

KARADENİZ TECHNICAL UNIVERSITY *THE INSTITUTE OF SOCIAL SCIENCES

DEPARTMENT OF WESTERN LANGUAGES AND LITERATURE

APPLIED LINGUISTICS

**A STYLISTIC ANALYSIS OF REPETITIONS IN SAMUEL BECKETT'S SELECTED
WORKS: *ENDGAME, COME AND GO, THE UNNAMABLE***

MASTER'S THESIS

Elif AYDIN YAZICI

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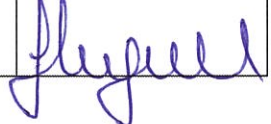
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APPROVAL

Upon the submission of the dissertation, **Elif AYDIN YAZICI** has defended the study “**A Stylistic Analysis of Repetitions in Samuel Beckett’s selected works: Endgame, Come and Go, The Unnamable**” in partial fulfilment of the requirements for the degree of Master of Arts in English Language and Literature at Karadeniz Technical University, and the study has been found fully adequate in scope and quality as a thesis by unanimous/ majority vote on **14/06/2019**.

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I, **Elif AYDIN YAZICI**, hereby confirm and certify that;

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ÖZET

Bir biçem ögesi olan söz tekrarları, aynı sözcük ya da söz öbeğinin metinde tekrarlanarak kullanılmasıdır ve Samuel Beckett bunun gibi dil araçlarını içeren kendine özgü üslûbuyla tanınır. Ne var ki, Beckett, söz tekrarlarını bir süsleme aracı ya da derin duygu ve düşüncelerin dışa vurumu amacıyla değil, yaşamın anlamsız monotonluğunu ve boşluğunu göstermek için kullanmıştır. Bu çalışma, Beckett'in sık kullandığı bir üslûp ögesi olan söz tekrarlarını *Endgame* (1957), *Come and Go* (1965) ve *The Unnamable* (1953) adlı eserlerinde biçimsel açıdan incelemeyi amaçlamaktadır. Çalışma Beckett'in ilgili metinlerindeki söz tekrarları ile yine onun eserlerinin başat temalarından olan 'ıstırap ve yalnızlık' ile 'kimlik arayışı ve varoluş' arasındaki ilintiyi absürdizm bağlamında irdelemektedir. Çalışmada nitel ve nicel olmak üzere karma araştırma yöntemi kullanılmış ve içerik analizleri ile söz tekrarlarına ait frekans tablolarını içeren derlem analizleri birleştirilmiştir. Çalışma, Beckett'in metinlerindeki bu biçem öğelerinin yaşamın anlamsızlığı ve bu anlamsızlığın doğurduğu ıstırap ve boşluğu temsil ettiğini savlamaktadır. Eserlerde karakterlerin her hangi bir anlam inşa edilemese de mükerrer ifadeler ve söz tekrarları aracılığıyla dil ile bağlarını korumaya çalıştıkları görülmektedir.

Anahtar Kelimeler: Beckett, Biçembilim, Söz Tekrarları, Absürdizm, Derlem Analizi

ABSTRACT

Repetition as a stylistic device consists of recurrent use of the same words or phrases in a text, and Samuel Beckett is known with his unique style marked with various linguistic devices such as repetition. Beckett, however, employs repetition not as a means of decoration or as a strategy for more spirited manifestation of strong emotion or ideas, rather he adopts the device to represent the tediousness and futility of life. This study aims to analyze ‘repetition’ in Beckett’s *Endgame* (1957), *Come and Go* (1965) and *The Unnamable* (1953) from a stylistic perspective. The study, considering absurdism, explores how repetition indicates ‘suffering and loneliness’ and ‘search for identity and existence’, which are the major motives that appear in Beckett’s texts. A mixed method approach has been used integrating quantitative and qualitative analyses, thereby incorporating content and corpus analyses with keyword tables of the frequency of repetitions. It is argued that these stylistic features in Beckett’s texts represent how life is meaningless and how this meaninglessness arouses suffering and futility. The characters are depicted as trying to keep their connection with language mostly in the mode of recurrence and repetition even though they fail to produce meaning.

Keywords: Beckett, Absurdism, Stylistics, Corpus, Repetition

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INTRODUCTION

This study aims to investigate the language of Beckett in his two drama texts *Endgame* and *Come and Go* and his last of trilogy *The Unnamable* in terms of the functions of repetition as a common stylistic device. Analyzing the application of a stylistic device for a literary purpose is at the core of the study. While focusing on the writer's linguistic preference, it also addresses the motives of 'suffering and loneliness' and 'search for an identity and existence' in the context of Absurdism. In this sense, the works from different genres were chosen in order to conduct a more comprehensible study and to reach more reliable results about how a specific linguistic choice of a writer serves to voice his intended motives regardless of the genres. More specifically, when the historical context of the selected works is taken into account, it should be noted that modern people took a new turn with the aftermath of the World War Second, which changed the attitudes of most people toward life negatively. Undoubtedly, the trace of this profound change can be found in the works of the era. In this sense, the study suggests that these three works of Beckett are good examples to hold a mirror to the suffering of the modern human questioning his own identity and existence. The study also puts forward that one of Beckett's patterns to deal with these social themes is the employment of repetition.

The current thesis is mainly divided into five chapters. In the first one titled *Framework of The Study*, the background of the study in which the related stylistic and literary terms such as style, stylistics and absurdism are defined is presented. This chapter also explains why such an investigation is warranted and how it differs from the similar studies. At this point, there are two main aspects that make the present study original. One of them is that the study includes the analysis of two different genres while most of the similar studies either analyze Beckett's drama texts or his novels. Secondly, the present thesis is distinctive in terms of applying a corpus study on Beckett's selected works. In addition to the background and significance of the study, first chapter clarifies its purpose under the light of the research questions, which is followed by a short identification of the methodology and an outline of the whole thesis.

The second chapter, *Literature Review*, gives a summary of the studies on Beckett's art, the stylistic studies on Beckett's works and the related studies on *Endgame*, *Come and Go* and *The Unnamable*. By this way, it provides a wide range of literature on Beckett. After clarifying the literary points, the stylistic terms used in the scope of this study are explained in a detailed way including corpus analysis, keyword, keyness and frequency in this chapter.

Methodology, chapter three, is devoted to the methodological framework of the thesis is explained. The study follows a mixed method design by integrating both qualitative and quantitative research. While discussing the function of repetition in the selected works with the extracts, the thesis applied a content analysis as a research technique. On the other hand, the current research also applied a corpus study on these works in order to strengthen the findings in the content analysis part. Corpus analysis enables the study to identify the keywords revealing the motives of ‘suffering and loneliness’ and ‘search for an identity and existence’. The study also clarifies the data collection and analysis procedure in this chapter which ends with the operational definitions.

The fourth chapter titled *Findings and Discussion* is divided into two parts as content analysis and corpus analysis. In the content analysis section, the extracts in which Beckett employed the repetitions were discussed under the titles of ‘suffering and loneliness’ and ‘search for an identity and existence’. In regards to the corpus analysis section, the keywords in accordance with their frequencies were shown in the tables generated by a computerized corpora called *AntCon 3.4.3*. For each work, two kinds of table were presented. While the first one includes the top 100 words and their word class categorizations, the second table presents the top 15 keywords, their frequencies and keyness values. For the word class categorization, the study referred to Weber’s (1990) content categories.

To make things digestible, the fourth chapter presents a stylistic analysis as well as a corpus analysis. Firstly, the stylistic analysis of repetitions in *Endgame* which has four physically impaired characters, namely Hamm, his servant Clov, his parent Nagg and Nell was performed. Hamm is portrayed as a selfish and loveless blind man who is doomed to a wheel chair. His servant, Clov, is like a programmed robot who has no sense of emotion but the obligation of meeting Clov’s needs. Because of his prosthetic legs, he cannot sit. In this respect, although the two characters seem to complete each other, their relationship cannot go beyond a mutual dependence. On the other hand, Nagg and Nell, who lost their legs in an accident, live in a dustbin miserably and need Hamm to survive. In line with the results of the corpus analysis, the dominance of the words related to body parts indicates the physical suffering of the characters. The other dominant word class is the prepositions, which can be associated with the motive of search for an identity and existence. The results also show that *pause* is the most repeated word and has the highest keyness value in *Endgame*. It can be suggested that the repetition of *pause* is a stylistic indicator of the point that characters have a lack of determination and a lack of the ability of directing their own lives.

Next, the stylistic analysis of Beckett’s shortest play *Come and Go* which revolves around three women characters who reunite after so many years at a school garden is conducted. The readers have nearly no exact information about these women. They act in a systematic way and follow the same patterns on the stage by whispering something into another’s ear and then

changing their position on the log to be at the center. *Silence*, as the writer's stylistic preference, is the most repeated word and has the highest keyness value in this play, which indicates an unspoken suffering and loneliness concerning the pasts of the characters. Like in *Endgame*, the repetition of the prepositions is a stylistic choice for Beckett to voice the motive of search for an existence.

The last novel of Beckett's trilogy, *The Unnamable*, is narrated by an unnamed protagonist who seeks answer of some questions related to his existence throughout the story. A significant finding derived from corpus analysis is that *I* pronoun is the most repeated word while the highest keyness value belongs to *they* pronoun. This result explicates the thematic content of the novel in which the narrator always tries to prove his existence with the existence of others. What is paradoxical at this point is that the readers can never be sure about the existence of others due to the contradictory explanations of the protagonist in different parts of the novel. While the protagonist sometimes adopts their language to make some deductions about his being, in some other cases he ignores them and pushes himself to speak his own language to gain a real identity. However, the supremacy of the keyness value of *they* pronoun over *I* pronoun shows that the battle between *The Unnamable* and the others ends in the victory of the others.

The results obtained from the corpus analysis of three works are generally congruent as well as supportive although *The Unnamable* belongs to a different genre. It is worth noting that the repetition of *silence* and *pause* is a common stylistic device among the three works. Next, the repeated use of prepositions in these selected works indicates that Beckett's characters are in a constant hunt for being. Additionally, throughout the novel and the drama texts, the characters try to identify themselves with an endless continuity of speaking at all costs. Paradoxically, Judging from the data gleaned from corpus analysis, there is not a verb in the top 15 keywords list for any of the works, which indicates the pointless attempt of the characters to find an identity. Based upon the content and corpus analysis, the study reached to the conclusion that repetition, one of the common stylistic device in the selected works, was employed to draw attention to the pointlessness of life and to reveal how this aimlessness causes Beckett's characters to feel a deep sufferance and how it drives characters into a search for a being.

The last part of the study, *Conclusion and Suggestions*, provides a brief summary the whole study with all findings and gives some suggestions for further studies. It also presents the limitation of the current thesis.

CHAPTER ONE

1. FRAMEWORK OF THE STUDY

1.1. Introduction

Writers' distinctive ways of language use to voice their intended messages in literary texts have received considerable attention and been subject to analysis from many perspectives for many years. With the same interest, the present study carries out a stylistic research on the language of Samuel Beckett in his works *Endgame*, *Come and Go* and last of his trilogy *The Unnamable* with reference to repetition within the context of Absurdism. The study suggests that Samuel Beckett's choice of repetition as a stylistic device is about his philosophy, and he tries to stress the point that life is not more than suffering which drives the modern people into a search for an identity and existence. This point is analyzed within the social background of the time in which the selected works were written.

The introductory part of the study is divided into seven subheadings: theoretical background of the study, statement of the problem, significance and purpose of the study, research questions, statement of the method and overview of the study respectively. First, the theoretical background of the terms related to stylistics and absurdism is presented. The next part is devoted to the description of the problem statement. After presenting how the current study differs from the similar ones or what makes it original is mentioned, the purpose of the research and its contribution to the literary interpretation with a stylistic approach is addressed. Following all these, the research questions that will guide the thesis are listed. Lastly, the introductory part ends with the statement of the method and an overview of the study.

1.2. Background of the Study

As the current thesis conducts a stylistic study on the mentioned literary texts, this part involves the background of these two aspects. Firstly, the definitions of style and stylistics are presented with a short history of each one. Then, within the context of absurdism, the study tries to highlight the importance of Beckett and his works for the scholars, linguists and the ones with the interest in literature of the 20th century.

The terms “style” and “stylistics” might sound confusing to some people or might even be used interchangeably. The ambiguity arises from the close relation between these terms which are actually different from each other. The following extract from Lucas (1955: 16) demonstrates what style used to mean in past and what it broadly means today:

What, in fact, is ‘style’? A dead metaphor. It meant originally ‘a writing-implement’ –a pointed object, of bone or metal, for inscribing wax. But already in Classical Latin the word *stilus* was extended to mean, first, a man’s ‘way of writing’; then, more generally, ‘his way of expressing himself’, in speech as well as in writing. In modern English, ‘style’ has acquired further senses. As in French, it has been narrowed to signify ‘a good way of expressing oneself’ – ‘his writing lacked style; and it has been extended to other arts than literature, even to the art of living – ‘her behavior showed always a certain style’. But the two main meanings which concern us here, are (1) ‘a way of writing’; (2) ‘a good way of writing’.

As inferred from above, this broad term has gained different meanings in time, and it has become a term used in arts and then in literature. Wales (1989: 16) mentions the concepts that style refers to from general to specific as follows:

Table 1: Concepts that the Term ‘Style’ Refers to

1. At its simplest, style refers to the manner of expression in writing or speaking, just as there is a manner of doing things, like playing squash or painting. We might talk of someone writing in an ‘ornate’ style, or speaking in a ‘comic style’. For some people, style has evaluative connotations: style can be ‘good’ or ‘bad’.
2. One obvious implication of style is that there are different styles in different situations; also that the same activity can produce stylistic variation (no two people will have the same style in playing squash or in writing an essay. So style can be seen as variation in language use, whether literary or non- literary...On a larger scale it may vary, in literary language, from one genre to another, or from one period to another...
3. In each case, style is seen as distinctive: in essence the set or sum of linguistic features that seem to be characteristic: whether of register, genre, or period.

While style is accepted as “a term to name or describe the manner or quality of an expression” by Spencer (2007: 16) or the word which “refers to the way in which language is used in a given context, by a given person, for a given purpose, and so on” (Leech and Short, 2007: 9), stylistics is defined “as the (linguistic) study of style, is rarely undertaken for its own sake, simply as an exercise in describing *what* use is made of language” (Leech and Short, 2007: 10). Similarly, Simpson (2004: 2) describes the term as “a method of textual interpretation in which primacy of place is assigned to language. The reason why language is so important to stylisticians is because the various forms, patterns, and levels that constitute linguistic structure are an important index of the function of the text”. Another definition of stylistics belongs to Baldick (2001: 247) who defines it as “a branch of modern linguistics devoted to the detailed analysis of literary style, or of the linguistic choices made by speakers and writers in non-literary contexts”. As it can be deduced from these definitions, stylistic studies enable readers to make sense of literary texts in their contexts. As Simpson (2004: 4) states, “Stylistic analysis is not the end-product of a disorganized sequence of ad hoc and impressionistic comments, but is instead underpinned by structured models

of language and discourse that explain how we process and understand various patterns in language”. Additionally, the definition of stylistics and its relation to linguistics are explained by Turner (1973: 7-8) as follows:

Linguistics is the science of describing language and showing how it works; stylistics is that part of linguistics which concentrates on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex uses of language in literature. Stylistics is not a stylish word, but it is well connected. The French write of *la stylistique*; the Germans discuss *die Stylistik*. Stylistics means the study of style, with a suggestion, from the form of the word, of a scientific or at least a methodological study.

As the above-quoted description suggests, stylistics simply means the linguistic analysis of a language, sometimes for a literary purpose. In this framework, the function and aim of such an analysis in literature should be discussed. With the following extract, Simpson (2004: 3) focuses on the importance of a stylistic analysis:

Why should we do stylistics? To do stylistics is to explore language, and, more specifically, to explore creativity in language use. Doing stylistics thereby enriches our ways of thinking about language and, as observed, exploring language offers a substantial purchase on our understanding of literary text.

Regarding to this point of view, a literary text can be understood better with a stylistic analysis. In other words, the study of linguistic features of the text could aid better comprehension and interpretation of the text. This sentiment is evident in Wales (1989: 438), who argued “the goal of most stylistic studies is not simply to describe the formal features of texts for their own sake, but in order to show their functional significance for the interpretation of the text, in order to relate literary effects to linguistic ‘causes’ where there are felt to be relevant”. Wales (1989: 437) goes on to describe the emergence of stylistics across Europe in the twentieth century stating the following:

Stylistics in the twentieth century replaces and expands on the earlier study of Elocution in Rhetoric. Following the publication of a two-volume treatise on French stylistics (*stylistique*) by Bally (1909), a pupil of stylistics, Saussure, interest in stylistics gradually spread across Europe via the work of Spitzer (1928, 1948) and others. It was in the 1960s that it really began to flourish in Britain and the United States.

The emergence of stylistics as a discipline also paved the way for crystalizing the intricate relationship between literature and stylistics. Simpson (2004: 2) puts the strong bond as follows: “The preferred object of study in stylistics is literature, whether that be institutionally sanctioned ‘Literature’ as high art or more popular ‘noncanonical’ forms of writing”. This traditional connection between stylistics and literature has been flourished with the stylistic studies in different literary genres such as poetry, short story, and drama. Stockwell (2008: 353) explains the relation between stylistics and these genres as follows:

Where there is clear evidence of stylisticians deploying their new in order to address larger prose works, it is also interesting to see work tools in the field circling back to re-examine traditional areas of stylistic concern with a newly sharpened set of tools. A good example is the recent revived interest in the stylistics of drama. The first wave of stylistic interest in drama- in the early 1980s- was characterized by the application of pragmatics to play texts and performances. Conversation analysis, speech act theory, politeness and face projection were the main aspects drawn on in this work.

Stylistic analysis of a text helps the readers understand not only a literary text within its period but also the manner of a writer. It can be noted that many writers reflect their own stylistic features and patterns while producing their works of arts. In this sense, Samuel Beckett, as a dramatist, poet and fiction writer, is an outstanding figure in literature with his distinctive literary style. As Butler and Davis (1990: x) point out:

What is different about Beckett is not that he provokes a critical response...but the protean, open-ended, 'undecidable' and inexhaustible quality of the challenge he offers. In this, it seems to us, he is the poet of the post-structuralist age. Not that he was not the poet of other ages too for he was- Beckett as the quintessential nouveau romancier, Beckett the Cartesian, Beckett the Existentialist, these have rubbed shoulders with Beckett the nihilist, Beckett the mystic and Beckett the explorer of the limitations of language.

The language that Beckett employed in his plays and in most of his works depicts the post-war human condition and he holds a mirror of his age. As Pattie (2004: 227) states, "He is a very useful case study for anyone interested in the fate of literary and dramatic criticism over the past half century". Beckett, as an absurdist playwright and a fiction writer, penned many of his works as a reaction to the World War II in an untraditional way of using language which mostly includes the element of absurd language. As Oppenheim (2004: 232) mentions:

The Beckett canon is full of absurd moments: those moments in the post-war fiction when the protagonist finds himself lost in a senseless world; the times when the unfolding tales and fables that provide an illusory sense of purpose and hope for those who speak, decay, and decline into meaningless- all betray the impossibility of arriving at a final, essential meaning in a world shorn of rational significance.

It is also crucial to clarify what the terms of absurd and absurdism mean. Esslin (1973: 5) defines absurd as "out of harmony in a musical context" and refers to the common usage of this term as "ridiculous". Unlike its original meaning, absurd has a different sense in the scope of this study which accepts it as "a term derived from the existentialism of Albert Camus, and often applied to the modern sense of human purposelessness in a universe without meaning or value" (Baldick, 2001: 1). In this sense, the concept of absurdity is also explained by Camus (1979: 13) as follows:

A world that can be explained even with bad reasons is a familiar world. But, on the other hand, in a universe suddenly divested of illusions and lights, man feels an alien, a stranger. His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised

land. This divorce between man and his life, the actor and his setting, is properly the feeling of absurdity.

Additionally, as Kern (1977: 48) states, “Absurdity is an historical phenomenon, bound with regard to place to the Western World and with regard to the time to the post war period”. Absurdism, as a philosophy, “mainly centered on the idea that awareness of the certainty and finality of death makes life meaningless” (Stobough, 2012: 244). These definitions make contribution to the understanding of absurdism in the context of literature, which can be put as follows: “The term absurdism is applied to plays and novels that express the idea that there is no inherent value or meaning in human condition” (Galens, 2002: 26). Similarly, The Theatre of Absurd which arose from the destructions of the World War II, also concerns with the same meaninglessness of the life and the incapableness of human beings against it. “It was Martin Esslin who designated the avant-garde theatre of the post-World War II period as Theatre of the Absurd” (Kern, 1977: 47). Hirsch (1964: 51) defines this contemporary theatre as “an attempt by man, deeply steeped in existential philosophical concepts, to find meaning in a world which no longer made sense because all moral, religious, political, and social sense was nonsense”. Esslin (1973: 362) describes the Theatre of Absurd in a detailed way as follows:

In the Theatre of Absurd, the audience is confronted with actions that lack apparent motivation, characters that are in constant flux, and often happenings that are clearly outside the realm of rational experience. Here, too, the audience can ask, ‘What is going to happen next?’ But then anything may happen next, so that the answer to this question cannot be worked out according to the rules of ordinary probability based on motives and characterizations that will remain constant throughout the play. The relevant question here is not so much what is going to happen but what is happening? ‘What does the action of the play represent?’

Plot, time and setting are ambiguous in the Theatre of the Absurd. This willful ambiguity serves a crucial purpose within the borders of literature. As the rationale behind the Theatre of Absurd is to accept the life without any assumption of purpose and deny the concepts of real life, the entire play and dialogues are formed in accordance with this sense. This new style in theatre created also a new language in drama, and the linguistic elements in Samuel Beckett’s absurd plays and some novels can constitute a good case for a stylistic analysis in the context of Absurdism.

1.3. Statement of the Problem

Literary texts, which are open to individual interpretation by their nature, are mainly based on the reader responses. At this point, a linguistic approach to a literary text can draw a general border in which the study can be based on more objective data. As Fowler (1996: 204) states:

Critical interpretation is a matter of public discussion and debate; linguistic description, allowing clear descriptions of structures and a theory of social semiotic, is of fundamental importance in ensuring a clear grasp of the objective and intersubjective elements of texts under discussion.

A linguistic analysis can be seen as a guide to comment on a literary text with the help of the linguistic devices used by an author. It can be said that there is a mutual interaction between literature and linguistics. Jakobson (1985: 148) addresses the relationship between poetry, one of a branch of literature, and linguistics as “poetics deals with problems of verbal structure, just as the analysis of painting is concerned with pictorial structure. Since linguistics is the global science of verbal structure, poetics may be regarded as an integral part of linguistics”.

The present study tries to bring evidence to understanding Beckett’s works by following a stylistic approach. To this end, repetitions accepted as the linguistic preference of Beckett in the selected works are analyzed within the context of Absurd language in post war period. How the repetitions in the texts function to serve the certain themes is the focus of the study. Previous studies focused on the stylistic analysis of texts without considering the elements coming from corpus-driven data. Therefore, the study attempts to fill the gap by triangulating data from qualitative and quantitative sources.

