how chaos works is the ultimate will of Murphy.

After he dies, it is found a note which is directed to Mrs. Murphy in which Murphy expressed his feeling to be cremated and that his ashes were through the toilet of a theatre in Ireland. This was maybe the only deterministic act that Murphy did and even though he planned things to be fulfill this desire it wasn't possible.

At the end his ashes fall down on the floor of a pub with all the alcohol, cigarettes, dust and spits. At the next day everything was trough away.

Here we can see probably the biggest contradiction of the novel, for the very first time Murphy planed something and even though he does it is impossible to fulfill its objective. Alive he could not fulfil his desire of reclusion in his mind, he could not achieve to be free in his mind. After he was dead he was not able either to fulfil his last will, to be thrown down a man toilet in an Irish Theatre. At the end Murphy was unable to fulfil any of his desires. He was completely impotent in his life.

Another interesting aspect is the role of Astrology in Murphy's life in many passages in the book the narrator makes reference to how Murphy consulted the horoscope in order to take important decisions, the position of the planets apparently had a tremendous influence on what would happened according to Murphy. One of these decisions was to find a job and Celia was the one that bring the newspaper to Murphy in order he could check it.

“It is practically a religion to him, though as his solipsism increases later in the book he comes to feel that the stars depend on him rather than he on them. Sometimes his mind even feels a need to think quite apart from any effort to explain things, as when he sits in a park calculating all the possible permutations of the sequences in which he could eat five biscuits”(webb 52)

It is important the point that Webb highlight and that is the more solipsist Murphy gets the more he believe stars depend on him, creating a connection between him and the universe, When he believes stars are altered by .

“The oppressive circularity of this kind of life in the temporal world is symbolized by the book’s frequent astrological references. The sun and planets move year after year through the same basic patterns, and the temporal details of the book, as though to emphasize the subjection of all human activity to all-encompassing cyclical patterns are always describe in reference to their positions”(Webb 53)

Finally all these elements that we have visualize through the novel are reinforce through language

“The very simplicity of the words is disarming and at first sight incompatible with the tragic import of the situations in which the characters find themselves”

As we explained in the introduction Beckett has this dichotomy between how useful and how useless language is in terms of conveying the message he wanted to transmit .His position regarding to language reinforce his idea that writing from impotence, To him the fact of writing presents already difficulties, language helps him to position himself in the impotence point of view from which he wanted to create.

All this idea can be found also in Gorgias of Lentini a Sicilian rhetorician and sophist who taught basically this:

- “1. There is nothing which has any real existence
 2. That even if anything did exist, it could not be known
 3. That supposing real existence to be knowable, the knowledge would be incommunicable”
- (Leventhal 46)

The three propositions have been touched during this analysis in some way or in another. Murphy knew that his existence depends on the perception of others and in his own perception about himself; he gave refuge to his self in his mind. However and that happened when he saw himself in the eyes of Mr Endon, nothing and in this case nobody has a real existence, to Mr Endon Murphy does not exist at all and it is after that realization that Murphy decides to come back to Celia, because she perceives him , she brings him back to existence.

“In arguing the third of these propositions the philosopher says that language is inadequate to convey ideas and that it is impossible for any idea to be the same in different minds (...) it is in this proposition with which Beckett wrestles. Speech, the written word, is his medium and it is its inadequacy which haunts him. How express the inexpressible? He makes his task more difficult by occupying himself with suffering creatures. His task is not to open windows on glorious dawns” (Leventhal 46)

As we explained at the beginning of this work, we considered that most of the themes present in Murphy are a cornerstone in Beckettian style, all of them will be present and perfect in the following novels and plays written by Samuel Beckett, with language as a principal tool of creation and means of impotence.

Language is his world but also the place in which he feels inadequate, strange and at the same time he uses it, he perfects it. Samuel Beckett’s obsession for perfection was tried to be conveyed by the most terrible of all systems, the one that contain and conceptualizes all the opposite binaries that can be possible, and at the same time seems to be so far from reaching a point of perfect mirror regarding to our feelings and ideas. Beckett creates precisely from this borderline.

“Never in fiction, have so many words been used as by Beckett to underline the inefficiency of language and never, by this very language, as anyone disprove the point so brilliantly” (Leventhal 46)

And even though Beckett knew how hard was to work from that borderline he achieve to communicate that contradiction itself showing in his writings the inefficiency of language but at the same time achieving communicate that idea perfectly.

Murphy’s mind offered to him a world of pleasure or at least it makes him feel more comfortable than the real life. We have talk about it in numerous times during this work, now we are going to go into more details about what is exactly that Murphy feels every time he went into his mind and what is the signification of it.

