Abstract

The aim of the thesis is to provide a comprehensive view of the works of Samuel Beckett from the beginning to the novel *Molloy*. It is based on analysis of individual works and the subsequent attempt to uncover their interconnections. The thesis is divided into three parts: theory, poetry and prose.

The first part deals mainly with the concept of incoherent reality which Beckett speaks about for the first time in his essay *Proust* and then returns to in other texts. In the novel *Dream of Fair to Middling Women* he makes it the basis of his own aesthetic. Behind the phenomena of the outer world lies chaos and nothingness and the artist’s task is to integrate it into his work. The second part discusses the changes in the subject of the poems, his being or not being in particular surroundings, the amount of literary allusions, the themes and the form of the poems, above all the particular techniques Beckett uses and the degree of their regularity and elaboration. The third part raises similar questions about prose.

The unquestionable centre of Beckett’s poems and prose is the subject of the poems and the main character, characterized by tension between inside and outside. The change in the character is caused by outweighing of the tendency to stay inside. This also results in the reduction in allusions and the narrator’s loss of interest in particularity of surroundings which, along with the reduction in the character’s specificity, leads to an impression of universal validity of Beckett’s work. The splitting of the subject is considered to be crucial. In the poems the subject is split into the perceiver and the perceivee, in the prose into the narrator and the character. Both parts are based on Beckett himself. In the poetry and in the prose we follow the centripetal and centrifugal movements of the subject of the poems or the character. However, the most important moment is when the both parts of the subject encounter chaos and nothingness. Meeting of two parts of the subject is seen as a return to oneself and encountering chaos and nothingness as an immersion into one’s mind. Internal chaos of the subject is overcome by writing which equals elaboration.

Keywords: Samuel Beckett; theory; poetry; prose; stylistic analysis.