1.4. Significance of the Study

The works of Samuel Beckett has attracted much interest regarding the literary interpretation and linguistic criticism perspectives. In this manner, the writer’s linguistic choice in his literary works such as plays or novels has been analyzed by various academics. However, most of these works focus on just one genre. What makes this study different from the others is that the focus is not the genre but the language itself. With the analysis of repetition as a linguistic device in two different genres like Beckett’s plays and a novel, this study aims to give a new perspective under the title of stylistic approach, thereby including a comprehensive and detailed data to make comments on the writer’s style. Moreover, the whole study is devoted to the analysis of repetition and its reflection in the literary texts. That’s why, it may be crucial for the ones who deal with how the linguistic choice of a writer can reflect his/her attitude towards life, and also the language of absurd in the post-war period. It is hoped that the study can contribute to similar works to be conducted in this field. Lastly, the studies carried out on Beckett’s art so far have not been backed up with corpus-driven data which help strengthen the interpretations of the selected motives. Conclusion of more than a single source data is thought to provide more objective results.

1.5. Purpose of the Study

The study has made a short introduction to the relation between the stylistics and literature, and Samuel Beckett as postmodern writer. In the following parts, each term and point supposed to contribute to the study will be highlighted in a detailed way by giving specific examples from the novel and the two selected plays of Samuel Beckett.

The general aim of this study is to conduct an analysis of three texts for a literary purpose. To be more specific, stylistic analysis of Samuel Beckett's works *Endgame*, *Come and Go* and *The Unnamable* was carried out in an effort to find out the repetitive patterns. In this framework, the function of repetitions will be analyzed under the headings of 'suffering and loneliness' and 'search for an identity and existence' in the selected works of Beckett.

The reason why *Endgame*, *Come and Go* and *The Unnamable* were chosen to study is that they share not only the parallel linguistic elements but also the same theme. With their similar structures, they constitute a good example for the language of Absurdity and Samuel Beckett's writing style. They can also be analyzed under the title of stylistics within a literature-centered study.

1.6. Research Questions

The present study aims to address the following research question:

1. What is the function of repetition as a stylistic device in Beckett's selected works, *Endgame* and *Come and Go* and *The Unnamable*?

In order to conduct the research and find an answer to this question, the detailed analysis of the following sub-questions will be the main focus throughout the study.

2. How does the use of repetition as a common characteristic in the three works serve to the motives of 'suffering and loneliness' and 'search for an identity an existence' within the context of Absurdism?
 - 2.1. What are the frequencies of key words revealing these motives?

1.7. Statement of the Method

This study includes both the interpretation of the texts in their literary context and the linguistic analysis of the author's language in terms of repetition as a linguistic device. In this aspect, it requires an approach that encompasses both type of analysis. That's why, the study is based on mixed methods research.

As a research method, both qualitative research and quantitative research have guided the study. Within the scope of qualitative research, content analysis is carried out to code the themes and analyze the thematic functions of repetitions in the selected works. Therefore, qualitative analysis covers a considerable share as the study is mostly based on the interpretations of the researcher.

On the other hand, the study also takes the advantage of corpus-driven data which help determine the exact numbers of the repeated items and the keywords in the texts. For these quantitative findings, the study applies a corpus stylistic analysis with the help of the computerized corpora called *AntConc 3.4.3*. With data gleaned from the corpus-driven analysis, it is expected to have a better grip of the target elements.

1.8. Overview of the Study

This study consists of five main chapters in total. It starts with the introduction part in which the topic of the study is specified. It includes the theoretical background of the study, statement of the problem, significance and purpose of the study, the research questions and statement of the method respectively. At the end of the first chapter, a general outline is given to enable the readers to follow the study step by step.

The second chapter, *Literature Review*, provides a wide range of literature on Beckett's art. It also presents the similar stylistic studies carried out on his works and summarizes the related research on *Endgame*, *Come and Go* and *The Unnamable*. In its second part, Corpus stylistics, keyword, keyness and frequency are defined respectively, and their relations to the current study are explained in this part.

Literature Review part is followed by the third chapter, *Methodology*, in which the methodological framework of the study is defined. It includes the research method and research technique. In this chapter, the data collection and analysis procedure is explained in a detailed way, and the chapter ends with the operational definitions of the terms related to the research.

The fourth chapter, *Findings and Discussion*, includes data analysis and the evaluation of findings in the light of the research questions. It includes two main parts: content analysis and corpus analysis. While the repetitions are analyzed in accordance with the two subtitles: 'suffering and loneliness' and 'search for an identity and existence' in the content analysis part, the tables and their evaluation lead to the corpus analysis section.

The last chapter is *Conclusion and Suggestions*, which summarizes the results of the study. It also provides some suggestions for further research and mentions the limitations of the study.

CHAPTER TWO

2. LITERATURE REVIEW

2.1. Introduction

The current study scrutinizes the selected works of Samuel Beckett in terms of repetitions using a stylistic approach. This chapter aims to provide a comprehensive range of literature on Beckett and his works *Endgame*, *Come and Go* and *The Unnamable*. As the study applies a stylistic approach for a literary purpose while analyzing the Beckett's language, the related stylistic terms which gain importance in the scope of this study are also clarified.

2.2. Studies on Beckett's Art

So far a great deal of research has been carried out to untangle the mystery of Beckett's language because his works in different genres such as prose, drama and poetry are a great source for the scholars and researchers who are interested in literature and language. There are several reasons why Beckett and his works carry so much importance for the studies. As is known, each historical period creates his own pioneers in literature who reflect the soul of the era with their distinctive works. Beckett, born in 1906, was one of the greatest as a playwright, novelist and poet of the 20th century. As Oppenheim (2004: 226) depicts:

Beckett is variously the last of the humanists, portraying the individual soul surviving in the outmost extremity; the last of the modernist, in whose work the experimental urges of the interwar years reach their endpoint; one of the first post-modernists; pulling apart the underlying mechanisms of the literary and dramatic text; a philosopher, in whose work the history of Western thought can be discerned; an anti-rationalist, perhaps even a mystic; and so on, and so on.

As a writer who witnessed the World War II and wrote about the aftermaths in an untraditional way, he is considered as both the last modernist and postmodernist. "Beckett was a tremendous innovator and experimenter in whatever form he deployed. This one reason why he has been considered as the last modernist" (McDonald, 2006: 25). So far, his works have taken so much attention mainly because of the fact that they display some distinctive features in terms of both style and content when the literary works of that era are taken into account. Firstly, Beckett employed an unconventional language by breaking the rules of standard language. With repetitive patterns, long pauses or silences, monotone dialogues, illogical or absurd elements and unclear

plots, his works constitute a good example for the radical changes in style. According to Haney (2001: 40):

The devices Beckett uses to break through temporal, discursive barriers toward a transtemporal, transversal awareness are well known to theater-goers, even though they may find the effects of these absurdist devices difficult to explain after the fact. By dispensing with narrative sequence, character development, and the psychology in the conventional sense, Beckett portrays the process by which awareness moves from the qualia of a historically mediated experience to a state beyond linguistic and cultural boundaries. Beckett shows what it is like to be in a single moment, rather than drifting in the slipstream of culturally mediated discursive patterns of thought. The main device Beckett uses to express this intuitive moment is the poetic image.

In addition to these new stylistic elements, his works also touch the motives of absurdism such as meaninglessness, loss of faith, and aimlessness. One can read the depression of the modern human after the WWII in the works of Beckett, and it is not surprising to see that these works have become the center of interest for the researchers who are curious about the state of a society in a postwar period.

One of the most comprehensive studies on Beckett's art is that of Kennedy's (1989) *Samuel Beckett*. With the critical analysis of Beckett's well-known plays and trilogy, it can be a reference book for the ones who have been influenced by his art. Starting with a short bibliography that presents the determining factors in Beckett's writing career, the book includes some parts in which his well-known plays and the novels of trilogy are interpreted within their literary and cultural backgrounds. Beckett's art is both formally and verbally discussed in this book, and Kennedy mentions how his artistic style functions to highlight some themes in a literary context. In this sense, the book can be seen as a guide to analyze Beckett's language not only from a literary but also from a stylistic perspective. Additionally, in the section on the novels of trilogy, Kennedy discusses the 'self' fact as a diminishment and failure in the three novels with the main lines. For the present study which bears the motive of the search for an identity and existence, Kennedy's work provides a wide range of literature. According to the author (1986: 139), the protagonist of *The Unnamable* in his search for self is "indefinite and indefinable in terms of ordinary human identity, deprived of specific time, place, function, and purpose". In addition to its contribution to the analysis of *The Unnamable*, the book guided this study with its chapter in which *Endgame* is scrutinized in terms of character, dialogue, theatre and structure. Kennedy's character description in *Endgame* supports the motive of suffering, which the present study also addressed. For Kennedy (1986: 51): "The characters exhibit the usual Beckettian symptoms of physical degeneration. Hamm is probably paralyzed; and he suffers from other barely diagnosable symptoms, like some kind of bleeding. Nell dies in her dustbin and Nagg is silenced."

An edited book by Oppenheim (2004) *Palgrave Advances in Samuel Beckett Studies* includes different approaches from scholars, researchers and professors studying on Samuel Beckett

Society. In each chapter, Beckett and his works are handled from different point of views such as historical, religious, feminist and even psychoanalytic. By gathering various perspectives together, Oppenheim provides one of the most detailed books on Beckett's art for the ones who would like to evaluate Beckett and his works within their contextual relationships. The resent study made use of the chapter *Beckett and Bibliography* in this book mainly because it addresses what constitutes Beckett's canon. In this sense, this chapter allowed the study to employ a general approach about the discussed motives. Pattie (2004: 226), as the writer of this chapter, stresses the fact that it is not possible to deal with Beckett and his works from only one aspect with his following remarks:

Beckett is variously the last of the humanists, portraying the individual soul surviving in the outmost extremity; the last of the modernist, in whose work the experimental urges of the interwar years reach their endpoint; one of the first post-modernists; pulling apart the underlying mechanisms of the literary and dramatic text; a philosopher, in whose work the history of Western thought can be discerned; an anti-rationalist, perhaps even a mystic; and so on, and so on.

As an important critic on Beckett's art, Connor (2014) published a book named *Beckett, Modernism and the Material Imagination* in which he wrote about the major themes concerning modernism in Beckett's prose, poetry and dramatic works from a more general point of view. This book, which is based on the Beckett's concept of 'being' or 'existence' and its relation to the world, guided this dissertation study to discuss the motive of searching for an identity and existence in the selected works. In the book, Beckett's idea of world and existence is discussed based on Heidegger's theory. Connor (2014: 180) explains Beckett's world with these remarks: "Beckett has a strong sense of what Heidegger might call 'worlding', the creation of worlds. But his characters and narrators live, not within 'the world', but within *Umwelts* that they constitute from themselves, or that are constituted from themselves, not voluntarily, but unavoidably." This is the case for the characters in *The Unnamable* and *Endgame* who have no sense of actual world and strive to have a being in their illusionary worlds.

In 1988, Connor grounds the repetition in Beckett's works on the theories of Derrida and Deleuze in his book *Samuel Beckett: Repetition, Theory and Text*. By disregarding the genre, he explores the function of repetition in Beckett's early fictions and recent drama texts. Unlike the above mentioned books by Kennedy (1989) and Oppenheim (2004) which handle the Beckett's art as a whole, Connor focuses on the repetition itself in this book. Therefore, Connor's description of repetition considered to have a great contribution to the current study. According to Connor (1988: 15):

Repetition in Beckett's work does not just involve the mirroring or duplication of situation, incident, and character. From the beginning, repetition has been the dominating principle of his language; repetition of words, of sounds, of phrases, of syntactical and grammatical forms. And as the consciousness of language as a distorting or constricting force tightens its hold on Beckett [...] so repetition seems to become more and more necessary in his work [...]. [Where]

repetition begins as a supplementary feature of language, secondary to and derived from the uniqueness of particular utterances, it comes to occupy the centre of his work. Repetition comes to be all there is, the only novelty being the variations in the forms of sameness.

In addition to the Connor's book on Beckett's repetition, Gendron's (2008) *Repetition, Difference, and Knowledge in the Work of Samuel Beckett, Jacques Derrida, and Gilles Deleuze* can also be a reference book for the ones researching on how Beckett employs repetition as a means in his works. The book is based on the three thinkers and their way of using repetition by discussing the repetition in the context of its philosophical history. Thanks to its interdisciplinary and epistemological approach, repetition in Beckett's works makes remarkable sense for this study. Gendron (2008: 4) references to an early Greek philosophical thought repetition saying "after a series of unfolding and apparently transformative cosmic cycles, the Same returns to its initial, undifferentiated state, only to begin again." This point of view is also seen in the dramatic texts of Beckett which display how the characters are pointless as they are aware that the life cycle will repeat itself with its all negative sides.

When the subject is Samuel Beckett and his art, Martin Esslin, as a dramatist and scholar of drama, is one of the most crucial figures to be mentioned among the critics studying on Beckett's style. Esslin published the first version of his book *The Theatre of the Absurd* in 1961, and its second and third editions were published respectively in 1968 and 1969. With its revised updated edition in 1973, Connor mainly defines what The Theatre of Absurd means and he explains the tradition and significance of absurd. According to Esslin (1973: 6), "the Theatre of Absurd strives to express its sense of senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought". Samuel Beckett, with his distinctive and unconventional writing style in the 20th century, becomes the center of Esslin's studies. In addition to the definition and explanations of the Theater of Absurd, the book addresses Beckett's well-known dramatic works *Waiting for Godot*, *Endgame*, *Krapp's Last Tape*, and *Happy Days* in the context of the search for the self. For the present study which approached the Beckett's selected works from the search for an identity and existence motive, this book is a guiding light. As Esslin (1973: 53-54) states: "In *Endgame* and *Waiting for Godot*, Beckett is concerned with probing down to a depth in which individuality and definite events no longer appear, and only the basic pattern emerge."

Martin Esslin's (1965) *Samuel Beckett: A Collection of Critical Essays* is an edited book including chapters from different critics on Beckett's art in his plays. As every part concerns a different aspect related to Beckett's art ranging from his universal parody, humor, time concept to philosophical fragments, the book can make it possible for its readers to understand Beckett's artistic creation. As for this study, especially the parts about the image of self in Beckett's *Endgame* and *Waiting for Godot* were beneficial to build an understanding of characters' search for

a being in the selected works. As Mayoux (1965: 81) discusses in the part *Samuel Beckett and Universal Parody*, “all these monstrous figures and acts of cruelty are only the result of the explosion of the personality, of that perfect self that may be postulated, like a hypothesis, at the source”. He references to the protagonist of *The Unnamable* and adds that “An ego changes into a terrible nest of vipers, with an obscure They and I who is perpetually discovering himself, never be recognized, or completely identified, or wholly absorbed”(1965: 81) . As discussed in the findings and the discussion chapter of the present study, the rivalry between *I* and *they* in *The Unnamable* is at the core of the theme, and the protagonist is in the pursuit of a real identity and existence by trying to prove the existence of *they*.

On Beckett’s art, Ronan McDonald (2006) published his book *The Cambridge Introduction to Samuel Beckett* in which Beckett’s most celebrated plays and prose works are discussed in their contextual and historical grounds. After providing biographical information about the writer, the author establishes a link between the writer’s works and the context in which they were written. The parts that the present study referred mostly to are about the analysis of *Endgame* and *The Unnamable* as the analysis of these parts touch upon the themes of suffering and identity. McDonald (2006: 45) summarizes the motive of suffering in *Endgame* as follows: “For all the antagonism between Hamm and Clov, for all the difference in their role and character, they have one thing in common. They both suffer.” In addition to his criticism on *Endgame*, the ones about *The Unnamable* also help the study follow a general path. McDonald (2006: 104) writes about the protagonist in *The Unnamable*:

Through the uncertainty, however, we find recurring and perplexing questions about the interaction between language and selfhood. Such questions are posed not from the perspective of an objective philosophical observer, but from a voice radically caught up in and subject to the contingent conditions of self-articulation and self-awareness.

As mentioned in the above quote, Beckett tells a story of a man who is unsure about everything concerning his identity and environment in *The Unnamable*. That is reason why he questions where he comes from and who actually he is throughout the novel. However, this search is not of a conscious man but of a one living in his own illusionary world. Neither the language he speaks nor the identity he thinks to have belongs to him in this prose. His only motivation to survive is the obligation of acting an utterance. As McDonald (2006: 104) adds: “This novel probes the fundamentals of consciousness and self-consciousness, by shedding the naturalised sensations and perceptions which give self-consciousness, the feeling of ‘I am’, the impression of coherence and continuity.”

2.3. Stylistic Studies on Beckett's Works

Beckett and his works have become the focus of interest among scholars, philosophers and students studying literature because they are distinctive both in content and form. Additionally, numerous books which deal with the themes such as suffering, pointlessness, loss of faith and psychological collapse of modern man have been written on his works. Being an absurdist writer who broke the traditional writing rules, it comes as no surprise that his works have been a popular research topic. Despite the huge number of books and articles devoted to the analysis of his work in terms of thematically and philosophically, there are not a great number of studies conducted on Beckett's innovative use of language in terms of stylistic. The systematic stylistic studies are generally on Beckett's most noteworthy play *Waiting for Godot*, and few of them reference his other works.

Afeefa's (1994) PhD thesis *The Absurd Drama A Stylistic Study with Reference to the Plays of Samuel Beckett* can be accepted as the most comprehensible systematic stylistic study on Beckett's works. In this research, Afeefa studies the Beckett's language on the basis of Grice's theory of implicature, conversational analysis and Halliday's formal-functional analysis in his plays *Waiting for Godot* and *Endgame*. It includes an overview of stylistics and psychological profile of Beckett in the beginnings, which is followed by the analysis of Beckett's writing style in terms of characterization, themes, and vocabulary choice of Beckett with a particular focus on certain themes and samples from his plays. According to Afeefa (1994: 140): "Beckett consistently uses particular stylistic variables in his canon. A brief glance at the themes that run through his works, his choice of vocabulary, his use of grammatical structures gives an indication of how he experiential function of language worked for him." Afeefa (194: 140) concludes her study as follows: "It is quite evident from his works that he is concerned with the way language works. It is not as though he is trying to convey a "failure" of language. He wants to get away from a system of language which is worn out."

One of the stylistic studies on Beckett's drama texts is Imami's (2017) *Stylistic Analysis of Waiting for Godot*. As an MA thesis study, the paper analyses the language of *Waiting for Godot* in terms of cooperative principles and implicatures, Austin and Searle's Speech Act Theory, and Schiffrin's discourse model. By conducting a literature based study, Imami tries to find out how the deviations of these language rules serve to create absurdity in language within the context of Theatre of the Absurd. While the first chapter of the study gives a historical background of Theatre of the Absurd, the language of Beckett is discussed with the extracts from the play in the second, third and fourth chapters. In terms of cooperative principles and implicatures, the play *Waiting for Godot* violates cooperative principles and its four conversational maxims. As regards to the application of Speech Act Theory in the play, the result shows that deviation of this theory and felicity in the play contributes to the absurd language in terms of creating humor and ambiguity.

Lastly, the discussion of Schiffrin's discourse model in the play demonstrates that breaking down of the discourse helps Beckett show the meaninglessness of life. As Imami (2017: 33) summarizes: "As the result of such analysis, it can be said that the absurdist language of *Waiting for Godot* is not an enigma that is incomprehensible yet interesting. The language of the play can be understood through the application of pragmatic and discourse analysis."

Akhter and Hayat (2012) conducted a similar stylistic study with *Grammatical Deviations in Samuel Beckett's Waiting for Godot*. The study is based on Leech's model of irregularities of language in term of stylistics, and in terms of analysis it is based on Berry's systematic model and description of the text. In the study, grammatical freaks and their role in absurd language are handled. Additionally, the effects of the grammatical deviations on artistic meaning of the text are discussed with reference to modern man's misery.

2.4. Studies on *Endgame*, *Come and Go*, and *The Unnamable*

Thanks to its absurd language and rich content, *Endgame*, written in 1958, is one of the most popular plays of Beckett on which there have been a great deal of studies. Setayesh's (2013) article with the title *Endgame: A series of Endings* addresses the ending issue in terms of nature, living conditions and communication among the characters in the play. She asserts that "The play's world is devoid of meaning, warmth, humor and all beautiful things." (Setayesh, 2013: 152). The paper which handles the play from a thematic point of view also focuses on some themes such as pain, spiritual despair, fear and uncertainty. In this respect, it is partly similar to the present study that discussed the motive of suffering elaborately. Setayesh (2013: 153) summarizes the physical impairment of the characters as follows:

Hamm feels a big sore inside his breast and even his dog lacks a leg. Since Hamm as a man is coming to an end it seems that all other things are also deteriorating. The characters all show a kind of decay and their ending is emphasized by their physical inability. Nagg has lost his tooth. Nell and Nagg's sight has failed and they can hardly see each other. Their hearing has failed, too. They have had an accident and have lost their shanks. They are both cold and freezing. Moreover their son, Hamm, cannot sleep.

She associates this physical pain with the inevitable ending for each character in *Endgame* who has a physical deformation in some ways: "One can come across many instances of pain that show that things are coming to an ending." (Setayesh, 2013: 152).

Majeed (2013) with his research titled *Dislocation of Temporality as a Fractured Dramatic Space in Samuel Beckett's Endgame and Harold Pinter's Old Times* makes a comparative study and handles the dislocation of temporality as a common element in the two drama texts within the context of existentialism. In the study, the idea of time is interpreted as lost and disabled, which damages the idea of "self" and "being". According to Majeed (2013: 249):

the two depicts modern man who turned to the most passive of all, bewildered, disillusioned, purposeless and dislocated. A man who is bewildered of simple questions: who am I? what am I? what will be the end? They are endless questions in an attempt to assert himself in a dislocated temporality.

As the above quotation suggests, the characters are in search for an identity. This pursuit of self or being search is handled from the dislocation in the texts. Majeed (2013: 253) also touches upon the theme of suffering and puts forward “the characters have been suffering for a long time that it is commonplace and accepted”. The indicators related to theme of suffering are supported with the present study which claims that suffering is a socially valid issue for the modern people, and Beckett’s characters are the proof of this acceptance.