“Murphy’s mind picture itself as a large hollow sphere, hermetically closed to the universe without. This was not an impoverishment, for it excluded nothing that did not itself contain.

Nothing ever had been, was or would be in the universe outside it but was already present as virtual, or actual, or virtual rising into actual, or actual falling into virtual, in the universe inside it” (Murphy 65)

This is the image that Murphy had about his mind a sort of idealized place to be safe and comfortable from the world, it was a sphere which interesting since circularity means cyclic movement but at the same time is symbol of eternity and projection. Murphy finds those feelings in that place; his self was completely in that process of purification from the world that surrounded him (cyclic movement) and at the same time his mind gives his self this sensation of eternity.

The universe inside Murphy mind has this duality between virtual and actual, and here it is interesting that the narrator uses the word “actual” instead of “real”, the first is related with the idea of existing in fact and the second one is relating with existing in fact but at the same time not imaginary², and it is precisely there the distinctive difference. The narrator in Murphy is telling us that in Murphy’s mind things, thought ideas are perceived as facts and not as imagination.

“He knows nothing; he feels nothing. He does not know there is anything to know. Feeling nothing, knowing nothing, he exists nevertheless” (Leventhal 46)

Murphy, as most of the characters that Beckett created share that same characteristics that frenetic movement between nothingness and existence, between the constant opposition of feel and do not feel and what is more contradictory to feel nothing or to know nothing, if you know and you feel it has to be something and how is it possible that that something turns to be nothing? How then can we say it exist that feeling or knowledge?

The answer is because to say that you feel nothing and you know nothing is to say that you actually have experienced the void as a phenomenon and that apparently that “void” that “emptiness” or what we understand by those concepts doesn’t really mean that it is not significant on the contrary void seems to be pure meaning in itself, a meaning that we can fully comprehend and that makes at the same time be closer to the idea of chaos. It is at the end very similar to what happened with the double rod pendulum it doesn’t matter how hard we try to

² Cambridge dictionaries online <http://dictionary.cambridge.org/dictionary/british/real_1?q=real>

understand both phenomena (Chaos and void) and the relation between them because from every starting point we would arrive to a new perspective being chaotic in itself.

“This did not involve Murphy in the idealist tar. There was the mental fact and there was the physical fact, equally real if not equally pleasant (...) He distinguished between the actual and the virtual of his mind, not as between form and the formless yearning from form, but as between that of which he had both mental and physical experience and that of which he had mental experience only” (Murphy 65)

The narrator explains to us that Murphy even though likes to be in his mind, he knew for sure that the reality was composed by both of them, the real and the mind but not equally pleasurable, and he is able to distinguish between the experiences that are composed by both the reality and the mind and those that were just experiences in his mind. The narrator with this shows us that Murphy is conscious about him all the time and what is more important he chooses to have either one or the other experience .

“The mental experience was cut off from the physical experience, its criteria were not those of the physical experience; the agreement of part of its content with physical fact did not confer worth on that part. It did not function and could not be disposed according to a principle of worth. It was made up of light fading into dark, of above and beneath, but not of good and bad. It contained forms with parallel in another mode and forms without, but not right forms and wrong forms. It felt no issue between its light and dark, no need for its light to devour its dark. The need was now to be in the light, now in the half light, now in the dark. That was all” (Murphy 66)

Murphy separated his physical experience from the one he has on his mind, but this separation was not made based on values , it was not made based on a binary opposition between good and bad or between worthy or unworthiness actually the division was made in degrees in “light fading into dark” and he needed to experience the three degrees light, half light and dark which will be this one the most solipsist for him.

“Thus Murphy felt himself split in two, a body and mind, they had intercourse apparently, otherwise he could not have known that they had anything in common” (Murphy 66)

Murphy was aware that body and mind were two separate things and that he had to choose one to live in, or at least that is how he felt it and he also feel that both worlds has nothing in common this guided to think that there was a connection between them that allowed them to coexist in a balanced way.

Conclusion

Murphy ties himself to the chair as we do to our expectations, desires, needs...we tied , to not fall into the void, we apparently need to fill ourselves, like if we were void itself, contradictions are the cornerstone in Beckett's works and he started to developed that in his novel murphy.

We have hope (to be tied to a chair) that brings us happiness, but when we are not tied to our own chair everything seems meaningless, the contradiction is that the same thing that gives hope, is the one that show us how fragile we are.

Memories are the same, they are the foundation of our experience, of our identity, we remember things from moments we lived, situations, people etc. All this at the same time change our perspective on life, we grab to them like the little cat to the cozy fluffy pillow, it gives us comfort and sense of identity, and they organize the apparent chaos that exists outside and inside us.

