

The main focus of my thesis will aim at a contrast between two works. On one hand, it will be Marcel Proust's heptalogy *A la recherche de temps perdu* (1913) as viewed by Gilles Deleuze, on the other, Samuel Beckett's trilogy *Molloy* (1951), *Malone meurt* (1951) and *L'Innommable* (1953). The contrast will be dissected through the prism of Deleuze's notion of involuntary memory which he derives out of his analysis of Proust's narrative. Hence the thesis will investigate the involuntary memory and its signs of reminiscence and resonance in Beckett's hands, which will be compared with their distribution in Proust, for the different aspects of the involuntary, which reveals the schizoid narrator in both Proust and Beckett, may correspond with Deleuze's redefinition of essence of truth that is characterized by its primordial schizophrenic setting. Therefore, it will be indispensable to point out how varied the involuntary memory and signs of reminiscence and resonance in their narratives are.

The structure of the thesis will consist of four main parts. In order to introduce the readers with the theory of Gilles Deleuze, the first chapter will include the introduction into Deleuze's redefinition of essence of truth – as a response to that, the second will exemplify its revelation in the work of art. In other words, the view will be zoomed in to the concrete revelation through the involuntary, reminiscence and resonance in Proust's novels. Further, whereas the third chapter will take a closer look at Deleuze's views on the self, and subjectivity in general, partially intersecting with Beckett's writings, as well as at the comparison and contrast with their use in Beckett and Proust, the fourth part will eventually examine the aforementioned terms in Beckett's novels. In Beckett, interestingly enough, due to the narrator's constant self-analysis and obsessive self-awareness, the resonance is revealed somewhere else than in Proust. The thesis will thus model a space and propping for the research of the problematic of the subject of the writer as such.