Çakırtaş (2016) studies the relationship between the time portrayal of Beckett and existence with his paper under the title of *Politics of Existence in Beckett's Endgame and Waiting for Godot: "Yesterday" as the Only Timeframe, and Egocentric Characters*. With the Beckett’s stereotypical characters who are bodily and spiritually damaged, Çakırtaş tries to reveal the destructive effect of time on people from an existentialist perspective in *Endgame* and *Waiting for Godot*. Yesterday is accepted as the center of time in which the physically and mentally deformed modern man approaches to the individualization while they are trying to be at the center. Çakırtaş (2016: 118-119) explains this challenge: “There is no any other time frame upon which to base his idea of existence other than yesterday. There is no any other place/space in which to root the politics of his existence other than the “center.” He adds that “Man exists in “yesterday”, and he existed in yesterday. Man exists in the center, and he existed in “the center.” In his article, Çakırtaş also touches upon the indefiniteness of time frame and relates the attempt of being in the center to egocentrism of modern man in these works. Additionally, he asserts “Beckett creates highly challenging characters to make them speak the modern man, and they say “I speak, therefore I exist; I am in the center, therefore I exist.” (Çakırtaş, 2016: 126). While discussing the motive search for an identity and existence in the selected works, the present study also supports the same point and puts forward that the acting of speaking at all cost is the strongest motive of Beckett’s characters to survive and gain an identity. Therefore, this article of Çakırtaş contributes to the present study with its content which deals with both the merciless effect of time on human and its interpretations of existence in *Endgame*.

Eisele (1976) studies *Endgame* from a religious perspective in his article titled *The Apocalypse Of Beckett's Endgame*. He divides the play into four parts which are opening events, the eventual story, the central event, and concluding events respectively. Each part is discussed with the samples taken from the play and some references to the Bible and Christianity. Therefore, for the ones who would like to make a similar study and approach the play from a religious point of view, the study is quite comprehensible and interesting. In this article, Eisele describes a lost world

with the leaving of Christianity and arriving of Anti-Christ. He interprets the attempt of being in the center in *Endgame* within the context of Christianity as follows:

If we lose the world (the consciousness) formed by Christianity, we enter an unknown world under the strain of a "future shock"... At one time (pre-Copernicus) man was in the center, once he was the center of things, of God's universe. The world revolved around him and did his bidding. Now man is on the periphery; he feels himself slipping off-center, out of God's sight, and therefore out of God's mind (Eisele, 1976: 24).

Therefore, by handling the attempt of being in the center as a religious matter, the study brings a fresh breath to the issue.

Cauchi-Santoro's study named *Beyond the Suffering of Being, Desire in Giacomo Leopardi and Samuel Beckett* started as a PhD dissertation in 2013 and then he converted it into a book in 2016. In the study, Cauchi-Santoro takes up the notion of desire and the theme of suffering in Beckett's and Leopardi's works. While the suffering of being is handled from a pessimist and nihilist point of view, the notion of desire is discussed within the context of Lacanian and Levinasian desire. Although it is not a book which is devoted to the pure analysis of *Endgame*, it has some parts in which *Endgame* is handled in terms of the notion of desire and suffering of being.

With the title *An Absurdist Play: Samuel Beckett's Endgame* in 2016, Özden views the play as absurdist and asserts that the play has some aspects of absurdist drama. By referring to the Second World War which led to the destruction of the accepted values for the modern man, Özden studies the play both from a thematic and structural aspect. She depicts how the play lacks plot, story, and definable decor, and she analyses some stylistic devices such as silence, pause and repetitions. In addition to this structural point of view, the study shows how the dialogues which revolve around the universal issues rather than conventional ones are related to the absurd drama. According to Özden (2016: 311), "Endgame, as a typical example of Beckett's absurdist drama, depicts the feelings of meaninglessness and nothingness in the surrounding." and she concludes as follows: "By using the elements such as silence pause, repetitions, and unconventional dialogues, this alienating effect is strengthened".

Lastly, Tan (2007) in his thesis the titled *Existentialism and Samuel Beckett's two plays: Endgame and Happy Days* puts forward that the two plays have some existential concepts in terms of characterization, setting and the use of language. After giving philosophical movements from major existentialists such as Camus, Heidegger and Nietzsche, the study analyzes the Beckett's two plays of *Endgame* and *Happy Days* in terms of some existential themes such as pain of existing, anguish, death, despair, nothingness and non-being. For Tan (2007: 103), "There are some challenges like physical obstacles taken for granted; however, the characters are after creating their beings as a response to those challenges." And it is concluded that "all the characters are there to

solve their problem of existence, or at least are exposed to the suffering of this obligatory condition". In this respect, he touches upon the themes of an identity search and existence in *Endgame* from an existential perspective.

As for *Come and Go*, which is known as the latest play or dramaticule of Beckett, there are not so many studies compared to the writer's other works. This may stem from the fact that it is a very short play lasting about three minutes to perform. When the whisperings and the repetition of silences are taken into account, the actual performing is even less than three minutes. For the present study whose main interest is the writer's language, the play is significant in that Beckett's stylistic preference in terms of repetition is common to address the motives of suffering and loneliness and search for an identity and existence.

In his his article *Samuel Beckett's Come and Go*, McAuley (1966) discusses the play in terms of dialogue development and the idea of cycle in Beckett's stage pattern. According to McAuley (1966: 441), "one of the most remarkable things about the play is this pattern made by the coming and going of the three characters, which is obviously far from arbitrary". He explains this patter by saying, "Its full significance would not be immediately apparent to a theatre audience, but it is nevertheless interesting to note that the movements seem to be based on a formal pattern, like a calculus, and that the whole play has been constructed with mathematical precision". The same point is handled by the present study and it is linked to the motives of identity search searching and existence.

Under the title of *Space, Time and Place in Samuel Beckett's Collected Shorter Plays: That Time, Rockaby, Come and Go, Quad and Cascando*, Zarrinjooee and Yaghoobi (2018) handles the concept of space and time in Beckett's selected works from Hiedegger's philosophy of being and time. The study reaches to the conclusion that "The consequences of the characters' consistent anxiety toward death in their lives comes from projecting their lives onto the horizon of their death, what Heidegger call "being-towards-death" that characterizes authentic human being" (Zarrinjooee and Yaghoobi, 2018: 48). The study which deals with the theme of death elaborately in Beckett's shorter collected elaborately also puts forward that "the self can only become what it truly is through confrontation with death" (Zarrinjooee and Yaghoobi, 2018: 48).

Rosangela's (1985) *On the Route of a Walking Shadow. Samuel Beckett's «Come and Go»* and Homan's (2010) *Come and Go: Samuel Beckett's Play for Women* are some of the other few studies on *Come and Go*. While Rosangela discusses how the title of the play refers to the dynamic actions of the players on the stage, Homan deals with the play from a feminist perspective as its name suggests.

Despite his popularity in drama, Beckett is also well-known for his novels one of which is *The Trilogy* including *Molloy*, *Malone Dies* and *The Unnamable*. As it is a trilogy, the studies generally include the three stories. Among these, Pultar's (1996) *Technique and Tradition in Beckett's Trilogy of Novels* has been one of the most extensive evaluations of the novel. As *The Unnamable* is a story of an unnamed protagonist who is looking for his self obsessively in his illusionary world, Pultar describes his imaginary world with the title of *The Unnamable: Amalgam of Fact and Fiction* in the third chapter. She writes about the characteristics of *The Unnamable* and how it differs from the first two novels. Pultar (1996) in this book categorizes the novel and analyzes it in terms of fictional material, transcription of neurosis, pathological material or schizophrenic material, and the situation of the writer. This detailed analysis helped the thesis develop an overall perspective through *The Unnamable*.

In *Beckett's Trilogy as Postmodern Writing*, Berk (1996) points to the major influential figures on Beckett such as Dante, Descartes and Christ. Furthermore, *Molloy*, *Malone Dies* and *The Unnamable* are discussed individually. Berk (1996: 105) touches upon the issue of identity in her book, saying, "The problems voiced in the earlier texts, especially the problem of identity, is further intensified and highlighted in *The Unnamable*. For example, unlike *Molloy* and *Malone*, the speaker who narrates the story does not even have a name, the minimal sign of identity". She adds that "When we consider the fact that many of Beckett's works, *Murphy*, *Watt*, *Molloy*, bear the names of the protagonists, by a reverse procedure, the protagonist of *The Unnamable* may be christened "Unnamable" –the "name" which will be used to refer to him in this study". With the passages in which she discusses the signs demonstrates the identity search of the protagonist, thereby making a great contribution to the present thesis while voicing the motive of search for an identity and existence in *The Unnamable*.

Carnero-González's (1993) study titled *Silence in Beckett: The Unnamable—A Hinge Work* is dedicated to explain the notion of silence for Beckett and how it was employed in *The Unnamable*. According to Carnero-González (1993: 205), "The presence of silence in Beckett is even more paradoxical and discouraging, if that is at all possible; it is more subtle and painful: words exist, they do exist, and the proper ones at that; but even though words are present and are used, they say nothing, they transmit nothing". In addition to the previous quote on silence and, he writes about the function of silence in *The Unnamable* as follows: "With regard to *The Unnamable*, it could not be said that silence is the counterpart of language, nor that they are both different sides of the same coin, because we would be implicitly accepting that they are two separate and different – though complementary- realities" (Carnero-González, 1993: 205). This explanation could properly summarize the whole story which is between the attempt of being silent and the protagonist's search for identity with a stammered language.

Silence in Modern Literature and Philosophy- Beckett, Barthes, Nancy, Stevens by Gould (2018) is about the employment of silence by different writers. With various but interrelated texts, it discusses silence in two categories which are apophasis and reticence. In the chapter *Broken Silence: Samuel Beckett, The Unnamable* is handled in accordance with silence within the context of Beckett's prose. The present study trying to make an understanding of repetitions in Beckett's works and analyzing the repetition of silences with the same interest made use of this chapter. As Gould (2018: 60) asserts, "Breaking silence is the modus operandi of the speakers in *Malone Dies* and *The Unnamable*. But silence can only be temporarily broken, and not permanently dispelled, like the inevitability of extinction, it "will one day triumph too"." This explanation fits in with the protagonist of *The Unnamable* who feels the obligation of speaking and the obligation of being silent at the same time in most instances during the flow of his story.

Gibson (2006) in his book titled *Beckett and Badiou, The Pathos of Intermittency* puts forward that one should understand Badiou, French philosopher, for a deep understanding of Beckett. It deals with the concepts of being, the event, subject and truth in the light of Badiou's and some other philosopher's philosophy. Although the book can be accepted as a guide book on the art of Beckett and his philosophy, the chapter named *The Event of the Event: The Unnamable* discusses the novel elaborately. Gibson (2006: 191) deals with the notion of being in *The Unnamable* as follows:

The whole of the Worm section is devoted to extending the irony in question, in effect, to writing it into *The Unnamable* as deeply and subtly as possible. The Unnamable seeks to represent in Worm what it cannot represent as and in itself, since it has no resort other than the torrent of balls. It does so, however, only to find the 'rascal' being swept away by the same torrent and progressively 'humanized' in its turn.

As known, the protagonist of the novel is never sure of his being and sometimes identifies himself with a worm, which is paradoxical for such a person who is searching for a real identity insistently. As Gibson implies with his above quote, this identification, to put it differently, is the elimination of his current and borrowed identity.

Ahmadi (2012) studies *The Unnamable* from deconstructive reading in his article titled: *The Constructive Reading of Samuel Beckett's The Unnamable: The Threshold of Language Limits*. In this study, the relation between the Derrida's key term *differance* and the unnamable is explained as follows: "*Differance* indicates that deconstruction does not accept any single pure and original name for a single concept; instead deconstruction believes on the unceasingly displacement of the name in a chain of differing and deferring substitutions" (Ahmadi, 2012: 3). The result of the study suggests that "repetition is one of the deconstructive characteristics of the novel" and "The Unnamable's narration is no longer the tool that the narrators used to make their own world into a

structure; rather the main attention is turned to the process of narration, the process of signification, the unusual inversions and repetitions” (Ahmadi, 2012: 3).

Arghiani (2011) in *The Unusual Narrator's Threshold Position in the Secret Agent Society of Samuel Beckett's The Unnamable* deals with the unusual narrative style of the writer in terms of discourse, textual analysis and sense making. The study highlights the use of *I* pronoun and suggests that the readers have a limited knowledge about the protagonist despite the great number of sentences and utterances by the first person narrator. The most striking point of the study is the following part where Argiani (2011: 108) creates a society with the fictional characters of the novel:

The parts that make up it are related in a meaningful way to each other as like as interrelated parts in a normal society in which discipline is a basic requirement. In novel, *Unnamable*, Mahood and Worm are characters who think beyond the norm of this society. They want to break the rules of the text but the text resist against them. The text indeed wants flabby characters that easily bent or molded in its framework. Character of Worm that is limbless, round shape without mouth, is the indirect embodiment of such submissiveness that the text wants. But the figure of Mahood (anti-Worm) represents the unyielding character who tolerates the harsh harassment or the character who believes in reversal and deconstruction.

To conclude, it could be argued that there are numerous books, studies and articles on Beckett's art, his proses and drama texts. The present thesis focuses just on the ones which are analyzed through stylistic analysis or share a similar theme. Although the present study is similar to some earlier studies with reference to the motives of suffering, loneliness and search for an identity in the context of Absurdism, it differs from them with a corpus study which illustrates the most repeated words and their keyness values in tables. With this aspect, it is hoped that the study can contribute to the further studies which aim to pen the works of Beckett in terms of a corpus stylistics. Additionally, it makes a comprehensible study by disregarding the genre and focusing on the language itself with the analysis of two drama texts and a prose of Beckett.

2.5. Corpus Stylistics

The previous parts focus much on the studies on Beckett and his works. This part is devoted to the stylistic aspect of the current research with the specification of the related terms in the scope of the study.

As Crystal and Davy (1969) put forward, “stylistics or general stylistics can be used as a cover term to cover the analyses of non-literary varieties of language, or registers” (as cited in Wales, 1989: 438). Depending on its purpose and function, stylistics shows an alteration and suggests some sub-terms one of which is corpus stylistics also applied in the current study. Semino and Short (2004: i) define corpus stylistics in the following way:

Corpus Stylistics shows how stylistics, and text/discourse analysis more generally, can benefit from the use of a corpus methodology. The authors' innovative approach results in a more reliable and comprehensive categorization of the forms of speech, writing and thought presentation than has been suggested so far.

Similarly, according to Shepherd and Sardinha (2013: 70):

The latest linguistic turn within Stylistics is that of Corpus linguistics. Digital or digitalized corpora, especially those made up of literary texts have gradually become available either from the internet or from digital media. Thus, Corpus linguistics insights, using these data bases, have been incorporated in interpretative textual analysis.

At a first superficial glance, it may be assumed that the main concern of corpus stylistics is just using written or spoken language as data to make a quantitative study. However, a closer look reveals that it enables researchers to make use of computational analysis to base literary studies on a more empirical and objective ground. Ho (2012: 35) refers to this point:

It should be recognized that 'corpus stylistics' is not purely a quantitative study of literature. Rather, it is still a qualitative stylistic approach to the study of language of literature, combined with or supported by corpus-based quantitative methods and technology.

Ho (2011: 7) also mentions that "corpus linguistics relies on the evidence language usage as collected and analyzed in corpora, and aims to be as objective and as insightful as possible". In another study, Mahlberg (2013: 1) describes the impact of corpus linguistics on the description of language in this way: "the availability of corpora, i.e., large collections of computer-readable texts, makes it possible to observed repeated patterns, and the patterns in turn serve as the basis for the description of repeatedly expressed meanings". For a deep understanding of a corpus-based study, it would be better to look at the four main characteristics of the Corpus Approach defined by Biber, Conrad and Reppen (1998: 4):

Table 2: Main Characteristics of the Corpus Approach

1. It is empirical, analyzing the actual patterns of language use in natural contexts.
2. It utilizes a large and principled collection of natural texts as the basis for analysis
3. It makes extensive use of computers for analysis
4. It depends on both quantitative and qualitative analytical techniques

Studies based on corpus linguistics follow a systematic way, and they are supposed to have some criteria described by Stefanowitsch and Gries (2006: 4) which are as below:

Table 3: Some Criteria for Corpus Stylistics

1. The analysis is based on a corpus or corpora of naturally-occurring language which are machine-readable so that the retrieval of the search patterns is computerized
2. The corpus is intended or taken to be balanced and/or representative of the modality/register/variety the study is aimed at
3. The analysis proceeds on the basis of frequency lists (of words, morphemes, grammatical patterns, etc.), concordance lines in which the word of interest is shown in its natural context, and collocations, i.e. lists or tables in which for the word of interest the (most frequent) neighboring words are given

Similarly, Hunston (2011: 5) defines it as “collecting quantities of text in electronic form so that they are open to data-manipulation techniques”. He also sheds lights on these techniques as follows:

Such techniques range from finding a search term and observing its immediate environments (key-word-in contexts or concordance lines); to calculations of relative frequency to annotation for such categories as word class, grammatical function or semantic class, and frequency calculations based on such categories (Hunston, 2011: 5).

This thesis has been grounded on the criteria given by Stefanowitsch and Gries (2006) and the techniques explained by Hunston (2011). The study follows a path in which it analyses the repeated patterns serving to the target themes, and then it categorizes them as word class such as the repetition of nouns, verbs, adverbs, pronouns and adjectives with a key word list prepared in accordance with their frequencies.

After clarifying the definitions and the criteria of corpus stylistics and corpus linguistics, the study also mentions what corpus or its plural form corpora means. Bennet (2010: 12) defines corpus as “a principled collection of authentic texts stored electronically that can be used to discover information about language that may not have been noticed through intuition alone”. Additionally, corpora is defined as “a collection of texts, written or spoken, which is stored on computer” (O’Keeffe, McCarthy and Carter, 2007: 1). Similarly; as Biber et al. (1998: 4) put forward: “corpus is a principled collection of texts available for qualitative and quantitative analysis”. At this point, computerized corpora provides researchers authentic texts and help them base their findings on an empirical foundation. As all the definitions focus on the texts used for corpus, it needs to take a closer look on them. Pearson (1998: 42) makes a detailed explanation about the texts that corpus refers to:

The pieces of language selected for inclusion in a corpus are selected according to explicit linguistic criteria; this means that the selection is not arbitrary, and the texts must fulfill certain conditions in order to be included. The selected texts are chosen to be used as a sample of the language; they are therefore to be perceived as being representative of the language or some subset of the language, depending on the selection criteria which have been used.

Depending on the extract above, it can be summed that selection of the texts for a well-established corpus-based study plays a crucial role mainly because they are supposed to constitute good

models of language. In agreement with such representativeness, the study uses the two plays and a novel of Samuel Beckett in an effort to investigate the writer's language style with the texts from different genres. Lastly, As Mahlber (2013: 7) states, "The texts or text samples in a corpus contribute to the identification of patterns shared across different texts. Corpus tools help to look at linguistic phenomena from the point of view frequency counts and association patterns".

2.5.1. Keyword, Keyness and Frequencies

Within the framework of corpus analysis, the results of the study will be shown in tables containing the terms "keyword, "keyness" and "frequency in the discussion part. To this end, there is need to define what these terms refer to and clarify what they mean in the scope of the thesis. In this field; Scott, Tribble and Bondi are among the ones to have dealt with these terms and who deserve a special reference. According to Bondi and Scott (2010: 1), "The notion of keyword has no well-defined meaning in language studies. The definition of a "word" as such may be seen as problematic in modern linguistics", and Scott (1996: 53) defines the keywords as "those whose frequency is unusually high in comparison with some norm". Although the term "keyword" sounds the most important word in a text or passage, it goes further and has some other dimensions. As Sardinha (1999: 2) mentions:

What is meant by key word is something different from 'important word' because in the program keyness is defined by frequency. Thus, a word will be key if its frequency is either unusually high or unusually low in comparison to a reference corpus.

Similarly, "A key word may be defined as a word which occurs with unusual frequency in a given text. This does not mean high frequency but unusual frequency, by comparison with a reference corpus of some kind" (Scott, 1997: 236). Depending on the quotations above, it can be concluded that a keyword is a text-related issue, and what determines a word to be key or not is the comparison of the study corpus with the reference corpus. Building on Scott's explanations, Bordet (2017: 4) clarifies this point, "Mike Scott explores the implications of the concept of keyness for corpus-based studies, positing that keyness is not language dependent, but text dependent". According to Scott and Tribble (2006: 55-56), "Keyness is a quality words may have in a given text or set of texts, suggesting that they are important, they reflect what the text is really about, avoiding trivial and insignificant details". For a keyword list, it crucial to lay down a criterion which can be the keyword list generated in accordance with keyness value or with frequency. For this study, frequency of the repeated words has been based on the tables of keywords. This does not mean that keyness values have been disregarded but the main criterion was the frequency of the words. Supporting this idea, Taylor and Marchi (2018: 4) suggest that:

While there are many different methods that could be used to identify keywords, the standard practice is to measure 'corpus frequency' keyness... This method identifies words that are

statistically more frequent in a target corpus than in a reference corpus. This means that a word can be, and often is, awarded a high keyness value even though it only occurs in a single text or just across texts.

To sum up, although there is a close connection among the terms keyword, keyness and frequency, a study is to determine a base for a keyword list. This thesis makes use of a computer program called *AntConc 3.4.3.* and a parameter named Log-likelihood to generate the keyword lists. This will enable the readers to see how many times a word is repeated in a text.

2.6. Content Analysis

Apart from using frequency count to represent the repetitions numerically, this study employs a qualitative design in which the study tries to reach at an understanding of the selected texts from the perspective of the researcher. As Holloway and Todres (2003) state, “Generally, qualitative approaches share a broad philosophy, such as person-centeredness, and a certain open-ended starting point” (as cited in Vaismoradi, Turunen, Bondas 2013 :400). By interpreting the texts with small units of content and the codes of the data, the primary focus of the study is the repeated words. As Dörnyei (2007: 243) mentions, “Most qualitative data is transformed into a textual form, and the analysis is done primarily with words. Thus qualitative data analysis is inherently language-based analysis”. Content analysis is the second research technique applied in this language-based study. According to Krippendorff (2004: 18), “Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the context of their use”. In another saying, Dinçer (2018: 178) gives the details of this technique as follows:

Content analysis can also be used in applied or theoretical studies. Among the most common examples, counting and categorizing words in a measurement tool or calculating the frequencies of themes through document analysis are widely used procedures. Coding and systematically categorizing data obtained through observations or interviews is another example of content analysis.

As the content analysis is a general term which includes several strategies to evaluate a text, it should be noted that the study analyzes the selected texts in accordance with the target themes which are ‘suffering and loneliness’ and ‘search for an identity and existence’ in the content analysis section by focusing on the repetition as a stylistic device. “The purpose of the content analysis is to describe the characteristics of the document’s content by examining who says what, to whom and with what effect. The method is performed by counting occurrences of themes, words or phrases within one or more documents” (Bloor and Wood, 2006 :58). In this point, repetition which is a dominant stylistic device characterizing Beckettian language is analyzed within the context of absurdism under these themes in *Endgame*, *Come and Go*, and *The Unnamable*.

CHAPTER THREE

3. METHODOLOGY

3.1. Introduction

The aim of this chapter is to introduce the methodological framework undertaken in this particular study. The research questions, research method and research technique employed will be identified. In order to draw the borders of the study, it will also clarify the data collection and data analysis procedures with the help of the tables discussed in the analysis and discussion part in a detailed way. Lastly, it presents the operational definitions.