Nevertheless it could be the case that those same moments, feelings, memories cannot successfully organize that chaos but when they do not, we accept them anyways, and in most of the time we feel them negative it is because they are in contradiction with our expectations.

Notwithstanding at what point memories or experience can be fiction? At what point they are artificial creations to our minds as the chair is to murphy? Why do we need them so much? Because as the rocking chair is to Murphy, they are means through which we achieve to be in touch of our self, not the one that we see every day in front of the mirror, the one that is always there but that we are too busy or too scared to comprehend.

We usually ask ourselves why this animal scares us or why do I lie to this person but not to the rest of people I know? Why do I feel free of being myself with certain person but not with our mother or father who are proximate to us?

When we ask ourselves this questions we usually give someone else or to a particular situation the responsibility, "I'm scare of the dog because when I was a kid one bite me" or "I feel more comfortable with my friends or lover because I do not have to live my life as they want me to do" or "with other people we feel free because they understand my expectations and respect them not like my parents that want to change them" and so on.

But these kinds of answers are not the real face of our self. Murphy new this and he creates a way to access to the deeps questions about himself and life. However it was not a perfect system because his mind could not understand fully his feelings and to live all the time in the self with provoke his existence disappears for others he would not be perceive by any other than by himself and that was a risk too high to take, because to be perceive you need to do so by means of others.

Murphy shows us that there is a gap, a void that extends in us and outside us, but we are too afraid to face it, so create thing like the rocking chair system in order to do not lose the control because if we lose control we allow chaos to show itself.

We as society and as human beings are always create things, artifacts that somehow gives us that sense of stability and fulfillment, language, for example, gives the false impression of communication, even though we know that is not perfect.

We share our feelings, knowledge and impressions through language. We trust too much in its capacity to convey meaning and we forget that as all artifacts it fails because it is not completely natural. We evocate feelings and ideas through language not only to us but to others too.

We tried to express what is in our minds through it but it is far to mirror what we actually feel and think, it is just a mere approximation, so why we continue using it? Because we know nothing else, because we have verbalized our society to a point in which language seems to be the only way of communication. Beckett shows us this through his writings and through Murphy who does not feel comfortable talking, silence for him was more communicative than words.

However we use silence to communicate the things we do not feel comfortable verbalizing for example pain, or melancholy or preoccupation we usually use it as a signal and our interlocutor understand immediately what is going on. As Celia finally did with Murphy, she put herself in Murphy's rocking chair and she achieves to see the world through Murphy's eyes. Silence allows us that too. Even though we understand silence as emptiness. It is emptiness full

of meaning or in Democritus point of view it is emptiness full with air or light waves that actually is meaning.

We are desperate looking for meaning, to experience meaning, and here is the parody the more we look for it the farther we are from it, Murphy look for sense and purpose in Astronomy or Astrology and it is interesting because both are also an invention to understand humanity and the meaning of it.

We are pure contradiction that is the only certainty, we are circular, we create a routine in which we move but not forward or backwards as we use to think, we move in the same orbit over and over again, like language, we explain things we said, we accept changes because it is good, but at the same time we create rules to ruled those changes because we want stability.

We want control and to feel that we have that control of over ourselves and others, we accept changes but not many or to different because that becomes chaotic for us and we do not know how to deal with chaos, we simply get panicky.

Chaos is seen as unnatural, and actually chaos is associates with those changes that we cannot tolerate. That is why it has a negative connotation because we want stability.

we just accept a change that is compatible with our stability, like Murphy did, he was willing to work in a mental hospital and to change from unemployed to a full time worker but it was basically because he also was interested in that world and he saw on it an opportunity to fulfill his self-closeness. And as a second reason because he did not want to lose Celia's company because no matter how different seems to us she was the only one that share empathy with him.

We start over again all the time. Events most of the time are circular and not lineal as we tend to believe. We move in circles until we achieve something that changes the status of the circle. This is also a contradiction too...we are starving for stability and that has made us less capable of adaptation. It is adaptation the thing that Murphy lacks.

We have seen through this novel How Beckett started to talk about chaos, contradiction and how both are result of something beyond our understanding: The void.

These themes will be present in the following works of the writer and every time he is going to go deeper and deeper on them. Murphy was his first attempt and from it he did not stop until he dies.

We would like to finish this analysis with Beckett's favorite quotation from Shakespeare's play King Lear.

"The worst is not, /So long as we can say "This is the worst"" (IV.i.25-26)

There is no doubt why it was his favorite one. It reflects most of the Beckettian style and the ideas Samuel Beckett wanted to express in his oeuvre.

Murphy is not an easy reading and it was a challenge to work with it, everyone should try to read it you would be surprise how much of human nature you can understand from it.

"I've got my faults, but changing my tune isn't one of them."

— **Samuel Beckett**

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