3.2. Methodological Framework

The present study analyzes Beckett's two plays *Come and Go* and *Endgame* and last of his trilogy *The Unnamable* in accordance with a stylistic perspective within the context of Absurdism.

3.2.1. Research Questions

The following research questions will be explored in the current thesis:

1. What is the function of repetition as a linguistic device in in Beckett's selected works, *Endgame* and *Come and Go* and *The Unnamable*?

In order to conduct the research and find an answer to this question, a detailed analysis of the following sub-question will be the main focus throughout the study:

2. How does the use of repetition as a common characteristic in the three works serve to the themes of 'suffering and loneliness' and 'search for an identity and existence' within the context of Absurdity?
 - 2.1. What are the frequencies of keywords reflecting these motives?

As can be understood from the research questions above, repetitions which are the linguistic preference of the writer and applied as a stylistic device are the primary concern. A stylistic approach to three literary texts was employed by investigating the contribution of repetitions to the

discussed motives. Stylistics is defined as “a discipline that studies the ways in which language is used” (Yi-cheng 2010: 12). Similarly, Spencer (2007: 21) defines stylistics as “an independent discipline benefiting from linguistics and literary studies”. In this regard, the relationship between stylistics and literary analysis is explained by Zyngier (2001: 367) as follows: “Stylistics can sit comfortably between language and literature. It can contribute to the understanding of the text as cultural practice; it can work as a bridge between cultural, literary, and linguistic studies”. Additionally, as Tungesh (2011: 27) states, “Stylistics is concerned with the choices that are available to a writer, and the reasons why particular forms and expressions are used rather than others”. With the same interest, the current study focuses on how Beckett employs repetition as a stylistic device in an attempt to investigate the influences of the repeated patterns on Absurd language. In addition to the definitions of stylistics, Spencer (2007: 17) also gives some details about the quality of a stylistic analysis as follows: “A stylistic study is necessarily comparative. If language is a set of conventions, more than one text is needed to highlight the variable of style.” Starting from this point of view, this thesis concentrates on the language of three different literary texts of the writer. With two drama texts and one novel, it focuses on two different genres for a more comprehensive study. In other words, the usage of the repeated words in their context is the focus for this stylistic study of the literary texts.

3.2.2. Research Method

The present study applies a mixed method design which integrates qualitative and quantitative research methods because the data collection and data analysis procedure for the above research questions entail these methods. A qualitative research method is mostly applied in the present study because of the point that the study seeks meaning and essence in the selected works mostly based upon the personal interpretation rather than an experimental method. As Gilqun (1992) states “Qualitative research is focused on meaning and the involvement of the researcher in the process” (as cited in Tailor, 2005: 104).

Even though a single definition of the qualitative research might be risky, several definitions made for the term point predominantly to its descriptive and open-ended nature. It is important to note that “Qualitative research is a broad umbrella term that covers a wide range of techniques and philosophies, thus it is not easy to define” (Hennik, Hutter & Bailey, 2011: 8). However, the difficulty of reaching a consensus on definition could be mitigated by considering the main characteristics of qualitative studies. According to Dörnyei (2007: 24), “Qualitative research involves data collection procedures that result primarily in open-ended, non-numerical data which is then analyzed primarily by non-statistical methods”. The main characteristics of qualitative research are listed by Merriam (2009: 14) as follows:

Table 4: Main Characteristics of Qualitative Research

1. The focus is on process, understanding, and meaning
2. The researcher is the primary instrument of data collection and analysis
3. Process is inductive
4. The product is richly descriptive

Although the content analysis of the selected literary texts is mostly based upon the personal interpretations, the study also utilizes the quantitative research method in order to obtain reliable numerical data of the repetitions taken from the texts.

As Neuman (2006: 110) states, “Quantitative researchers develop techniques that can produce quantitative data (i.e., data in the form of numbers). Thus, the researcher moves from abstract ideas to specific data collection techniques to precise numerical information produced by the techniques”. In line with the techniques quantitative researchers are suggested to follow the current study presents tables which include keywords in accordance with the frequencies of the repeated words in the texts. In this way, it aims to utilize the advantages of quantitative research method by drawing a concrete border in the minds of the readers. Neuman (2006: 110) also adds that “Data for qualitative researchers sometimes is in the form of numbers; more often, it includes written or spoken words, actions, sounds, symbols, physical objects, or visual images. The qualitative researcher does not convert all observation into a single medium such as numbers”.

3.2.3. Research Technique

Two kinds of research techniques have been carried out for this study. One is the content analysis, which is a frequently used method in qualitative research, and the other is corpus analysis which helps create and digest quantitative data. In a broader sense, qualitative research uses various techniques to conduct a study, which is supported by the following quotation: “Qualitative research is an approach that allows you to examine people’s experiences in detail, by using a specific set of research techniques such as in-depth interviews, focus group discussions, observation, content analysis, visual methods, and life histories or biographies” (Hennik et al., 2011: 9). Among these techniques, content analysis is the one which is carried out by this study. More specifically, “Content analysis provides new insights, increases a researcher’s understanding of particular phenomena, or informs practical actions” (Krippendorff, 2004: 18). Likewise, as Ellis and Barkhuizen (2005) state, “This type of analysis follows the very generalized sequence for coding for themes, looking for patterns, making interpretations, and building theory” (as cited in Dörnyei, 2007: 246). The data for this particular study come from *Come and Go*, *Endgame* and last of Beckett’s trilogy *The Unnamable*, and the content is shaped with the two aspects. One is the coding for themes in accordance with their thematic functions and the other one is making interpretations as Barkhuizen pointed out. In a broader sense, it should be stated that the content analysis in the

study is conducted from a stylistic perspective, which means it questions the function of repetition as a stylistic device in these literary texts within the context of their historical framework. In other words, stylistics draws the main frame of the content analysis in this study.

In addition to the content analysis, the present study which is partly based upon the quantitative findings, and utilizes the corpus analysis as the second research technique. As Lindquist (2009: 1) states, “corpus linguistics is not a “branch of linguistics on par with other branches, since “corpus” does not tell you what is studied, but rather that a particular methodology is used”. Biber et al. (1998: 4) explain some principals of corpus linguistics as follows:

Table 5: Principles of Corpus Linguistics

1. being empirical
2. analyzing the actual patterns of use in natural texts
3. making extensive use of computers for analysis
4. depending on both quantitative and qualitative analytical techniques

For the present study, the pdf forms of the texts were downloaded to a specialized software programme called *AntConc 3.4.3*. Then the tables showing keywords of the texts were prepared. Although the tables also include the keyness value, the criteria to generate the keywords was the frequency not the keyness mainly because the current study deals with the repetition itself. This program needs a study corpus and a reference corpus to generate the tables so each literary text became the reference corpus for the other one. The following table demonstrates the three corpora of the current study:

Table 6: The Study and the Reference Corpus of the Thesis

Study Corpus	Reference Corpus	Content
The Endgame	Come and Go, The Unnamable	The text file of Endgame
Come and Go	The Endgame, The Unnamable	The text file of Come and Go
The Unnamable	The Endgame, Come and Go	The text file of The Unnamable

To sum, conducting this computer-based application made it possible to have more valid data, and it also proved to be less time-consuming but labor intense.

3.3. Data Collection and Analysis Procedure

This thesis follows a stylistic approach. Using mixed method and employing the strategies in content analysis and corpus analysis of certain literary texts, it attempts to capture the interplay between language and meaning. In data collection stage, the literary texts were analyzed deeply through an elaborate reading. In choosing the literary texts, the concern of the study was not the

genre but the language itself, and repetition was chosen as a common stylistic device in data analysis process. The other factors that play an effective role in selecting these works are that they have similar themes as they belong to same historical era, and they constitute a good example not only for the Absurd language but also for Beckettian style. Detailed information about these works such as type of genre, topic, and characters are presented in the discussion part. Qualitative data collection instruments are identified by Patton (2002: 4) as follows:

Table 7: Kinds of Qualitative Data Collection

1. In-depth, open-ended interviews
2. Direct observations
3. Written documents

The textual-based analysis of Beckett’s three written literary documents named *Come and Go*, *Endgame* and *The Unnamable* are accepted as written documents. Moreover, the study has collected the quantitative data via the Internet. With a corpus tool named *AntConc 3.4.3*. the keyword analysis has been conducted.

Purposive sampling has been used to unearth the repetitive words in the content analysis part. Glaser and Straus (1967) describes the term as “flexible, ongoing, evolving process of selecting successive respondents or sites, directed by our earlier discoveries so that the emerging ideas and theoretical concepts can be tested and further refined” (as cited in Dörnyei, 2007: 126). The samples in the texts were chosen within a relevant scope of certain textual and thematic units. They serve to some themes of absurdity and they were analyzed under the sub-titles of ‘suffering and loneliness’ and ‘search for an identity and existence’. Another determining point for samples is their manageable size. The numbers and frequency of repetitions did not have a determining function for the analysis. While the frequency of the least repeated item is 3, the most repeated one is 2508, which means, albeit the small number of some repetitive words, they had great contributions to the themes of Absurdity and the significance of the study. Lastly, as it would be too broad to make the analysis of all the repeated items in the texts, a random selection was applied among the ones serving the current themes in the content analysis part. For the corpus analysis section, arbitrary cut-off point was 100 keywords for *Endgame* and *The Unnamable*. The same number could not be applied for the play *Come and Go* because it is the writer’s shortest play with 30 lines. That’s why, a total of 42 words that are repeated at least three times are included in the scope of the study.

In the analysis part, each literary text was analyzed with the subtitles organized in accordance with the thematic functions of repetitions. Each part follows a thematic unit within itself. ‘Suffering and loneliness’ and ‘search for an identity and existence’ are the thematic units and each literary

work was analyzed under these headings with the extracts from the texts including repetitions that contribute to these motives. The rationale behind the thematic units in the present study has emerged from Weber's (1990: 12) remark about content analysis: "A central idea in content analysis is that the many words of the text are classified into much fewer content categories. Each category may consist of one, several, or many words. Words, phrases, or other units of text classified in the same category are presumed to have similar meanings". For the corpus analysis section, the top 100 repeated words were illustrated in the tables with their word class categories. When analyzing those words, the study has taken the techniques described by Hunston (2011: 5) into consideration:

Such techniques range from finding a search term and observing its immediate environments (key-word-in contexts or concordance lines); to calculations of relative frequency to annotation for such categories as word class, grammatical function or semantic class, and frequency calculations based on such categories.

Having discussed the relationship of these words class with the current themes, the study presents a table showing the top 15 keywords in accordance with their frequencies for each literary work.

3.4. Operational Definitions

Data collection and analysis process have been grounded on some terms whose definitions can make a clear understanding of the thesis, so this section is devoted to the definitions of these terms.

Frequency List: "A frequency list displays the words occurring in a corpus along with the number of times each word appears" (Bennett, 2010: 4).

Repetition: Dupriez (1991: 390) defines repetition as "using the same terms several times". According to Fontainer (1978: 329), "Repetition consists in the repeated use of the same terms or expressions, either as a simple ornament of discourse, or as a stronger or more energetic expression of passion" (as cited in De Behar 2012: 97).

Keyword: "A key word may be defined as a word which occurs with unusual frequency in a given text. This does not mean high frequency but unusual frequency, by comparison with a reference corpus of some kind" (Scott, 1997: 236).

Keyness: According to Scott and Tribble (2006: 55-56), "Keyness is a quality words may have in a given text or set of texts, suggesting that they are important, they reflect what the text is really about, avoiding trivia and insignificant details".

Word List: “A word list is a list, usually arranged either alphabetically or in frequency order, of all the words in a given corpus with information about the number of times that word occurs in the corpus” (Hunston, 2006: 235).

Absurdism: “Absurdism is centered on the idea that “Human beings are essentially alone in an indifferent universe and must take their way through their bleak, insignificant existence in the best way that they can” (Galens, 2002 :26).



CHAPTER FOUR

4. FINDINGS AND DISCUSSION

4.1. Introduction

This chapter analyses Beckett's *Endgame*, *Come and Go*, and *The Unnamable* in terms of repetition through a stylistic analysis. It aims to discover the rationale behind the repetitions in the texts within the context of absurdity and the post-war. This part is divided into two main sections, namely content analysis and corpus analysis part. In an effort to present a comprehensive discussion, the study makes use of both qualitative and quantitative methods. As regards to the content analysis, the dialogues in the plays which are rich in repetition are analyzed to reveal the function of repetitions. On the other hand, Beckett's trilogy *The Unnamable* which is written by an unnamed protagonist in a stream of consciousness way has no dialogue. Instead, the novel consists of monologues including repetitions. Thus, with the extracts taken from the plays and the novel, the role of repetition in drama and prose is explained in this section. As regards to corpus analysis, the findings are presented with tables generated by a corpus analytical tool *AntConc 3.4.3*. Unlike the content analysis section in which the interpretation are mostly based on the reader response, the tables including numerical data lead the discussion in the corpus analysis section.

4.2. Content Analysis of *Endgame*, *Come and Go* and *The Unnamable*

Depending on the research questions, a content analysis was carried out to present a comprehensive scrutiny of the selected works. It is thought that these works constitute a good example for not only the writer's style but also the motives addressed by the study. Each work is studied under two titles: suffering and loneliness and search for an identity and existence.

4.2.1. Suffering and Loneliness in *Endgame*

Endgame is a one-act play with four physically impaired characters who are Hamm, Clov, Nagg and Nell. The play takes place in a room with two windows. As its name suggests, the characters accept life as a zero-sum game, which means there is no winner. This study observes mainly three kinds of suffering, namely suffering in characters' physical conditions, in human relations, and in language in *Endgame*. The play starts with the Clov's following sentences:

Clov (fixed gaze, tonelessly): *Finished*, it's finished, nearly finished, it must be nearly finished.
(Pause.)
Grain upon grain, one by one, and one day, suddenly, there's a heap, a little heap, the impossible heap.
(Pause.) I can't be punished anymore.
(Pause.) I'll go now to my kitchen ten feet by ten feet, and wait for him to whistle me
(Pause.) Nice dimensions, nice proportions, I'll lean on the table, and wait for him to whistle me.
(p.12)

Clov is the servant of Hamm and unable to sit because of his prosthetic leg. This is the first place where the readers or spectators meet Clov. He is introduced to the readers as a man who is probably ill and about to come to an end. The repetition of the word *finish* in his opening lines simply indicates that life is a punishment or suffering itself. His gradually increasing despair pushes Clov to wait for an end which may never come but is still the only hope to endure the life. Additionally, by referring the same word both at the beginning and at the end of the play, Beckett suggests that beginning and end in life are two integral concepts reminding each other, such resemblance of the beginning and end of the play is supported by the lines of Hamm towards the end of the play:

Hamm: One! Silence! [Pause.] Where was I? Gloomily. It's *finished*, we're finished. [Pause.] Nearly finished. [Pause.] There will be no more speech. (p.35)

Hamm is the protagonist of the play who has also a physical handicap or a physical suffering. He is blind and unable to stand. When the physical states of Hamm and his servant Clov are taken into consideration, it can be stated that they are complementary characters. One of them cannot stand while the other one is unable sit. This interaction takes place in the last lines of the play. That's is, the starting and the ending point of the play is the same with the similar utterances of Hamm and Clov. Although the word *finish* can be associated with an end, the life is a repetitive cycle which has no end for these two characters searching for an end throughout the play. As stated by Setayesh (2013: 152), "Hamm and Clov are alone and no signs of living creatures are seen; they are absurd men in an absurd world waiting for things to be finished".

The following dialogue between Hamm and Clov is one of the rare dialogues in which Hamm does not order Clov but asks some questions about his health problems. Although the repetition is not high in number, it contributes to the motive of suffering in physical dimension considerably, so it deserves a special mention in this section:

Hamm: How are your eyes?
Clov: *Bad.*
Hamm: How are your legs?
Clov: *Bad.*
Hamm: But you can move.
Clov: Yes (Beckett, p.14)
Hamm: How are your eyes?
Clov: *Bad.*

Hamm: But you can see.
Clov: All I want.
Hamm: How are your legs?
Clov: Bad.
Hamm: But you can walk.
Clov: I come ... and go. (p. 28)

In relation to the physical pain and physical deformation of the Beckett's characters, Afeefa (1994: 143) puts forward in his article that "Pain and suffering are two themes that run in Beckett's works. Almost all the protagonists are deformed and decrepit. They are ugly, sometimes clumsy in their movements, sick in body and mind, living on the fringes of sanity. They seem to inherit the suffering". The current supports the same point suggesting that a pessimistic mood dominates this conversation which is the characteristics of the many plays written in post-war period in the form of Absurd Theatre. When it is penetrated beyond the surface, it may be argued that the reoccurrence of the same questions and the same answer stresses the negative side of the life. That's, like Clov's parts of body which are poor but work, life is not satisfactory, but the human beings have to live. As regards to this point, the study refers to the Esslin's remarks (1965: 114) on the Beckett's characters in his plays: "Man is no longer asserting a position, but enduring a fate". This endurance is sometimes revealed by the employment of the brevity and terseness by Beckett in his works. For the above passage, it can be also stated that Beckett's characters who are aware of the brevity of life and inevitability of death sometimes avoid excessive speech to reveal their tiredness by this way. Based upon the short and repetitive answers of Hamm, it can be reached to the point that psychological and physical exhaustion of the characters is sometimes penned in the form of brevity by Beckett. In the following dialogue, the suffering can be associated with nature and the deteriorating effect of time:

Hamm: *Nature* has forgotten us.
Clov: There's no more nature.
Hamm: No more nature! You exaggerate.
Clov: In the vicinity.
Hamm: But we breathe, we change! We lose our hair, our teeth! Our bloom! Our ideals!
Clov: Then she hasn't forgotten us. (p.16)

The extract above can be associated with the Kennedy's (1989:52) comment on the relationship between nature and human decay in Beckett's works: "The end of the body and the end of Nature are accompanied, as well they might be, by the end of all existential and metaphysical comforts: the end of meaning, the death of God; the end of time". Based upon the conversation above and Kennedy's explanations, it can be put forward that change about the word *nature* means not getting better but getting worse in human nature, which tells us that merciless nature is programmed to decay every good thing concerning human in time. As Connor comments (2006: 52) about Beckett's time concept, "if time is what constitute identity, it is also time that unsettles or 'deforms' it". The study finishes discussing the motive of suffering in characters' physical conditions in *Endgame* with a last dialogue below:

Nagg: I've lost me tooth.
Nell: When?
Nagg: I had it yesterday.
Nell: [Elegiac.] Ah yesterday!
Nagg: *Can you see me?*
Nell: *Hardly.* And you?
Nagg: What?
Nell: Can you see me?
Nagg: Hardly.
Nell: So much the better, so much the better.
Nagg: Don't say that. [Pause.] Our sight has failed.
Nell: Yes. [Pause. They turn away from each other.]
Nagg: Can you hear me?
Nell: Yes. And you?
Nagg: Yes. [Pause.] Our hearing hasn't failed.
Nell: Our what?
Nagg: Our hearing.
Nell: No. [Pause.] Have you anything else to say to me?
Nagg: Do you remember-
Nell: No. (p.18)

Nagg and Nell are the family of Hamm and they live in a dustbin. In this conversation, they talk about their poor body parts which are getting worse day by day. Although they try to deny the fact that their skills of hearing, seeing and remembering are doomed to lose their functions, it is apparent that they are getting closer to this inevitable end. Their conversation is full of the elements that reflect physical suffering caused by time and nature. In this conversation, the gradual loss of everything related to human body is handled with the repeatedly use of the same questions and the word *hardly*. In other words, deformation and decay are presented in different perspective. It can be argued that Beckett's characters deconstruct some concepts such as identity, time and God. Therefore, we cannot assume a construct identity, time, and eternal God in the fictional realm of Beckettian universe. These characters, having lost their point in life, just rely on their material existence and stammering language that does not bring security. Their minds are obsessed with the idea of decay and deformation both in form and meaning. Çakırtaş (2016: 120) also comments on the time concept of Beckett's characters and he blames 'yesterday' for their suffering as follows: "The physical corruption (loosing tooth) is automatically linked with time yesterday, and time is, though indirectly, associated with spiritual agony (elegiac manners)...They yearn for the past and the past (which is thoroughly squeezed into yesterday timeframe) reminds their spiritual loss."

As stated earlier, repetitions function also as a suffering in relations or a communication gap among the characters in the play. According to Stayesh (2013: 157): "Ending of communication is another element in a chain of endings" in *Endgame*. Additionally, Kennedy (1989: 55) makes a description about the suffering in relations in *Endgame*: "The suffering evoked is not made concrete, it is to be seen as inherent in the relationship (all intimate relationship?) and so is the erosion of love, filial, paternal or otherwise". This extract may be seen as an umbrella description which may involve all the relations in *Endgame* ranging from the master-servant relation between

Hamm and Clov, so-called father-son relation between Hamm and Nagg to husband-wife relation between Nagg and Neil. Corruption, loneliness and suffering are explored deeply in all these relations in the play. The following extract constitutes an example for this case:

Hamm: I have made you *suffer* too much. [Pause.] Haven't I?
Clov: It's not that.
Hamm: [Shocked.] I haven't made you suffer too much?
Clov: Yes:
Hamm: [Relieved.] Ah you gave me a fright! [Pause, Coldly.] Forgive me. [Pause. Louder.] I said, Forgive me.
Clov: I heard you. Have you bled?
Hamm: Less. [Pause.] Is it not time for *my painkiller*?
Clov: No. (Beckett, p.14.)
Hamm: I'd like to pee.
Clov: [With alacrity.] I'll go and get the catheter.
Hamm: Time enough. [Clov halts.] Give me my painkiller.
Clov: It's too soon. (Beckett, p.23.)
Clov: The end is terrific!
Hamm: I prefer the middle. [Pause.] Is it not time for my painkiller?
Clov: No! (p.34)

As the play does not have a concrete plot in which the events follow a regular path, it may not be always easy to make a detailed description about the conversations. The two conversations between Hamm and his servant Clov above describe the demand of Hamm for his painkiller in different period of time and conditions. While the characters in the play may seem to desire for an end, they also feel the anxiety of an ending. Otherwise, Hamm would not constantly ask for a painkiller or he wouldn't be so much insistent in a painkiller for his suffering throughout the play. Thus, the repetition of *painkiller* in these lines serves to evoke the feeling of pain and desperation in the minds of readers. Hamm and Clov have both physical and emotional problems, and they are seeking for an end in *Endgame*.

With the following extract in which Hamm keeps asking the same question and Clov waits till the end to explain him that there is no more pain-killer, it can be put forward that there is suffering not only in characters' physical conditions but also in their relations. For Clov, this is the way of taking revenge and prolonging Hamm's suffering. For Tan (2007: 40), "Hamm most probably knows the answer he will get to his question, and thus he just asks his rhetorical question in order to convince himself that he is there and existing. Also, this repetition implies that there is always pain, that is pain of existence, but nothing to cure it". Additionally, the exact time for the painkiller is not known in the play, which can be associated with the time concept of Beckett's characters. They are not aware of the time that is one of the most crucial parts of the outer world. This implies an endless loneliness and isolation from the real world. As Majeed (2013: 254) discusses in one of his articles: "Time is not experienced as a linear development towards a goal, but as a deep emptiness" in *Endgame*.

Hamm: Is it not time for my painkiller?
Clov: Yes.
Hamm: Ah! At last! Give it to me! Quick! [Pause.]
Clov: There's *no more* pain-killer.
Hamm: [Appalled.] Good...! [Pause.] No more pain-killer!
Clov: No more pain-killer. You will never get any more pain-killer. (p.46)

In the above conversation, Hamm is again very persistent for the pain killer which is repeatedly used in various dialogues between Hamm and Clov. The irony here is although neither Hamm nor Clov is aware of the time throughout the play, painkiller is the only thing awaited by Hamm. During the whole play, painkiller is the only thing that is connected with time, which indicates an endless suffering for the protagonist. Additionally, there is no indicator of what the painkiller is used for or whether it really helps Hamm cope with the pain. Also, the word *no more* occurs in the play 16 times to refer different objects like painkiller here but nature or pap in other dialogues. It can be stated that “no more” or “any more” is associated with the sense of absence and nothingness in the minds of spectators or readers. That's, the writer's deliberate choice of the adverbs reflects the desperate human condition and suffering. As Kennedy (1989: 51) states: “‘No more’ is a key phrase in the text: no more bicycle wheels, no more pap, no more sugar-plums, no more pain-killer (only pain as a killer) and, towards the end, no more coffins. A gradual yet finally total exhaustion of all resources accompanies the last state of man, the last state of Hamm”. Although the characters in the dialogue are not contented with their life, they are all aware that outer world has been destroyed. That's why, the fear of outer world is the main reason of their mutual dependency and their loneliness. As can be inferred from the dialogue, the physical existence of the characters is not enough to make them feel important as an individual. The implied themes such as hatred and cruelty in the part above dominate all relations between the characters in the play. The following extract shows the same hatred and cruelty between Hamm and his father Nagg who has no leg and lives in a dustbin. Suffering in physical dimension and in communication go hand in hand in the play:

Nagg: Me *pap*!
Hamm: Accursed progenitor!
Nagg: Me *pap*!
Hamm: The old folk at home! No decency left! Guzzle, guzzle, that's all they think of. [He whistles. Enter Clov. He halts beside the chair.] Well! I thought you were leaving me.
Clov: Oh not just yet, not just yet.
Nagg: Me *pap*!
Hamm: Give him his *pap*
Clov: There's *no more* *pap*.
Hamm: [To Nagg] Do you hear that? There's no more *pap*. You will never get any more *pap*
Nagg: I want me *pap*! (p. 15)

In the conversation above, Hamm's father Nagg who lives in a dustbin demands *pap* (his food) from Hamm who seems to dislike his father. Upon his demand, Hamm orders Clov to give him *pap*. He gets surprised to see that Clov has not abandoned him yet mainly because Clov always

threatens him to leave one day. This time, *no more* refers to pap and the repetition of this word functions as an indicator of absence again. Saying the same thing many times does not always mean a well-established communication. In some cases, it is just nothing. The reoccurrences of the word *pap* indicates the suffering of their father-son relation which cannot go beyond a need for Nagg and cruelty for Hamm. By referring to his father as an accursed progenitor, Hamm shows the gap between his father and him. Like his empty relation which is mainly based on mutual dependence with Clov, there is not a well-supported tie between Hamm and his parents. Lack of communication or suffering in relations is not something peculiar to family members or to society. It was one of the most serious problems that many playwrights dealt with in the Theatre of Absurd. Eisele (1976: 25) approaches this part from a religious point of view and states that “Hamm gives a perfectly fitting (and literal) description of God. God is, after all, roundly cursed and He is the creator of us all, of the universe. He is the original progenitor and He is accursed.” Depending on this approach, the study can reach to the point that Beckett tries to reveal the loss of meaning in life, the lack of communication and the loss of faith in God by violating the traditional rules of language and using repetitions in *Endgame*.

The other point hidden in the details of Beckett’s dialogues are indispensable relations of the characters, which is backed up many times in the play through repetitions. Some are as the follows:

Hamm: Come back! [Clov returns to his place beside the chair.] Where are you?
Clov: Here.
Hamm: Why don’t you *kill* me?
Clov: I don’t know the combination of the larder. (p. 15)
 ...
Hamm: ...One day you’ll say, I’m tired, I’ll stop...
Clov: So you all want me to *leave* you.
Hamm: Naturally.
Clov: Then I will leave you.
Hamm: You can’t leave us.
Clov: Then I shan’t leave you [Pause.]
Hamm: Why don’t you *finish* us? [Pause.] I’ll tell you the combination of the larder if you promise to finish me.
Clov: I couldn’t finish you.
Hamm: Then you shan’t finish me. [Pause]
Clov: I’ll leave you, I have things to do. (p. 29)
 ...
Hamm: I can’t leave you.
Clov: I know you can’t follow me.
Hamm: If you leave me how shall I know
Clov: Well you simply whistle me and if I don’t come running it means I’ve left you. (p.33)

The three passages above are taken from different parts of the play and reveal the syntheses of hatred and mutual dependence between Hamm and Clov. Throughout the play, Clov threatens Hamm to leave but never dares it at the same time. Although Hamm seems to be willing for this separation, both Hamm and Clov know very well that they cannot live apart. While the threat of leaving is the reflection of Clov’s inner world, the fear of leaving by making up excuses reveals his

weak personality. This is not just the case for Clov but also for Hamm who desires to be finished but can never dare it. Cauchi-Santoro (2016: 108) describes this absurd relationship: “This relationship is as essential to the two as nourishment”, and he adds that “Hamm and Clov are in a difficult but necessary relationship that defines each other’s existence”. At this point, it can be argued that these two characters have a lot in common, which can be the reason of their hatred and dependence to each other. Neither of them are content with their situation but they cannot go beyond speaking and cannot take an action to reorder the so-called order. That is, poor relations and fear of loneliness is employed by the repetitions of *leave*, *finish* and *kill* in this passage. By not leaving or not letting Clov go, both of them prefer a troublesome present to an unclear future. Their childish conversational style is later intensified to seek for a real purpose of his stay as follows:

Hamm: Your slippers were hurting you? [Pause.]

Clov: I’ll leave you.

Hamm: No!

Clov: What is there to keep me here? (p.39)

As stated before, Hamm and Clov are like two parts completing each other both physically and psychologically. Physically, while Clov cannot sit but see and walk, Hamm cannot see and walk but sit. From a psychological side, the two characters are worried because of loneliness. In this frame, it is important to add that Beckett’s use of cyclical patterns or the repetitions in this dialogue seem to focus on the fear of loneliness. From a broader point of view, the desire of isolation and fear of loneliness at the same was one of the catastrophic results of the WWII, which was portrayed by Beckett with his characters and mysterious language. In other words, Beckett holds a mirror to the modern people suffering in this drama play. Pattie (2004: 231) discusses the same issue in this book and mentions that “The hell, or the infinite purgatory, experienced by Vladimir, Watt, Hamm, and Malone is Beckett’s hell; by extension, because we live through the same experience of existential dread, it is also our hell” and he adds that “Beckett’s main attribute (and his main claim to our attention) is the clarity and directness with which he states the underlying conditions of our lives”. Although the use of repetition as a stylistic device may sometimes seem to contradict with this clarity and directness, Beckett accompanies repetition with brevity and terseness in some parts of the selected texts, which implies the motive of suffering.

The following dialogue shows the repetition that indicates suffering:

Hamm (wearily): Quiet, quiet, you are keeping me awake. (Pause.) Talk softer. (Pause.). If I could sleep, I would make love. I’d go into the woods .My eyes would see...the sky, the earth. I’d run, run. They wouldn’t catch me. (Pause.) Nature. (Pause.). There is something dripping in my head.(Pause.) A heart in my head. (Pause.)

Nagg: Do you hear him? A heart in his head!

Nell: One mustn’t *laugh* at those things, Nagg. Why must you always laugh at them?

Nagg: Not so loud!

Nell: [Without lowering her voice.] Nothing is *funnier* than unhappiness, I grant you that. But –

Nagg: [Shocked.] Oh!

Nell: Yes, yes it is the most comical thing in the world. And we laugh, with a will in the beginning. But it is always the same thing. Yes it is like the funny story we have read very often, we still find it funny, but we don't laugh any more. [Pause.] Have you anything else to say to me?

Nagg: No. (p.20)

In this conversation, Hamm is trying to sleep but he can not because his parents are making too much noise. Therefore, Hamm feels angry with them and tells “ There is something dripping in my head, A heart in my head”. Upon this, Nagg and Nell start kidding Hamm about his way of speech. Nagg and Nell who are the parents of Hamm lost their legs in an accident and inhabit in a dustbin. With respect to their shelter in the play, Şafak (2014: 53) notes that “The dustbins, which Nagg and Nell inhabit, symbolize a coffin, death and the grave thus the inevitable end of the human beings to be swept to grave by death like wasted products thrown into garbage cans”. By depicting these two characters, Beckett doesn't break the tradition of using deformed characters who usually agonize over their physical pain and suffering. Depending on their living conditions and Şafak's comments, it can be considered that worthlessness of human beings is explored deeply again. Since nearly all the conversations revolve around Hamm and his servant Clov, Nagg and Nell seem to be the minor characters of the play. Although they seem to chat about a trivial issue at first glance, their childish conversations actually serve a crucial purpose. Nell not only accepts the unhappiness as the center of life but also she makes it ordinary with the adjective *funny*. In other words, she shows no resistance against life. When the post-war period is taken into account, Nell's perception overlaps the life itself. In such manner, life is thought to offer nothing but suffering to humankind. Nell's way of interpreting the life may be the most crucial point in the play. With this deeper analysis, one can reach to the conclusion that Beckett's choice of a minor character for these lines was a deliberate attempt to explain the rationale behind it because through the repetition of words *laugh* and *funny*, Beckett depicts in this dialogue a state of irony. As can be inferred from the dialogue above, unhappiness or suffering means nothing in time, which is why the best way is to accept the existence of it like Nell. According to Afeefa (1994: 142): “Happiness as a word loses its semantic value with Beckett, but remains only as a phonological entity”. In other words, laughter is not an instinctive skill but a forced behavior for Beckett's characters.

Having analyzed the suffering in physical aspect and in relations in the play, the study goes on with the function of repetitions in showing the suffering in the language of Beckett's characters. The repetitions of silences and pauses are the focus of the study. Beckett uses repetition as a language device, sometimes in the form of speech and sometimes in the form of silences or pauses. The play contains 6 uses of silence and it has a total of 379 pauses. According to Özden (2016: 309), silences and pauses have some aspects of meaninglessness: “silences and pauses break the continuity of words, thus creating an effect of not being able to communicate and fostering the sense of meaninglessness.” How the repetitions of pauses are encountered can be given with the following example:

Hamm: One! Silence!

(Pause.)

Where I was?

(Pause. Gloomy!).

It's finished, we're finished.

(Pause!).

Nearly finished.

(Pause.)

There will be no more speech.

(Pause.) (p.35)

This monologue in which Hamm is mentioning his closing again could prove to be representation of lack of meaning. Although the characters seem to desire an end in the course of the play, the repetitions of silences and pauses prolong this end, which indicates that neither life nor death makes any sense for the Beckett's characters. Additionally, "There will be no more speech" indicates that Hamm is aware of the fact that their existence depends on the language they have. Similarly, Afeefa (1994: 140-141) states that:

There is enough evidence in his plays of the interplay between words and silence. Many of his plays can be seen/heard as long silences and pauses, interspersed (more I often than not) with phatic dialogue, and (a few times) with a torrent of noncoherent gibberish. The characters desperately try to fill the silence because for them, to exist is to be able to speak.

As a writing technique, the use of silence and pause occurs as a sense of absurdity, and this study puts forward that it can be associated with the motive of suffering in language. What is an undeniable is that keeping silence and marking pauses throughout the play do not indicate a quietness but a silent voice. Beckett's pauses and silences should not be accepted as a language failure which causes lack of fluency. In some parts, while pauses stand for a kind of communication gap, they may function as an unspoken language between the characters to show their feelings such as their mutual dependency, hatred or fear. Below are some examples:

Hamm: I will give you one biscuit per day.

(Pause.)

One and a half.

(Pause.)

Why do you stay with me?

Clov: Why do you keep me?

Hamm: There is no one else.

Clov: There is nowhere else.

(Pause.) (p.14)

In this dialogue, one can clearly observe the Hamm's dependence on Clov for his care and Clov's obligation of Hamm for food. While Hamm offers an amount of food that just enables Clov to survive, Clov looks after Hamm without any sign of love or affection. The repetition of pauses in the passage above functions as a language device to show that characters are content with their situations but they do not attempt to change anything since they do not have any expectations from

the upcoming events. As Majeed (2013: 256) states: “In *Endgame* repetition in language and circumstances articulates the human condition, as we repeat our mistakes all the time. It is made clear that the characters have a past but there is no indication that they have a future”.

4.2.2. Search for an Identity and Existence in *Endgame*

As it was previously stated, this study aims to deal with the motives of “search for an identity and existence” as well as the suffering and loneliness. In this part, the study tries to explain how the repetitive items indicate the characters’ search for an identity and how their physical beings are insufficient for them to feel an existence in the external world. In the following dialogue below between Hamm and Clov, repetition is employed as a stylistic device to depict the modern man’s pointless search for an identity and a place in the absurd world:

Hamm: Take me for a little turn. (Clov goes behind the chair and pushes it forward.) Not too fast! (Clov pushes the chair.) *Right* around the world. (Clov pushes the chair.) I was right in the **center**, wasn’t I?

Clov: Yes.

.....

Hamm: Back to my place! (Clov pushes the chair back to center.) Is that my *place*?

Clov: Yes, that’s your place.

Hamm: Am I right in the *center*?

Clov: I’ll measure it.

Hamm: More or less! More or less!

Clov: (Moving the chair slightly.) There!

Hamm: I’m more or less in the center?

Clov: I’d say so.

Hamm: Put me right in the center!

Clov: I’ll go and get the tape.

Hamm: Roughly! Roughly! [Clov moves chair slightly.] Bang in the center!

Clov: There! (Pause.) (p.24)

As is known, Hamm is one of the Beckett’s characters depicting a man who has some physical deformations in addition to his psychological deformations. As a blind and crippled person, he desperately needs the help of his servant Clov to move his chair. In this passage, Hamm is obsessed with finding the right place for himself in the room by directing Clov continuously. The readers may witness again the meaningless commands of Hamm and Clov’s endless obedience to him. While Hamm wants to be the center of attention as usual and commands everything, Clov is trying to fulfill his wills like a programmed robot. On the basis of the above conversation, it can be suggested that repetition of the word *center* functions as the basic representation of human existence in modern life. Hamm’s desire to be in the center can be associated with the efforts of modern society to find a place in nothingness. In other words, the feeling of loneliness and meaninglessness may be the probable reason for the characters’ striving for a concrete place to belong. Çakırtaş (2016: 126) touches upon the same point as follows: “Through the depiction of Clov and Hamm and Vladimir and Estragon, Beckett establishes that modern man, as a result of

the harsh consequences that the new world order brought, is the lonesome person on the planet who aspires the guarantee his existence.” With a similar study, al-Nabrawi (2015: 55) comments on the same point as “This quest of Hamm depicts Man's search and longing for his existence. It also reveals the helplessness of Man and how much trapped he is in this absurd world where all his attempts cause pain, frustration and failure”.

The following extract shows that Hamm never has the feeling of being in the center exactly. This feeling is like the chaotic order which does not offer a permanent place to humankind:

Hamm: I feel a little *too far* to the *left*.
(Clov moves chair slightly).
Now I feel a little too far to the *right*.
(Clov moves chair slightly).
I feel a little too far forward.
(Clov moves chair slightly).
Now I feel too far back.
(Clov moves chair slightly).
Don't stay there (i.e. behind the chair),
You give me the shivers.
(Clov returns to his place beside the chair.) (p.24)

On the basis of the above passage where Hamm is in search of belonging the right place, it should be added that Beckett references to the direction words *right* and *left* in the course of the play 56 times. Despite his obsessively use of the direction words, Hamm cannot find a secure place which satisfies him in the play. This perspective can be associated with the chaotic situation of the society. In this point, the study suggests that, as a writer, Beckett does not have a concern to find a meaning of the life. Instead, he depicts the modern human's effort of belonging to somewhere just as it actually is. Zarrinjooe and Marzieh (2018: 45) point out in their study that “As a writer, Beckett seriously resisted every trying to impose any philosophical view or meaning on his work. Beckett in fact refuses philosophy and his use of viewpoints is always associated with silence, ambiguity, and humorous counterpoint”. One of the stylistic devices Beckett applies to reflect the life as it is achieved through the use of repetitions which go hand in hand with the motives of suffering and loneliness and search for an identity and existence. The study suggests that the ultimate role of the repetitions is to confront the readers or audience with the problems of modern society. As Imami (2017: 8) states, “Beckett's plays are concerned with expressing the difficulty of finding meaning in an ever changing world where language reveals the limitations of itself both as a means of communication and as a vehicle for expression of valid statements or thought”. As a conclusion, In Beckett's language that is devoid of traditional conversational rules, repetitions should not be seen as a literal wordlessness or a failure but a conscious attempt to reveal the predetermined and repeated human condition in the post-war period.

4.2.3. Suffering and Loneliness in *Come and Go*

This section of the study analyzes the Beckett's use of repetitions in two dimensions: suffering in relations and suffering in language of the characters.

Come and Go, Beckett's dramaticule with 30 lines, is the writer's shortest play going around the story of three women whose ages are not mentioned but are supposed not to be young anymore. Readers do not have detailed information about the characters named VI, RU, and Flo. The readers just know that they are childhood friends who meet again in a school garden and miss their memories when they look back on. The writer prefers not completing the gap in the time period between their childhoods and their meetings again but leaving it to the reader's comments. The only thing implied in the play is that life was not generous to these women.

In this part, the study starts with a dialogue in which the semantic repetition is employed by the writer. Although the study cannot refer to numerical data here, the writer's use of repetition contributes much to the present study:

Flo: what do think of Vi?

Ru: I see little change.

(Flo moves to center seat, whispers in Ru's ear. Appalled.)

Oh! (They look at each other. Flo puts her finger to her lips.) Does she not realize?

Flo: God grand not .

Silence (p.3)

.....

Ru: How do you find Flo?

VI: She seems much the same. (Ru moves to centre seat, whispers in Vi's ear. Appalled.)

Oh! (They look each other. Ru puts her finger to her lips.)

Has she not been told?

Ru: God forbid.

Silence (p.5)

.....

VI: How do you think Ru is looking?

Flo: One sees little in this light.

(Vi moves to centre seat, whispers in Flo's ear. Appalled.)

Oh! (They look each other. Vi puts her finger to her lips.)

Does she not know?

VI: Please God not.

Silence (p.7)

In these dialogues, the actions and the questions take place in the same order and in the same way. These three women who are sitting on a bench take a trip down on their memory lane. In the first conversation, Flo and Ru talk about an unpleasant secret concerning Vi. Each time the ones prefer speaking at the absence of the other, and each time they feel the apprehension of the possibility of being heard. This is also the case for the rest two dialogues. As stated before, *Come and Go* is a very short play of Beckett but it is a really crucial play based on the theme of suffering and the deteriorating effect of time on relations. The three conversations above revolve around the

same subject. Although Beckett prefers not to reveal the issue clearly in these dialogues, the readers can decipher that the characters have undergone a change physically or mentally. The change that is not mentioned openly by the characters who are whispering to each other is considered in a negative way. As in the other works of Beckett, time is seen to be the main cause of this unspeakable change in negative sense. It can be argued that the above part among the three women characters implies an irony in meaning. Although they say to see little change in their appearances, it is clear that they try to keep some secrets concerning their past. From a broader perspective, the repetition of the similar questions and answers in this part implies the irony that nothing stays the same while everything repeats itself. Additionally, the readers or the spectators can easily realize how the dialogues are so mechanical and far from sincerity. Although the characters long for this reunion a lot, the relation among them seems not the same as it used to be. In other words, Beckett's semantic repetition in this part is important in creating an awareness of the superficial relations. As McAuley (1996: 442) mentions: "The slow repetitive dialogue reinforces the slow, formal pattern of the movements and creates an atmosphere of timelessness suffering and inevitability".

Like in the other works, Beckett repeatedly chooses the use of silence in this play, which can be studied in the scope of suffering in language. The play starts with silence, and nearly all questions among the characters are followed by a moment of silence:

Silence

Vi: When did we three last meet?

Ru: Let us not a speak

Silence (p.1).

Silence in this opening lines and the others in different dialogues cannot be interpreted just as a lack of speech in this play. It is a way of speech which Beckett employs to evoke the sense of ambiguity and uncertainty. The use silence 12 times in such a short play with just 30 lines may indicate a lack of flow in conversation but actually it is a device to utter speech by Beckett. In this play, long silence expresses not only the hopelessness of future and tiredness but also the unpleasant gap between the past and the present. To put it differently, the characters' escape from their past and their fear of facing the truth is uttered with nonverbal expressions. It can be understood from the above conversation that it has been a long time since they last met. Based upon such discontinuous conversation between Vi and Ru, it can be inferred that the characters who have a shared history and are near to the last gasps of their life feel loneliness and isolation. That may be the reason why they avoid talking about their last meetings. When the post war period is taken into consideration, the feeling of loneliness, no hope for future and suffering relations make sense clearly. McAuley (1996: 442) notes on the play and makes a connection between the play and the real life as "This play makes brilliant use of stage and is a beautiful evocation of the

slow descent into death and ever-lasting pattern of communication and loneliness which is life in so”.

4.2.4. Search for an Identity and Existence in *Come and Go*

Beckett’s concern with repetition appears in different forms in *Come and Go*, which means that the writer blends semantic repetition, repetition in characters’ actions and repetition of the words in the same play. Although it is a very short drama play and takes less than 2 minutes to be performed, *Come and Go* is one of the ideal works of Beckett to make a linguistic analysis. As the focus of this study is to make sense of the repetitions in Beckett’s works, *Come and Go* holds a mirror to the writer’s individual style. In the following conversations, repetition is employed not only with the reoccurrence of some words but also with the reoccurrence of action:

Enter Vi. Flo and Ru *turn back* front, resume pose. Vi sits *right*
Silence
Flo: Just sit together as we used to, in the playground at Miss Wade’s.
Ru: On the log.
Silence
Exit Flo left
Silence (p.3)
.....
Enter Flo. Ru and Vi *turn back* front, resume pose. Flo sits *left*
Silence
Ru: Holding hands....that way.
Flo: Dreaming of ...love.
Silence
Exit Ru right
Silence (p.5)
.....
Enter Ru. Vi and Flo *turn back* front, resume pose. Ru sits right
Silence
Vi: May we not speak of the old days? (Silence.) Of what came after? (Silence.) Shall we hold hands in the old way?
Silence
Flo: I can feel the rings.
Silence (p.8)

In the above part, Ru, Flo and Vi have some inconsistent dialogues while they are continuously on the move and draw circle by sitting on a log one by one. Each one takes turn to speak and then moves to give her place to the other. This repetitive movement evokes the idea that life is a repetitive cycle itself which starts with birth and ends with death. Each character in the play tries to search for an existence in this repetitive cycle. Rosangela (1985: 118) addresses to this circle in the play with the following sentences: “The (triple) route from/to the «narrow bench like seat» provides the keynote of Beckett's art, which shows the constant tension between the «nothing to be expressed» and «to express», i.e. the note of «circularity»/ «condemnation» to being locked in a circle”. Depending on this quotation, the circularity is related to condemnation, which suggests that life does offer suffering within its borders. The Modern man who is locked in this circle and has no

other option to bear it tries to find a safe place for himself by repeating himself. To sum, this search and effort is presented in the play *Come and Go*, which refers to the continuous movement with the title. In addition to the repeated actions, the reoccurrences of the direction words such as *left* and *right* can be associated with the motive of search for an identity and existence. By moving from one place to another continuously, the three women seem to be on a quest of a place. Additionally, it can be interpreted that they struggle with being a part of a whole in this circle. McAuley (1966: 441) notes that "Beckett's pattern ignores the right and left positions and considers only "being together" and "being separated." The significance of this in *Come and Go* is that it suggests that the precise form of a relationship is irrelevant and that the only important thing is whether there is communication or isolation". As the quotation suggests, during this repetitive movement, the ultimate aim is to be in the center. This may stem from the point that the characters do not want to get lost in this chaotic life. Additionally, it can be concluded that the reason why the characters are unwilling to speak about their past emerges from the deteriorating side of time which is never expected to be generous for people. With a broader framework, it can be put forward that each single thing in the world comes to an end in this repetitive cycle.

4.2.5. Suffering and Loneliness in *The Unnamable*

The Unnamable is the third novel of Beckett's *The Trilogy*. The three interrelated novels which are *Molloy* (1950), *Malone Dies* (1951), and *The Unnamable* (1952) generate the Trilogy. Unlike *Molloy* and *Malone Dies*, *The Unnamable* is told by an unnamed protagonist who is on the way of a propiarte striving. As a protagonist, The Unnamable is in a search throughout the novel within the realm of man suffering. With this character, portrayed as suffering old man in a struggle for finding a name for himself, Beckett does keep his tradition of using miserable characters to represent the modern people in this novel. The Unnamable is a lost man in a lost world with endless uncertainties. With long monologues and many run-on sentences including extensive repetitions, *The Unnamable* constitutes a good example for the Beckett's art. That is why it was chosen to be included in the scope of this research. On the other hand, like in most of Beckett's other works, that there is not a clear plot and setting in a traditional sense in *The Unnamable* like in most of Beckett's other works, and this sometimes makes its interpretation difficult. Kennedy (1989: 143) points out its difficulty as a text for its readers considering both the structural and semantic aspects:

The Unnamable is necessarily difficult to read. On top of the self-contradicting narrative – the devices of an impasse - there is the extreme fluidity of writing, a stream of overlapping motifs. Then there is the typographical (but also semantic) reading challenge set by the absence of paragraphing for the whole text after the preamble, and the replacement of sentences by rhythmic breath groups within the marathon ending.

Similarly, Pultar (1996: 75) notes on the style of *The Unnamable* in this way: “It is the trilogy where the story is least apparent and where there seems no manifest effort at story-telling, thus no foundation for the existence of a narrative. As such, it appears to lack form and invite tedium.” As opposed to its being tedium, the study suggests that *The Unnamable* reflects the personally identifiable writing style of Beckett and has a great contribution to the present thesis in terms of a stylistic perspective.

As it is discussed throughout the study, the stylistic choice of Beckett can be associated with some motives related the Absurdism. Repetition used as a common stylistic device in his plays *Come and Go* and *Endgame* is also one of the key devices in *The Unnamable*. Repetitions as Beckett’s stylistic preference is employed to reflect not only the feeling of loneliness but also suffering in human relations and in language. In the following part which exemplifies the use of repetition, the narrator gives some information about the place where he lives in but that cannot go beyond assumptions:

The *island*, I’m on the island, I’ve never left the island, God help me. I was under the impression I spent my life in spirals round the earth. Wrong, it is on the island I wind my endless ways. The island, that’s all the earth I know. I don’t know it either, never having a stomach to look at it. When I come to the coast I turn back island (p. 54).

As it is stated at the beginning of this part, *The Unnamable* consists of long monologues in many of which the protagonist has some uncertainties about his natural environment, the existence of the other human beings, the essence of time and even his own existence. That’s why, he usually asks questions to himself and tries to describe the place where he lives in. It is no surprising that the descriptive words that he chooses for the illustration of his environment does not recall a positive sense. In the part above, The Unnamable puzzles over where he lives and how long he lives there so he puts some hypothesis about the setting. He depicts the place as an island and the reoccurrence of this word evokes the sense of loneliness and isolation. Based upon the word *island*, it can be argued that he feels to lead a life of a privation which is isolated from the crowd. The sense of loneliness is a feeling with which the modern man was acquainted in post the war-period. As The Unnamable’s hypothesis about the place where he lives is inconsistent and changes throughout the novel, the readers can never be sure where he actually maintains his life. Berk (1996: 106) makes a similar interpretation about the description of his setting, which goes in parallel with that of the current study: “he cannot even give a minimal description of his setting. All he can do is to put forward some hypothesis about it. As his description is both vague and inconsistent, it is difficult to ascertain whether he is an actual place or not”. Although the setting changes in accordance with his descriptions, the negative association with the place where he lives never changes. In the following part, the protagonist again tries to describe the setting with some repetitions:

They'll clap me in a *dungeon*, I'm in a dungeon, I've always been in a dungeon, I hear everything, every word they say, it's only the sound, as if I were speaking, to myself, not loud, in the end you don't know any more, a voice that never stops, where it is coming from (p. 114).

Here, the writer's word choice serves the same purpose as in the previous part. With the frequent use of the word *dungeon*, he emphasizes the feeling of suffering and alienation. The writer's extensive use of repetitions to depict the place and atmosphere in which the narrator lives is not enough for readers to draw a mental picture about the setting. With the help of the words and their negative associations, one can only have a rough description about the world of *The Unnamable*. Connor (2014: 184) notes on the Beckett's world in his works: "Beckett's earth is both ineluctable and indefinable, extending beyond memory and experience, but also refusing to be levered or rounded out into anything like the condition of 'a world'". As it is evident in Connor's description, Beckett's world is not a thing that has an end and can be limited by traditional borders.

Not surprisingly, no matter how the characters seem to suffer and wait for an end, they do not accept the end easily. Therefore, it can be argued that *The Unnamable's* endless attempt to speak at all cost and find a witness to his life may stem from such reluctance to accept the end. This witness comes up as an imaginary character or as a pronoun in the flow of the novel like in this passage where the narrator refers to pronoun *they* many times. However, it is not known who they are or whether they actually exist or not. According to the protagonist, "they" are the ones who are responsible for his suffering. In other words, the protagonist has a suffering relation even with his imaginary characters in the novel. Although the narrator describes a place or some characters which may prove his physical presence, in the course of his narrative he tells the opposite and claims to be alone:

I'm alone here, the first and the last, I never made anyone *suffer*, I never stopped anyone's suffers, no one will stop mine, they will never depart, I'll never stir, I'll never know peace, neither will they, but with this difference, they don't want it, they say they don't want it, they say I don't want it either (p.131).

In the above monologue, on the one hand *The Unnamable* is trying to cope with the feelings of suffering and loneliness. On the other hand, he tries to find someone responsible for his pain. In relation to his catastrophic situation, 'they' who have also no name and indicate an uncertainty again are accepted as the source of the problem. It is the other passage where the motive of suffering in relational aspect is employed through the repetitions. Although the long monologues mention the main character's suffering a lot, they never refer to the real reason why he feels so desperate and lonely or why peace cannot reach to the place where he lives.

Lastly, this thesis tries to build an understanding of suffering in language through repetitions as a stylistic device in this part. It suggests that while pauses may not be accepted as key stylistic device in this prose with their four-time repetitions, the writer's concern with the repetition of the

words *silent* and *silence* are the reflection of the motives discussed throughout the study. Contrary to the selected plays in which silence appears as a blank between the sentences, it is a repeated word that the readers can encounter in many parts. In other words, the writer does not use long silences or pauses between the sentences but he refers to the words *silent* and *silence* many times in the flow. The following part tries to make the point clear:

If I could be *silent* I would better understand what he wants of me, wants me to be, wants me to say. Why doesn't he thunder it at me and get it over? Too easy, it is I who must be silent, hold my breath (p.70).

It shows the narrator's dilemma between his strive for speaking and his strive for silence. In the case of Beckett's *The Unnamable*, silence functions as a way of speaking unlike in the traditional language. It is the case which is common in many absurd plays, proses and works. It stresses the reaction to the words which are seen meaningless. Thus, the repetition of silence in this prose should not be seen as an incapability of using the correct words but the effort to say many things by keeping silence. As Carnero-González (1993: 206) mentions, "Silence in *The Unnamable* is achieved by means of the language employed therein; silence is language and, at the same time, it is a synonym for utter failure, since it stresses the incapacity of words to communicate anything". Hassan (1967: 30) approaches the silence of Beckett from a broader perspective and suggests that "Beckett may be considered the author who wants to seal the lips of the muse. Yet his silence, despite its grim satiric note, has something in common with the silence of holy men who, after knowing pain and outrage, reach for a peace beyond human understanding". Based upon the writer's following sentences "I who must be silent, hold my breath" in the above extract, one can identify this dignity of the unnamable. However, it is obvious in the following section that the protagonist is not good at keeping silence and he doesn't even know whether he should utter words to provide his existence or to keep silence:

You might have the courage not to go *silent*, no, it's to go silent that you need silent, for you will be *punished*, punished for having done silent, and yet you can't do otherwise than go silent, than be punished for having gone silent, than be punished for having been punished, since you begin again, the breath fails, is only there were a thing, but there it is, there is not, they took away things when they departed, they took away nature, there was never anyone, anyone but me, anything but me, talking to me of me, impossible to stop, impossible to go on, but I must go on, I will go on without anyone, without anything, but me, but my voice, that is to say I will stop (p.151).

The passage in which the narrator soliloquizes above reveals the struggle of the narrator for finding the best option for himself. As it seems clearly, he obsessively dwells on the connection between being punished and being silent. The repetition of these words may be the best example for the narrator's suffering. The use of word *silent* 64 times throughout the novel is closely linked to the theme of loneliness and isolation which dominates the whole story. As Carnero- González (1993: 207) states "It is a tortuous journey toward utter destruction, which takes on the form of silence in

The Unnamable, that is, isolation, solitude, and utter void". According to the narrator who tries to reach the absolute silence, silence is inevitable but at the same time impossible. As *The Unnamable* finds words powerless and meaningless, he tries to make himself be heard with silence. According to Gould (2018: 60), "Silence goes on, so the speaker goes on. But the latter going on is tragically finite, inseparable from the finitude which demands that the "I" keep asserting the necessity, the imperative that it must continue". He continues saying that "It is not so much a case of what we cannot speak of we must pass over in silence, but of we must speak in order to prevent a passing into silence". The study suggests that silence is a contradictory situation in the novel, which means it appears as a dignity of modern human who sometimes seems to trust on its power for so-called peace, it is also accepted as a motivation for his survive. That is the reason why the protagonist is usually in a dilemma between going on speaking and keeping calm. It can be seen in the following passage:

A short time ago, a long time ago, it's all the same. I kept *silence*, that's all that counts, if that counts, I have forgotten if that's supposed to count. And know it's taken from me again. Silence, yes but what silence! For it is all very fine to keep silence, but one has also to consider the kind of silence one keeps (p.2).

The irony in these passages is that the protagonist's attempt to be silent is employed with the repetition of the word silence. What the study means is that he has an attempt to keep silence by going on speaking about silence itself. The narrator who is uncertain even about his own existence can be claimed to prove his existence with a suffering language in *The Unnamable* which is the story of uncertainties. The study refers to the notes of Gould (2018: 60) on Beckett's concern of silence at this point: "Beckett's speakers instead follow desultory paths through speech in order to keep talking, even if that means talking about silence itself. Beckett plays with the notion of the problematic of silence by having his speakers defer the mortal arrival of silence by obsessively describing silence".

Although the narrator sometimes thinks that he can keep his promise and achieve in keeping silence, the closing lines of the novel contradicts it with the repetition of phrasal verb "go on":

I can't *go on*, you must go on, I'll go on, you must say words, as long as there are any, until they find me, until they say me, strange pain, strange sin, you must go on, perhaps it's done already, perhaps they have said me already, perhaps they have carried me to the threshold of my story, before the door that opens on my story, that would surprised me, if it opens, it will be I, it will be the silence, where I am, I don't know, I will never know, in silence you don't know, you must go on, I can't go on, I will go on (p.179).

These last lines hold a mirror to the situation of the narrator clearly. The repeated use of *go on* summarizes the whole story in which *The Unnamable* is in a struggle of survival and in the pursuit of an identity. These closing lines tell how the narrator is in a struggle with this interrelated case of silence and utterance to find a name and an existence for himself. Unfortunately, both of the

options are not possible for him. He still tries in vain to find an answer for the question where he is and even who he is. Ahmadi (2012: 7) approaches the mutual interaction of silence and language from a linguistic perspective: "In *The Unnamable*, paradoxically, language, without which silence cannot come into existence, provides the only possibility of achieving the impossible end. Silence cannot stop saying when there are no words so silence needs language to function, but at the same time without ceasing language silence cannot exist". In the context of the novel, the effort of the narrator to have a language while he has nothing to express can be associated with suffering and sorrow. Throughout the novel, he expresses nearly nothing but goes on speaking ceaselessly mainly because he knows that being silent is the end of act and also the end of being. Unfortunately, whenever he attempts to speak, a linguistic wordless or lack of self-knowledge prevents him from achieving his goal, which creates the situation of speaking just about silence itself.

4.2.6. Search for an Identity and Existence in *The Unnamable*

Repetitions serve to the theme of search for an identity and existence in three ways in this novel: repetitions of the words relating to the setting, characters and the ones about the language. While in some parts the readers feel the endless loneliness of the unnamable, in the other ones he may describe some characters in an indefinite setting. To illustrate:

I add this to be on the safe side. These things I say, and shall say, if I can, are no longer, or are not yet, or never were, or never will be, or if *they* were, if they are, if they will be, were not here, are not here, will not be here, but elsewhere. But I am here. So I am obliged to add this. I who am here, who cannot speak, cannot think, and who must speak, and therefore perhaps think a little, cannot in relation only to me who am *here*, to here where I am, but can a little, sufficiently, I don't know how, unimportant, in relation to me who was elsewhere, who shall be elsewhere, and those places where I was, where I shall be. But I have never been elsewhere, however uncertain the future (p.18).

Despite the reoccurrence of *they* pronoun 660 times in the novel, nobody knows who they are. It is highly probable that even *The Unnamable* is not sure of their existence. However, referring to others in the sentences above makes the narrator present in the world because he is not sure about even his own existence. In other words, the writer desperately needs others to prove his existence. *The Unnamable* assumes that if they exist, he also exists. In addition to the fictional characters, the narrator creates a setting with repetition of *here*. In this way he tries to make a connection between himself and the place which can prove his existence. Additionally, as it is seen apparently in the same sentences written in the stream of consciousness, the writer travels in time by shifting from one tense to another. Beckett's concern with time concept is explained by Connor (2007: 53) as follows: "If we live in time, then, Beckett insists, we live everywhere in time, not just in the (anyway ever changing) present moment. Time is there both outside us and inside us; indeed, more than this, it is what makes it impossible to speak of outside and inside". Like the unclear time, the setting here is not definite. By creating such uncertainties, Beckett pushes the readers in a

dilemma and for the reader it is difficult to decide whether he feels like being a concrete place or like being in the center of nowhere. It can be stated that the sense of not belonging to nowhere and having no time in these passages creates an emptiness, which depicts also the situation of other people of the era. As Liao (2012: 391) states, “The vagueness and unlocalization of Beckett’s setting prevent the audience from perceiving the characters in a historical or specific situation, and force the audience to consider the characters in the plays as the symbolic figures of twentieth-century everyman”. The part below is an example that supports the idea that the narrator creates some fictional characters who make him believe his own being:

I’m like *Worm*, without voice or reasons either, no reason, I’m Worm, no if I were Worm I wouldn’t know it, wouldn’t say it, I wouldn’t say anything, I’d be Worm. But I don’t say anything, I don’t know anything, these voices are not mine, nor these thoughts, but the voices and thoughts of the devils who beset me. (p.84)

In the case of the above quotation, the narrator seems to lose its sense of self in a schizophrenic way as he cannot separate his own identity from that of Worm. This is one of the examples that one can see the narrator’s search of identity obviously. As Berk (1996: 123) describes, Worm is “a character whom he hopes will help him to realize his fundamental self”. No matter how eager the narrator is to find an identity for himself, it is paradoxical to choose a thing like worm who has no personality and no name. Although Beckett writes the first letter of worm in capital letters throughout the novel, it is not a proper name but a common name. Another point that may be argued in this quotation is that the narrator prefers to use the voice of worm in the process of finding a self to himself. It can be beneficial to reference to Kennedy’s (1989: 147-148) comments on the character Worm:

Worm is an intensification of that peculiar 'grey area' or darkness where narrator and narrated dwell before being properly conceived. It is an intensification, for Worm is not even a voice, only a silent presence, a name and *nothing* but a name, pending the discovery of a proper name for the narrator. It is an elaborate parody of the writing process - at its most solitary or solipsistic.

In sum, his obsession with making a connection between him and the outside world pushes the narrator to create a fictional character, Worm. With the deliberate repetition of the word *Worm* 98 times in different parts of the novel, The Unnamable who is not sure of his own existence tries to make some assumptions which can help him reach a conclusion about his existence. Like his unproven existence, the existence of others is not certain. In other words, the narrator’s statements about the others create a hypothesis like his claims about the setting which has already been discussed.

The 2508 times use of *I* pronoun is the most repeated word in the novel. With this aspect, it can be stated that *I* pronoun is the one which has the closest relation with the motive of search for

an identity in this novel. The following extract constitutes an example of how the repetition of *I* is used to serve this theme:

I don't feel a mouth on me, nor a head, do I feel an ear, frankly now, do I feel an ear , well frankly now I don't, so much the worse, I don't feel an ear either, this is awful, made an effort, I must feel something, yes, I feel something, they say I feel something , I don't know what it is, I don't know what I feel, tell me what I feel and I tell you who I am, they will tell me who I am, I won't understand, but the thing will be said, they will have said who I am. (p.134)

It can be put forward that the repetition of *I* dominates nearly the whole prose and still remains incapable of helping The Unnamable gain an identity because he has no information of himself and waits for a response from his imaginary characters. He feels some ambiguities about his feelings, thoughts and even his existence. It can be put forward that the search of an identity pushes The Unnamable to refer to himself constantly. In some parts, the reference to his own existence is detailed with some images:

I'm a big talking ball, talking about things that they do not exist, or that exist perhaps, impossible to know, beside the point...After all, why a ball, rather than something else, and why big? Why not a cylinder, a small cylinder? Ann egg, a medium egg? No, no that's all nonsense, I always knew I was round, solid and round...All that matters is that I am round and hard, there must be reasons for that, for my being round and hard rather than of some irregular shape. (p.24)

The repetitions of words *ball*, *cylinder* and *egg* are not high in number but they play a crucial role in terms of their thematic function. All these images with similar shape evoke the same connotation in the minds of the readers. They make an association between his appearance and round shaped objects. This conscious relation goes in parallel with the idea that life is a repetitive cycle. Additionally, it also takes attention to the fact that The Unnamable does not know where he comes from, when and where his life has started, and even who he is. In other words, he is in search of a belonging or existence in this cycle which doesn't have a starting and ending time. As an additional point, it is clear that the descriptions about the narrator's essence or physical appearances come up in different ways in the flow of the story. While in some places he is represented by a worm, his being is associated with some items such as an egg, a cylinder in other parts of the novel. As Gibson states (2006: 196): "The Unnamable belongs to a world in which appearances is no longer a specific instance of essence. It is a localization of an infinite and inconsistent multiplicity. Appearances are at one and at the same time extremely stable and highly volatile. This is how the Unnamable experiences itself and its world". Gibson names the personality or self as 'Being', and he explains the sense of 'Being' in *The Unnamable* with the following words: "The Unnamable dreams of identifying with Being itself, of fading into the penumbra. It strenuously resists any determinate localizations in a singular appearance" (Gibson, 2006: 190). The study suggests that the inconsistency in terms of identity can be interpreted as one of the strongest indicators of self-searching and it is mostly employed by the repetitions. That is, although the physical appearance is changeable depending on the protagonist's imaginary world, the ultimate aim of gaining a real

identity is permanent for The Unnamable. The repetitions are the key stylistic device to serve this purpose in the novel.

Having discussed the theme of search for an identity and existence with the help of setting and characters, the study deals with how Beckett gives importance to the language in gaining an existence. In the part below, The Unnamable tries to broaden the limits of his language in order to broaden the limits of his own identity because he is aware of the fact that his physical entity is nothing without a language.

None will ever know what I am, none will ever hear me *say* it, I won't say it, I can't say it, I have no language but theirs, no, perhaps I will say it, even with their language, for me alone, so as not to live in vain, and so as not to go silent, if that is what confers the right to silence, and it's unlikely, it's they who have silence in their gift, they who decide, the same old gang among themselves, no matter to hell with silence, I'll say what I am, so as not to have been born for nothing (p.53).

In this part, the readers can witness the desperation of The Unnamable, who is aware of the fact that he is closing to the end. Based upon these closing lines, it can be asserted that he seems eager to raise his voice in order not to turn into nothingness. Not surprisingly, he does not have a language to speak like not having a name and identity. That is the reason why he desperately feels an obligation of using others' language in this life and death struggle. This paradoxical situation indicates that he will never have a real identity due to the language he adopts from the others. As Winstanley (2013: 196) states: "Both the words it speaks, and its attempts to speak of a self are, at all times, bound up with the language of these 'delegates', 'plastered with their rubbish'". With the delegates, Winstanley refers to the fictional characters that The Unnamable creates in the story such as Worm, Molloy, or just they. It can be concluded that the use of verb *say* 274 times is a deliberate choice of Beckett to draw the attention to the point that the protagonist is in an endless search for an identity. Here is another part in which the narrator is aware of having nothing but he has to say something:

I have nothing to do, that is to say nothing in particular. I have to *speak*, whatever that means. Having nothing to say, no words but the words of others, I have to speak. No one compels me to, there is no one, it is an accident, a fact. Nothing can ever exempt me from it, there is nothing, nothing to discover, nothing to recover, and nothing that can lessen what remains to say (p.36).

As this study puts forward, one of the reasons why the writer uses repetition is that he is striving for an identity or self. The Unnamable tries to achieve this purpose through speaking because he thinks the language is the most effective way to stay alive and gain a self. At this point, the word *speak* is repeated 112 times throughout the novel. However, as mentioned above, the protagonist prefers to use others' language not his own one. This results in having a temporary language and a temporary identity. Ahmadi (2012: 5) makes a generalizations about Beckett's characters: "We can see in Beckett's works that while characters try to escape the habitual acts of the early characters, they are

constantly caught in it and go on to repeat them and of course it is for this reason that the acknowledgement of the real identity of characters is, to a large extent, impossible". This generalization is also the case for *The Unnamable* in this novel. *Molloy* and *Malone Dies* which constitute respectively the first and the second novels of this trilogy are referred to *The Unnamable* many times in this novel. By referring to the Beckett's earlier characters, the protagonist can try to prove his existence:

All these Murphys, Molloy's, and Malones do not fool me. They have made me waste my time, suffer for nothing, speak of them, when ...I should have spoken of me and of me alone (p. 218).

Although he seems to feel a regret for writing about them, he actually desperately needs them to feel safe mainly because their existence is a reflection of his own existence also. However, the protagonist prefers speaking with their voice and acting like them. At this point, as also Ahmadi suggests, *The Unnamable* can never reach his ultimate goal and he can never succeed in finding an identity for himself in this novel.

4.3. Corpus Analysis of Repetitions in *Endgame*, *Come and Go* and *The Unnamable*

This part of the study aims to discuss the motives of suffering and loneliness and search for an identity and existence with some numerical data gained from *AntConc 3.4.3*. as a Corpus tool. As stated in the very beginning of this study, qualitative studies are mostly based on the reader response by their nature. In order to ground the study on a more objective assessment, a mixed method approach was applied for this research, which means the quantitative findings also contribute to the study in. Therefore, this section is devoted to the interpretation of the motives in accordance with the keyword tables. In order to generate these tables, each work becomes the reference corpus for the other one. Having gathered keywords in accordance with their frequencies, the top 100 keywords are listed for *Endgame* and *The Unnamable*. As regards to *Come and Go*, the top 42 words which are repeated at least two times are presented in the table. The reason why the same number could not be applied for *Come and Go* is that it is a very short drama play which includes only 30 lines. These keywords are then put into some word class categories. Lastly, the ones which does not belong to any category are eliminated from the tables.

4.3.1. Keyword Analysis in *Endgame*

Come and Go and *The Unnamable* are the reference corpus for *Endgame*. The following table includes the keyword patterns and their categorizations. In table 8, while 85 words are listed according to the word classification, 15 words which do not belong to any categorization are eliminated from the table.

Table 8: Keyword Patterns in *Endgame*

Word Class	Keywords
Proper Nouns	Clov, Hamm, Nagg, Nell, God
Pronouns	you, he, his, your, we, our
Prepositions	on, with, up, back, towards, down, right, before, out, away, under, over, into
Words referring to body parts	hands, face, eyes, head, lid, hand
Verbs	exit, enter, left, leave, turns, come, looks, go, goes, get, gets, put, takes, feel, need, want, halts, laugh, won, raises, give, stoops, do, look, did, mean, come
Auxiliary Verbs	will, was, have, are, would, am, isn't
Nouns	chair, window, ladder, door, telescope, wall, light, day, days, place, end, bin, biscuits, handkerchief, dog, story, tone, pause, father
Adverb of place	there, far

Based upon the table above, it should be mentioned that the repetition of the proper nouns do not contribute to the discussed motives since it is predictable for proper nouns to be used commonly in a drama text. In other words, how many times a proper noun is used does not carry an importance and should not be taken into consideration in the scope of this study as they do not give an idea about the writer's linguistic preference.

On the other hand, the dominance of prepositions in the table goes in parallel with the motives discussed in the content analysis part. In *Endgame*, the main character Hamm is in search of an existence throughout the play, and the repetition of the direction words and prepositions serves to help him find a being. As known, he is depicted as a miserable wheelchair-bound man who is unable to move without the help of his servant Clov. During the play, he commands Clov to locate his chair at the center of the room. To fulfill his command, Clov moves the chair continuously to the left and right or to the forward or back. However, he never makes Hamm glad of his location.

The section about the words referring to body parts reflects the destructive effect of time and nature on human body. This discussion was also handled and analyzed in the content analysis section in a detailed way with reference to the parts taken from the play. As mentioned before, Beckett's characters are distinctive in terms of their physical situations such as being bodily injured or deformed. It is also the case for *Endgame* in which all characters have some physical disabilities. While Hamm is portrayed as a man who is blind and cannot stand because of his prosthetic legs, his servant Clov is unable to sit. Additionally, Nagg and Nell who are the parents of Hamm have no legs and cannot hear and see properly in the play. The reoccurrence of these deformed body parts in the text can be associated with the motive of physical suffering of the characters.

As regards noun section in the table, most of nouns refer to the items in the room where the play takes place. In *Endgame*, Hamm's room is the stage and the whole story happens in this room

with two small windows, a ladder to reach the window, a telescope to look at the view often described as gloomy, a chair for Hamm which is moved continuously to be at the center and a bin for Hamm's parents to live in. The repetition of these symbolic items also contribute to the motives addressed by the study. The small windows and the view by the telescope do not evoke any positive things for the characters who have an agonizing past and have no expectations neither from the present nor from the future. Their suffering does not reach an end with the view from this window. The repetition of the word chair also refers to the motive of searching an existence because Hamm tries to be at the center by directing Clov to move his chair unceasingly and never becomes pleased with his current position at the end.

For the verb category, the repetition of the verbs *exit*, *enter* and *turn* is expected due to the nature of a drama play; therefore, they should not be accepted as a stylistic indicator in this study. However, the dominance of the verbs *leave*, *left*, *come*, *go* and *give* has a close relation with the motives. As mentioned before, the play displays suffering relationships among the characters. The miserable relation between Hamm and Clov comes the foremost among them. Despite their mutual dependence, Clov threatens Hamm to leave throughout the play but does not have the courage to dare it. The motive of suffering in the human relations is reflected with the repetition of the verbs *leave* and *left*. In the verb group, the reoccurrence of *need* and *give* can also be associated with the motive of suffering because they indicate a superficial relation in the context of the play. The love-free and artificial relationship between Hamm and his parents who live in a dustbin and depend on him to survive is described with these verbs. The parent always asks for food, and Hamm orders his servant Clov to provide them what they need. However, this relation does not go beyond a need for the parent and an unwilling meet for Hamm. Another example of the suffering relations within *Endgame* is the mother and son relation. One can easily realize how cold Hamm is towards her mother. This striking relation is also employed with the repetition of these verbs in the play.

To sum, except for a few categories including proper nouns, pronouns and adverb of place, the table above generally fits in with the motives discussed in the content analysis part.

Table 9: Top 15 Keywords in accordance with their frequencies in *Endgame*

Rank	Frequency	Keyness	Keyword
1	471	1665.812	Clov
2	386	1365.188	Hamm
3	379	1297.475	pause
4	362	410.044	you
5	264	142.023	he
6	149	16.710	not
7	118	84.559	his
8	116	10.348	on
9	92	14.363	ll
10	89	314.771	Nag
11	83	0.091	there
12	81	0.125	with
13	73	44.830	up
14	61	84.148	your
15	55	194.522	Nell

Table 15 was prepared in accordance with the word frequency, and the most repeated 15 words from the play *Endgame* were listed. When the proper names are eliminated from the table mainly because they do not have a function in terms of being a stylistic device in the context of a drama play, the highest keyness value belongs to *pause*. In the content analysis section, it is stated that *pause* should not be accepted as language failure because the repetition of *pause* is Beckett's deliberate writing attempt which contributes to the motives. *Endgame* is a play in which one can witness the miserable lives and suffering of characters. Despite their suffering, they are neutral characters who do not resist against anything happening around them. From this perspective, it can be argued that their ineffectiveness and motionless was employed with the repetition of *pauses* in terms of stylistics. Even if they seem to complain about their current situation, none of them take an action to change it. They seem to accept a predetermined destiny for them. Therefore, it can be argued that the repetition of the pauses in the play functions as a reflection of the characters' attitudes toward life and also functions as a real pause in characters' attempts. While sometimes this repetition prolongs the so-called desired end for Hamm, it is sometimes a way of escaping problems. As Liao (2014: 391) states, "the repetition suggests the characters' inability to solve the problems, or even their unawareness of the problems".

The last point in table that can be linked with the aforementioned motives is the repetition of auxiliary verb 'will' in the ninth rank. Most of the actions are used in future tense, which points out that the present tense and present situation does not satisfy the characters who are doomed to lead a

suffering life. Also, it indicates that Beckett's weak characters who never dare to challenge against their present problems prefer leaving the solution in the obscurity of future.

A surprising result is that although the verb section is dominant in the table 9, there is no verb among the top 15 keywords. This points to the conclusion that Beckett's characters in this play have lack of action and do not have the ability of directing the issues touching their lives.

1.3.2. Keyword Analysis of *Come and Go*

Although the cut-off point was top 100 words for *Endgame* and *The Unnamable*, the same number could not be applied for *Come and Go* which consists of 30 lines only. That is why, each word that was repeated at least three times was included in the following table. While 37 of the total 42 words are seen in the table, 5 of them are excluded as they do not belong to any word class category.

Table 10: Keyword Patterns in *Come and Go*

Word Class	Keywords
Proper Nouns	Flo, Ru, Vi, God
Prepositions	right, in, left, at, back, front, with
Words referring to human body	hand, ear, finger, lips, arms
Verbs	enter, exit, moves, pose, puts, sits, turn, resume, appalled, do, look, whispers,
Pronouns	her, she, they, we, other, each
Nouns	centre, seat, silence

As the table demonstrates, the results are very similar to that of *Endgame*. It shows that although they are two different drama plays of the writer, Beckett uses the advantage of repetitions in both works and this individual stylistic preference serves to the same purpose. Arising from the same reason in *Endgame*, the repetition of proper nouns is not a stylistic indicator in a drama text; therefore, they were not taken under review. Prepositions as the next word class are related to the thematic content of the play. As stated in the earlier part, the three woman characters named Flo, Ru and Vi sitting on a bench and gossiping change their places one by one continuously with the concern of being in the center, which makes a circle in the play. In this point, the repetition of the prepositions is linked to the motive of searching an existence. Thirdly, the repetition of the words referring body parts function differently from the ones in *Endgame* where they stand for the deformed body parts of the characters and can be associated with a suffering in physical dimension. In *Come and Go*, the repetition of these words do not have a direct relation with the motive of suffering, yet they should be evaluated as a part of this circle. While they change their places one by one and draw a circle, they also follow a ritual by whispering something into one another's ear, clapping and holding their hands at the end. The study suggests that this circle refers to the life

itself in the play and it doesn't have a starting and ending point. Within the context of Absurdism, although the modern man changes his place with the hope of finding a more secure place, the suffering and the feeling of belonging to nowhere never abandons him. Therefore, the three women characters in the play represent the modern human to whom life does not present anything more than suffering.

The other section that has a connection with the motives is the noun section. The repetition of *silence* which was dealt with elaborately in section 4.2.3. is one of the common words repeated in Beckett's selected works. In the context of *Come and Go*, the function of this word can be related to the motive of suffering and loneliness. The three characters in the play seem apparently to avoid talking about their past and their secret. Whenever one of the characters attempts to say something about it, the dialogue is interrupted by a *silence*. These breaks in such a short play strengthen the possibility that these women characters don't have a pleasant past which is why they keep away from their agonizing memories. While the reoccurrence of *silence* can be seen as an indicator of suffering, the repetition of *centre* and *seat* in this group make a sign for searching for an existence in the play. From the stage movements of the characters who are moving continuously in order to be at the center, it can be mentioned that they are in a struggle for having an existence.

Lastly, the verb group gives also some clues about the content and the motives of the play. By its nature, a drama text includes the words *enter* and *exit*, so the repetition of these verbs should be excluded from the analysis. The rest ones including *moves*, *sit*, *turn*, *resume* and *pose* indicate how the characters are always on the move during the play. As stated before, their actions on the stage is repetitive. That's to say, they sit on the right of the bench and then they move to the left one by one, turn their backs and then resume posing again. These verbs should not be interpreted separately from the prepositions which also serve to the same motive. Searching for a being and existence is employed by the repetition of these verbs. On the other hand, this category also includes the verbs *appalled* and *whispers*. As it was stated before, the characters whisper something in the other's ear and the things they hear appall them. Neither what they share nor why they are shocked is not expressed directly in the play. However, what the readers can understand is that each character has undergone an unpleasant change and each one has a painful secret concerning her life. In this verb category, only *do* and *look* do not fit the motives that the present study addresses.

Table 11: Top 15 Keywords in accordance with their frequencies in *Come and Go*

Rank	Frequency	Keyness	Keyword
1	20	215.901	Flo
2	19	205.106	Ru
3	19	205.106	Vi
4	13	9.903	's
5	12	51.904	silence
6	8	29.946	right
7	7	3.531	not
8	6	28.982	hand
9	6	24.923	her
10	6	0.575	in
11	6	26.251	left
12	4	2.621	at
13	4	18.355	hands
14	4	13.799	she
15	4	0.216	they

When the first three key words are excluded from the table as they are proper nouns, *silence* is the most frequent word and it has also the highest keyness value. As the function of *silence* is discussed in 4.2.3., the repetition of this word goes in parallel with the motive of loneliness and suffering. In the play, the three characters who have a shared past reunite again after a long time and start to gossip about the changes in their physical appearances and a secret related to them. In this context, gossiping should not be associated with a negative skill but an exchange of views. However, whenever one of them tends to talk about the details of this secret or change, the dialogue is interrupted by a *silence*, and then they move on the stage. This action is repeated three times. Of particular note here is that avoidance speaking about their past implies their suffering in the course of time.

When one looks at the rest keywords, the dominance of prepositions and parts of body takes the attention. As stated before, *Come and Go* is a play where the characters follow a routine in their actions and draw a circle in which one character whispers in the other's ear something about their tragedy and then leaves her place to the other character who takes her turn then. While repeating this action, they draw a circle on the stage and they join hands at the end. "VI's right hand with RU's right hand, VI's left hand with FLO's left hand, FLO's right hand with RU's left hand, VI's arms being above RU's left arm and FLO's right arm. The Three pairs of clasped hands rest on the three laps. Silence" (Zarrinjooee & Yaghoobi, 2018: 47). The repetition of the prepositions in their repeated movement can be related to the point that the three characters who are not glad with their present situation are in search of an existence in this repetitive cycle.

Lastly, based upon Table 11, it should be mentioned that the pronouns *she*, *they*, *her* and the negation *not* do not suit any thematic content of the play, and they become irrelevant in the scope of this study.

4.3.3. Keyword Analysis of *The Unnamable*

For the tables in this section, while the study corpus is *The Unnamable*, reference corpus is *Endgame* and *Come and Go*. From the top 100 words, 80 of them are included in the table and the 20 ones which cannot be put into any word class categories are excluded from the following table. When it is compared to the those of *Endgame* and *Come and Go*, the table for *The Unnamable* consists of much more word class categories. Among these categories below, only demonstrative pronouns and modal verbs cannot be related to the discussed motives. Except these two sections, a deep analysis for the rest could be presented as follow:

Table 12: Keyword Patterns in *The Unnamable*

Word Class	Keywords
Pronouns	I, they, it, me, my, them, their, myself,
Indefinite Pronouns	one, nothing, any, something, thing, all, other
Demonstrative Pronouns	this, these, that
Prepositions	to, of, in, for, at, from, by, without, about
Verbs	know, have, say, let, speak, hear, make, said, having
Modal verbs	must, would, should, shall, may, can
Auxiliary verbs	is, be, are, will, am, been, had, has, don't
Adverbs of time/place	never, ever, always, yet, now, here
Question words	what, who, where, how, when, which
Connectors	and, but, even, if, as, or, so
Articles	a, an, the
Nouns referring to utterance	voice, words, silence
Nouns referring to characters	Mahood, Worm
Negations	no, not

As it has already been discussed, *The Unnamable* is a novel told by a protagonist who has lots of uncertainties about his own being, his real setting, his own feelings and thoughts. That is one of the main reasons why nearly all stories taking place in the flow of the novel are either about "others" or "they". It can be put forward that the existence of others is an indicator of his own existence for the narrator. Depending on this point of view, it is no surprising that the pronoun group includes mostly the pronouns *I*, *they* or the derivations of these two pronouns. This can be directly related to the motive of searching an identity and existence. In other words, the comparison between *I* and *they* dominates the story and this can also be deduced from the table. With regards to

the dominance of indefinite pronouns, it can be argued that they reflect the uncertainties of the narrator. For him, everything including even his own being is indefinite, which is why he has the difficulty of finding definite words for the description of the objects and people around him. In line with this, his lack of language ability is a part of his weak personality and identity. The group of articles can be analyzed with the same perspective, and the reason why the articles *a*, *an*, *the* are among the most repeated 100 words stem from the same point.

In *The Unnamable*, the prepositions constitute a considerable amount in the top 100 key words. Like the Beckett's other characters, the protagonist in this novel is an endless search for his own identity. The repetition of prepositions or directing words accompanies the protagonist on his journey of identity. In addition to the prepositions, the other word group that has a strong relation with the motive of search an identity is the group of question words. Throughout the story, The Unnamable questions where he comes from, where he belongs to, who he is, who they are, what his and their utterances mean, why he suffers so much, and how he finds a way to prove his being. As there is no one to answer his questions, the narrator is both the questioner and the responder in this story. The dominance of connectors in the table stems from this point. As also seen in the table, negations *no* and *not* are among the top 100 words, which shows that the answers are not positive for the narrator. Therefore, these parts which should be analyzed dependently give the strongest clue about the motives pointed out by the study. They indicate not only the suffering of the protagonist but also his fight for getting a real identity.

As shown in Table 12, the verbs *say*, *speak*, *hear*, *said* are all about uttering something, which has already been discussed in part 4.2.6. in the context of search for an identity and existence. As clarified in that part, trying to say something, no matter how nonsense it may be, is a kind of struggle that keeps the narrator alive in the novel. He is aware that silence is an annihilation for him, so he must speak at all costs. Although the things that he utters in a way of stream of consciousness are not consistence and do not make any sense for the readers many times, the act of saying something is the main concern for him to go on living and to find his identity. On the other hand, the verbs *have* and *having* in this group are about getting or obtaining something in return for speaking. Therefore, it can be concluded that the writer's linguistic choice and his use of repetition as regards to the verb class section in the table goes in hand with this motive. Additionally, when the auxiliary verb section is analyzed, it can be noticed that the plot flies from one tense to another. Such shifts point to the reality that the narrator lives in his illusionary world where he has no awareness of time. In this sense, there is not a time consistency in their stories. While he always struggles to understand what is happening around him and who the people causing suffering for him are, he skips from present tense to past or from past to future continuously. Like his doubts about his identity, he has also some doubts about his own present and past, which indicates the narrator's identity crisis. The inconsistency in tenses is also the case for the adverb of time. The

repetitions of *always*, *never*, *yet*, *now*, and *ever* have self-contradictions in them, which also points to the uncertainties of the protagonist.

When one looks into the noun groups in Table 12, a similarity between *The Unnamable* and the drama plays *Endgame* and *Come and Go* can be noticed considering Beckett's word choice for repetition. As all the characters in these selected works have some concerns about their identities and about how to keep living, the repetition of *silence* is common among these works. In this novel, as keeping silence indicates being closer to death, the protagonist feels an obligation to speak. However, the irony is that he usually has nothing to express and tell. That is the reason why Beckett repeats the word *silence* many times in the novel. For the sake of not being silent, the protagonist speaks about the silence itself. This point also makes the sense considering the repetition of words *voice* and *words* in *The Unnamable*. In the identity gaining struggle of the narrator, the ability of speaking in the most crucial indicator for his being, which can also be seen from the table. The section of nouns referring to the characters in the novel also confirms the discussed motive in 4.2.6. In conformity with the discussion in that section, these fictional characters whose beings the readers can never be sure help the protagonist feel its own being. In other words, his concrete being is nothing in the absence of others. For the protagonist who is portrayed as a character of physical and psychological struggles, their existence is the strongest proof for his own existence. This section serves as evidence for the motive of the search for an identity and existence and is one of the most meaningful findings of the table.

Table 13: Top 15 Keywords in accordance with their frequencies in *The Unnamable*

Rank	Frequency	Keyness	Keyword
1	2508	71.374	I
2	2432	3.881	the
3	1983	69.874	to
4	1663	4.345	it
5	1301	120.034	of
6	1189	14.163	and
7	1024	58.986	that
8	971	3.607	a
9	885	7.249	me
10	844	23.810	in
11	825	46.552	is
12	698	70.269	be
13	660	101.217	they
14	621	27.693	not
15	609	17.607	my

It is not surprising that *I*, as a most frequent word, is also the first keyword in the novel. Although *they* is repeated less than *I*, it has a more keyness value than *I*. This result gives strong clues about the thematic content of the story. The whole story is based upon the monologues of the protagonist whose ultimate aim is to find out his real identity. It should be remembered that he desperately needs the presence of others while searching his being. He is never sure whether he really exists or not, and whether he really has a shared history to tell or not. His inevitable need of them pushes him to talk about them and even to invent some stories about them. As stated before, the readers can never know who they are or that they really exist. While *they* sometimes comes into view as a worm which is an imaginary character and has no identity also, the narrator refers to *they* with some proper nouns such as Mahood who is a character in Beckett's earlier novel. It can be stated that the story is actually between the protagonist or *I* and *they*. Although the repetition of *I* dominates the whole story, the keyness value of *they* is more than *I*. This significant result shows that winner of this story is not the protagonist who has never achieved to gain a real identity for himself. As an object pronoun *me* and a possessive pronoun *my* are also among the top 15 words. There is close relation between *I* and its derivations *my* or *me*. Therefore, it is expected that while the narrator is looking for himself throughout the story, Beckett makes use of the repetition of *me* and *my* to refer to what constitutes his identity and what the external factors affecting his character are.

Based upon Table 13, it should be concluded that while the repetition of *I*, *they*, *my*, and *me* has a connection between the motive of search for an identity and existence, the others do not have a dominant role in the context of these motives. However, they give a general opinion about the content. As it is seen from the table, prepositions, pronouns and articles constitute the top 15 key words. Like in Beckett's two plays *Endgame* and *Come and Go*, there is not a verb in this part. For the Beckett's characters who are trying to protect their entities through endless and even meaningless speeches, this result cannot be coincidence. This similarity shows that although the genres are different, there is a parallelism in Beckett's works in terms of stylistics. Repetition which is one of these common characteristics among these works is employed similarly to serve the discussed motives. For *The Unnamable*, the absence of a verb in the top 17 words can be seen as a second indicator of the defeat of the protagonist in his identity struggle.

CONCLUSION AND SUGGESTIONS

Investigation of the function of repetition in Samuel Beckett's selected works *Endgame*, *Come and Go*, and *The Unnamable* from a stylistic perspective in the context of Absurdism is the main focus of the study. This section aims to summarize the whole study and present the interpretations of the findings. Bearing the research questions in mind, it suggests some conclusions for the readers. Finally, the chapter is concluded by the limitations of the study and some recommendations for further studies.

The impetus for the study is driven by a need to understand the functions of repetition as a stylistic device in Beckett's two drama texts *Endgame*, *Come and Go*, and the last novel of his trilogy *The Unnamable*. During the analysis process, writer's language was examined based upon the essence of Absurdism and the historical period in which the texts were written. In order to reach valid conclusions, the study determined its research questions firstly. The major and minor research questions were as follows:

1. What is the function of repetition as a stylistic device in Beckett's selected works?
2. How does the use of repetition as a common characteristic in the three works serve to the motives of 'suffering and loneliness' and 'search for an identity and existence' in the context of Absurdism?
 - 2.1. And lastly, what are the frequencies of keywords revealing these motives?

Followed by research questions, the method was determined to carry out the study ideally. In this sense, mixed method approach guided the thesis, which means that the study used the advantages of both qualitative and quantitative methods. For the qualitative approach, corpus analysis was conducted. In this process, each work was analyzed in accordance with the motives, namely suffering and loneliness through repetition and search for an identity and existence through repetition. The detailed analysis of the selected works was mostly based on the personal interpretations of the extracts in which repetition was employed as a stylistic device and were thought to constitute a good example for the discussed motives. The samples were interpreted in the context of Absurdism from both a literary and a stylistic perspective. It was concluded that meaningless and nonsense of life cause suffering and the feeling of loneliness for the Beckett's characters who are in search of a being and existence in a world where there is no hope for future and where everything repeats itself. Additionally, Beckett's use of repetition as a common stylistic

device in these selected works is not a coincidence but a deliberate writing attempt revealing these motives.

As a quantitative methodology, corpus analysis was applied to reach concrete results. Incorporation of corpus analysis show the relationship between repetitions as a Beckett's linguistic preference and the selected motives detected in the selected works. To obtain these empirical data, computerized text files of each work were compared to each other and two different keyword tables for each work were presented depending on this comparison. While the first table for each work has word class categories and their verbal indicators in the texts, the second one consists of top 15 keywords determined in accordance with the frequencies. In this process of generating keyword tables, the study used the software *AntConc 3.4.3*. In addition to the keyword list and their frequencies, keyness values of these words can also be seen in the tables.

Depending on the keyword analysis of *Endgame*, the study led to the conclusion that while prepositions as a word class serve to the motive of searching for an existence, words referring to body parts can be related to a physical suffering. Moreover, the verb class with a few exceptions generally reflects the theme of suffering in human relations. In regards to noun class, it can be stated that the words in this group go in parallel with the both motives. According to the results of the top 15 keywords analysis of *Endgame*, after eliminating the proper nouns, *pause* is the most repeated word and it has the highest keyness value in the text. It shows that the use of pauses is not an ordinary writing technique in the context of the play but it is a crucial indicator of the thematic content. As discussed elaborately in chapter four, all the characters are portrayed as passive ones who are lack of decision making abilities and cannot lead their lives on their own. Their motionless and suffering lives are depicted with the repetition of *pauses* in the text. Additionally, as an auxiliary verb *will* is the other word in the list that was linked to the motive of suffering. The repetition of *will* can reveal that Beckett's characters in this play do not have a satisfaction of their current lives which do not offer them more than suffering and pain. That is the reason why they prefer using actions in future tense.

The results of corpus analysis of *Come and Go* are very similar to that of *Endgame*. The dominance of word class such as proper nouns, words referring to human body, verbs and nouns is common in both plays. After removing the proper nouns from the table, the most repeated word is *silence* and it has also the highest keyness value. As mentioned before, this was *pause* in *Endgame*. Regarding the repetition of *silence* in *Come and Go*, the study argued that it was the way of escaping from facing the past which caused unhappiness and agony to the characters in the play. Whenever one of the three woman characters dares to utter something about the past, the dialogue is interrupted by a silence and they change their topic and stage directions. Other notable words in the list are *right* and *left*. The repetition of these words are closely related to the motive of searching for an existence in the play. The characters follow a static movement on the stage and

draw a circle with this movement. They usually move one by one to the left and right in this circle which can be seen as an important pointer to their attempts to be in the center. It can be suggested that there is no center in a circle, which can show that their attempts are pointless. From a broader perspective, it can be concluded that it holds a mirror to the modern man who got lost in life in that historical period.

As regards the keyword analysis of *The Unnamable*, it should be mentioned that the number of the word class categories is more than that of *Endgame* and *Come and Go*. For this novel, the group of pronouns, indefinite pronouns and articles were interpreted dependently in the context of search for an identity and existence. The results show that the protagonist who lives in a world of uncertainties and has a limited vocabulary uses mostly indefinite pronouns and articles to describe his own identity and his setting. Additionally, the class of prepositions, question words and connectors were also analyzed together because they make sense better as a whole in the text. From the beginning to the end of the novel, *The Unnamable* is making an endless effort to understand whether actually he has a being and, if so, where he belongs to. For this reason, he usually asks the same questions to himself. Therefore, the dominance of question words and connectors in the tables results from his quest of identity. When the verb class was examined, it showed that the verbs in this group were either about speaking or about having. This result demonstrated that having a language meant having an identity for the narrator. Thus, he is trying to keep speaking persistently. For the repetition of auxiliary verb, adverb of time and modal verbs, the study reached to the conclusion that there was an inconsistency in tenses, which shows that the protagonist was in an illusion and he was unaware of time concept. So, it is highly probable that he made up some stories flying from one tense to another so that he could base his life adventure on a ground. As the study argued in findings and discussion part, the narrator tried to cope with his identity crisis with these stories and some imaginary characters. In this respect, repetition is one of the powerful linguistic device of Beckett to show his character's search for an identity. Lastly, nouns in this word class category were also considered as strong the indicators of this motive. With the repetition of *silence*, *word* and *voice* in this class, Beckett pushes *The Unnamable* to an obligation of speaking in order to gain a being. When the table 15 was analyzed, the most striking result that could give the closest clue about the thematic content of the novel was the repetition of *I* and *they* pronoun. While the pronoun *I* was the most repeated word with its 2508 frequency, *they* pronoun had more keyness value than that of *I*. The repetition of *I* pronoun was not a surprising result for such a prose whose protagonist was obsessively in the pursuit of his being from beginning to the end. However, the keyness value of this pronoun was lower than that of *they* pronoun. Based upon this result, the study suggests that the battle between the pronouns *I* and *they* ends in the victory of *they*. This also shows that *The Unnamable* would never get a real identity and was doomed to be under the shadow of others.

Having analyzed each work separately, the study comes up with some conclusions that were common among the works. Firstly, Beckett's characters in these selected works display some common characteristics such as being deformed physically or psychologically. At this point, it could be argued that Beckett employed repetitions to reveal their physical or psychological suffering. This suffering which drove the characters to despair also made them believe that life was a punishment itself. When it is evaluated in the context of Absurdism which draws attention to the pointlessness in this torturous life, the language of the characters who use repetition in an obsessive way becomes meaningful. In addition to the physical and psychological suffering, repetitions also show a suffering in human relations in the selected works. In other words, to depict relations which are far from sincerity and depend on mutual benefit, Beckett made use of repetitions again. As discussed before, with the destructions of the WWII, people of the period lost their faith in life, relations, future and even God. Thus, the suffering relations in these works are the reflection of the real life. Another common point in terms of stylistics is the repetition of *silence* and *pause* in all these works. Although they are from different genres and may be supposed to draw distinctions, the three works are quite similar in terms of how language is employed. The study reached to the point that the repetition of *pause* and *silence* was used to stress the motives of 'suffering and loneliness' and 'search for an identity and existence' in the discussed works of Beckett. Lastly, the dominance of prepositions in all these groups draws attention when it is looked at corpus tables. This result comes as no surprise to the Beckett's characters who do not feel belonging anywhere and are so persistent in locating themselves in the center. Lastly, the Beckett's characters in these works are in the pursuit of having an identity. In this process, being able to speak even about the silence itself in some cases is their indispensable characteristics. While their minds are occupied with the act of speaking so much, it is very paradoxical that there is no verb in the top 15 repeated words in any of the works. Therefore, the study shows that the results of keyword analysis support the thematic content of the selected works in which the pointless attempt of characters to obtain an identity are depicted with the help of repetition as a stylistic device by Beckett.

As a conclusion, the whole study which was devoted to the analysis of repetition disregarding the genre variable and focusing on the language itself reached to the conclusion that Beckett employed repetition as one of the stylistic devices to draw attention to the motives of 'suffering and loneliness' and 'searching for an identity and existence'. Although one may regard the absurd language as meaningless and ambiguous, it makes sense when analyzed within the context of Absurdism which stresses the emptiness of life and pointlessness in trying to find a meaning for it. Therefore, the absurd language, as a reflection of this philosophy, is one way of using an empty language to parody of life. In Beckett's selected works, the loss of meaning was reflected with the loss of traditional language rules one of which was the employment of repetition.

This study is limited to the two theatre plays and a novel of Samuel Beckett. It aims to analyze them in terms of repetition as a stylistic device. These selected texts display some more common characteristics with regard to stylistics; however, the scope of this study is not broad enough to scrutinize these works in relation to all other stylistic traits. Therefore, it is suggested that they can be analyzed in terms of other linguistic devices. Furthermore, the motives addressed throughout the research can be another limitation for the study which only deals with suffering, loneliness, search for an identity and existence. However, Beckett handles a variety of themes in his works and each of these themes can hold a mirror to the human condition of his era.

For the corpus study, the whole texts of *Endgame*, *Come and Go* and *The Unnamable* were used for the corpus analysis. From this perspective, it can provide insight for further studies which may focus on different motives through the analysis of a different linguistic trait on the same works. However, the limitation was that *Endgame*, *Come and Go* and *The Unnamable* became the reference corpus for each other in this research. For further studies, these works can be compared with the rest of Beckett's works in a more detailed corpus study.

Moreover, although the content analysis and corpus analysis parts of the study are closely associated with each other in terms of repetitions and their functions to the discussed motives in the selected works, not each individual word in the tables could be discussed in content analysis part. Likewise, not each word that was interpreted in the content analysis part can be seen in the corpus tables. Although the repetitions of some words were not high in number, they deserved a special mention within the scope of this study in terms of their contributions to the motives. That was the reason why one may not find them in the keyword tables but may see their discussions in the content analysis section.

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APPENDICES

Appendix 1. Corpus Screenshots of Keywords in *Endgame*

AntConc 3.4.3w (Windows) 2014

File Global Settings Tool Preferences Help

Corpus Files: Endgame.txt

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Types Before Cut: 152 Types After Cut: 1172 Search Hits: 0

Rank	Freq	Keynes	Keyword
1	471	1665.812	clav
2	386	1365.188	hamm
3	379	1297.475	pause
4	362	410.044	you
5	264	142.023	he
6	149	16.710	t
7	118	84.559	his
8	116	10.348	on
9	92	14.363	ll
10	89	314.771	nagg
11	83	0.091	there
12	81	0.125	with
13	73	44.830	up
14	61	84.148	your
15	55	194.522	nell
16	55	36.297	yes
17	54	0.089	was
18	54	26.046	we
19	53	46.239	back
20	52	67.046	travaviv

Search Terms: Words Case Regexp Advanced HI Location Search Only: 0 [S]

Total No. 1 Files Processed

Start Stop Sort Invert Order Reference Corpus Loaded Clone Results

AntConc 3.4.3w (Windows) 2014

File Global Settings Tool Preferences Help

Corpus Files: Endgame.txt

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Types Before Cut: 152 Types After Cut: 1172 Search Hits: 0

Rank	Freq	Keynes	Keyword
20	52	67.956	towards
21	51	3.831	then
22	50	2.790	do
23	50	84.471	goes
24	47	63.564	down
25	46	2.275	go
26	45	110.740	looks
27	45	107.783	window
28	44	113.961	x
29	40	6.622	in
30	40	0.018	more
31	38	125.470	chair
32	36	15.918	right
33	35	34.242	get
34	35	0.353	like
35	32	76.137	dog
36	32	1.167	little
37	31	10.232	head
38	31	109.639	telescope
39	30	87.119	gets

Search Terms: Words Case Regexp Advanced HI Location Search Only: 0 [S]

Total No. 1 Files Processed

Start Stop Sort Invert Order Reference Corpus Loaded Clone Results

Appendix 1 (Continue)

AntConc 3.4.3w [Windows] 2014

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance

Types Before Cut: 152 Types After Cut: 1172 Search Hits: 0

Rank	Freq	Keywords	Keyword
40	30	10.815	well
41	29	8.392	day
42	28	1.415	come
43	28	37.424	door
44	26	0.624	before
45	25	20.010	ah
46	25	0.030	and
47	25	80.316	halts
48	25	88.419	ladder
49	25	0.044	out
50	24	63.412	turns
51	24	2.302	ve
52	23	2.942	good
53	23	21.611	leave
54	23	9.080	re
55	23	9.080	won
56	22	64.789	laugh
57	22	6.252	look
58	21	15.070	give
59	21	3.575	into

Search Tools Words Case Regex **Hit Location** Advanced Search Only 0

Total No. 1 Files Processed 1 Reference Corpus Loaded

Sort by Invert Order Sort by Freq

AntConc 3.4.3w [Windows] 2014

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance

Types Before Cut: 152 Types After Cut: 1172 Search Hits: 0

Rank	Freq	Keywords	Keyword
60	21	74.272	bid
61	21	1.470	place
62	21	2.983	want
63	20	9.319	left
64	20	18.262	very
65	19	0.422	d
66	18	7.959	did
67	18	29.281	takes
68	18	63.662	violently
69	17	1.686	eyes
70	17	2.345	over
71	17	0.028	still
72	17	7.494	under
73	17	33.769	wall
74	16	2.567	away
75	16	0.543	far
76	16	7.455	hand
77	15	0.514	feel
78	15	2.407	light
79	15	7.437	storv

Search Tools Words Case Regex **Hit Location** Advanced Search Only 0

Total No. 1 Files Processed 1 Reference Corpus Loaded

Sort by Invert Order Sort by Freq

Appendix 1 (Continue)

AntConc 3.4.3w (Windows) 2014

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Conc File: Endgame.txt

Types Before Cut: 1552 Types After Cut: 1172 Search Hits: 0

Rank	Freq	Keyness	Keyword
80	15	37.954	tone
81	15	0.370	why
82	14	25.400	enter
83	14	29.485	soit
84	14	49.515	gaff
85	14	13.190	our
86	14	42.541	raises
87	14	49.515	stoops
88	13	45.978	bin
89	13	45.978	biscuit
90	13	4.855	dead
91	13	6.984	face
92	13	4.163	mean
93	13	0.312	need
94	13	3.846	put
95	12	17.126	days
96	12	35.764	father
97	12	3.410	god
98	12	42.441	handkerchief
99	12	5.591	hande

Search Terms Words Case Range HIT Location

Start Step Sort Advanced Search Only 0

Reference Corpus Loaded

Total Hits: 1
Files Processed: 1

Sort by Invert Order
Sort by Freq

Close Results

Appendix 2. Corpus Screenshots of Keywords in *Come and Go*

AntConc 3.4.3w (Windows) 2014

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance: 117 Types Before Cut: 117 Types After Cut: 102 Search Hits: 0

Rank	Freq	Keywords	Keyword
1	20	215,901	do
2	19	205,106	ru
3	19	205,106	vi
4	13	9,903	s
5	12	51,904	silence
6	8	29,946	right
7	7	3,531	not
8	6	28,982	hand
9	6	24,923	her
10	6	0,575	in
11	6	26,251	left
12	4	2,621	at
13	4	18,355	hands
14	4	13,799	she
15	4	0,216	they
16	4	7,186	we
17	3	25,673	appalled
18	3	5,307	back
19	3	20,231	centre
20	3	2,363	do

Search Terms Words Case Regex HIT Location Advanced Search Only 0

Total No. 1 Files Processed

Start Stop Sort Reference Corpus Loaded

Sort by Invert Order

Sort by Freq

Clone Results

AntConc 3.4.3w (Windows) 2014

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance: 117 Types Before Cut: 117 Types After Cut: 102 Search Hits: 0

Rank	Freq	Keywords	Keyword
20	3	2,363	do
21	3	11,712	each
22	3	13,544	our
23	3	15,324	enter
24	3	15,956	visit
25	3	32,385	finger
26	3	21,846	front
27	3	11,124	god
28	3	22,861	lips
29	3	7,704	look
30	3	18,431	moves
31	3	12,032	oh
32	3	4,920	other
33	3	32,385	pose
34	3	17,482	puts
35	3	18,971	resume
36	3	20,982	seat
37	3	27,896	sits
38	3	13,331	three
39	3	0,782	turn

Search Terms Words Case Regex HIT Location Advanced Search Only 0

Total No. 1 Files Processed

Start Stop Sort Reference Corpus Loaded

Sort by Invert Order

Sort by Freq

Clone Results

Appendix 2 (Continue)

AntConc 3.4.3w [Windows] 2014

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance

Types Before Cut: 117 Types After Cut: 102 Search Hits: 0

Rank	Freq	Keywords	Keyword
40	3	27.896	whispers
41	3	0.365	with
42	3	4.501	yes
43	2	3.854	after
44	2	12.647	arm
45	2	0.006	as
46	2	4.299	does
47	2	1.474	how
48	2	1.570	little
49	2	2.605	old
50	2	2.367	speak
51	2	2.662	think
52	2	3.243	way
53	1	3.853	above
54	1	3.123	arms
55	1	0.226	been
56	1	0.516	being
57	1	3.225	came
58	1	2.545	change
59	1	10.795	returned

Search Terms Words Case Range Hit Location Advanced Search Only 0

Total Hits: 1 Start Stop Sort Reference Corpus Loaded

Files Processed: Invert Order Sort by: Sort by:

Appendix 3. Corpus Screenshots of Keywords in *The Unnamable*

AntConc 3.4.3w (Windows) 2014

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance: 5525 Types Before Cut: 5525 Types After Cut: 4826 Search Hits: 0

Rank	Freq	Keywords	Keyword
1	2508	71.374	i
2	2432	3.881	the
3	1983	69.874	to
4	1663	4.345	it
5	1301	120.034	of
6	1189	14.163	and
7	1024	58.996	that
8	971	3.607	a
9	885	7.249	me
10	844	23.810	in
11	825	46.552	is
12	698	70.269	be
13	660	101.217	they
14	621	27.693	not
15	609	17.607	my
16	584	3.801	no
17	522	7.438	for
18	516	0.018	what
19	502	18.637	have
20	491	11.974	our

Search Terms Words Case Range Advanced Search Only 0

Start Stop Sort Reference Corpus Loaded Clone Results

Total No. 1
Files Processed

AntConc 3.4.3w (Windows) 2014

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

Concordance: 5525 Types Before Cut: 5525 Types After Cut: 4826 Search Hits: 0

Rank	Freq	Keywords	Keyword
21	432	12.060	all
22	379	11.287	one
23	378	21.162	as
24	355	19.354	if
25	344	34.850	this
26	339	45.860	or
27	296	1.659	at
28	289	19.504	know
29	283	27.571	nothing
30	274	25.474	say
31	259	1.298	can
32	243	29.237	them
33	238	32.292	perhaps
34	236	0.287	him
35	234	23.138	from
36	222	0.482	are
37	218	22.969	will
38	213	10.243	time
39	211	8.860	never
40	200	78.641	am

Search Terms Words Case Range Advanced Search Only 0

Start Stop Sort Reference Corpus Loaded Clone Results

Total No. 1
Files Processed

Appendix 3 (Continue)

AntConc 3.4.3w (Windows) 2014

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

The Unreadable (1).txt

Types Before Cut: 5525 Types After Cut: 4826 Search Hits: 0

Rank	Freq	Keyness	Keyword
41	199	31.165	must
42	197	0.300	than
43	192	5.188	so
44	191	16.645	would
45	190	0.002	more
46	176	18.389	who
47	163	43.195	their
48	160	0.932	again
49	160	11.500	where
50	159	12.775	by
51	148	1.180	now
52	144	6.109	here
53	144	32.610	only
54	143	3.394	how
55	139	5.318	when
56	139	34.899	which
57	131	4.135	without
58	130	8.231	could
59	128	5.543	an
60	127	7.654	has

Search Terms Words Case Range Advanced Search Only 0

Start Step Sort Invert Order Reference Corpus Loaded

Total Hits: 1
Files Processed: 1

AntConc 3.4.3w (Windows) 2014

File Global Settings Tool Preferences Help

Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List

The Unreadable (1).txt

Types Before Cut: 5525 Types After Cut: 4826 Search Hits: 0

Rank	Freq	Keyness	Keyword
61	125	6.104	same
62	123	5.762	about
63	123	13.011	been
64	121	3.574	any
65	120	1.064	too
66	118	45.439	sa
67	116	15.338	myself
68	115	2.122	other
69	113	1.374	let
70	112	16.598	speak
71	110	1.116	had
72	105	0.739	silence
73	99	6.138	test
74	99	0.166	were
75	98	37.738	worm
76	97	2.726	something
77	95	20.210	even
78	94	16.711	being
79	93	3.924	long
80	93	1.565	thin

Search Terms Words Case Range Advanced Search Only 0

Start Step Sort Invert Order Reference Corpus Loaded

Total Hits: 1
Files Processed: 1

Appendix 3 (Continue)

The screenshot shows the AntConc 3.4.3w (Windows) 2014 interface. The main window displays search results for the file 'The Unbearable (1).txt'. The results are sorted by frequency, with the most frequent words appearing at the top. The interface includes a menu bar (File, Global Settings, Tool Preferences, Help), a toolbar with various analysis options, and a control panel at the bottom for search parameters and actions.

Rank	Freq	Keywords	Keyword
81	93	1.565	think
82	93	0.635	voice
83	91	1.362	hear
84	91	0.077	old
85	90	15.511	should
86	89	1.170	always
87	88	6.689	yet
88	82	16.072	shall
89	81	12.869	these
90	80	6.496	words
91	79	15.137	matter
92	78	12.008	having
93	70	30.036	mahood
94	78	4.681	make
95	76	14.209	may
96	75	3.036	ever
97	75	1.438	solid
98	75	0.201	way
99	74	2.879	than
100	74	7.874	things

Search Tools: Words Case Regex
 HIT Location:
 Reference Corpus: Loaded
 Sort by: Invert Order
 Sort by:

CURRICULUM VITAE

Elif AYDIN YAZICI was born in Trabzon in 1985. She graduated from Trabzon High School in 2003 and started her university education at Karadeniz Technical University. She graduated from the Department of English Language and Literature in 2009 and started to do master's degree in the Department of Applied Linguistics at the same university. After working as an instructor of English in a private university for three years, currently she is working as an instructor at Gebze Technical University.

She is married and the mother of two sons.

