Research Methodology:-

The researcher will analyse and evaluate the novels on the basis of thorough reading of the novels written by Samuel Beckett. The researcher will intend to use descriptive, analytical and interpretative methods for the present research work.

Research Design / Work Plan:-

Chapter-I: Samuel Beckett: Life and Literary Career

The first chapter focuses on Samuel Beckett’s life and works. It comprises of Beckett contribution to literature as a poet, dramatist and a novelist.

Chapter- II: Absurdism in ‘Molloy’ (1951)

The second chapter assesses absurdism in the novel “Molloy”. ‘Molloy’ was written by Samuel Beckett initially in French, only later translating it into English. ‘Molloy’ is divided into two sections. In the first section, Molloy goes in search of his mother. In the second, he is pursued by Moran, an agent. Within this simple outline, spoken in the first person, is a remarkable novel, raising questions of being and aloneness that marks so much of Beckett’s work, but richly comic as well.

Molly, is voluble in his reminiscences, but never conveys his personality. It is an odd combination that text using words, eventually yields little of that character. This is precisely the expression which Beckett sought, conveying nothing, since there was nothing to convey. The absurdity of this exercise is comic in itself, if it were not borne out of such a bleak view of the world.

The narrator, who now spends his time recounting somewhat dubious memories, has exceptional difficulty in expression. Yet while he encounters this difficulty, he can at times produce utterances of startling clarity.

Molly is unsettled to the core of his being by inadequacy to express, to feel, to remember, to comprehend. He holds the conviction that he is unnatural, freakish even, but the unreliable nature of perception and memory are things we must not take seriously. Molloy is as disturbing to the reader as it is for him. The degrading references to the mother are imbursed with anger at introducing him, Molloy, to the misery of existence.

The sincerity of Molloy’s grim views imparts selfish assessment. Molloy’s fate is not of his making, circumstance has made him what he is; he has abdicated all responsibility for himself and unscrupulously laid blame at the feet of all those whom he has countered.
Chapter-III:- Absurdism in ‘Malone Dies’ (1951)

The Third chapter assesses absurdism in the novel “Malone Dies”. This is the second in the famous trilogy of novels written by Samuel Beckett. An old man is dying in a room. His bowl of soup comes, his pots are emptied. He waits to die. And while he waits, he constructs stories, mainly to pass the time. Saposcat, the Lambert family, Macmann and his nurse Moll. Other figures weave in and out of his vision and his imagination. This remarkable soliloquy, so intrinsically Beckettian, is as important as ‘Waiting for Godot’, or ‘Endgame’, the famous plays that made his name.

‘Malone Dies’ provides grounds for the theory that this character is a reincarnation of Molloy. The common features of both accounts can bear close scrutiny and still remain valid. The waiting will soon be over and the character will escape this ‘vale of tears’. In the meantime he amuses himself by setting tasks that he will never complete, being constantly waylaid by tangential ponderings or losing essential items such as his pencil.

Chapter-IV:- Absurdism in ‘The Unnamable’(1953)

The Fourth chapter assesses absurdism in “The Unnamable”. The novel consists entirely of a disjointed monologue from the perspective of an unnamed and immobile protagonist. The novel is a mix of recollections and existential musings on the part of its narrator. ‘The Unnamable’ is the third novel in Beckett’s trilogy, three remarkable prose works in which men of increasingly debilitating physical circumstances act, ponder, consider and rage against impermanence and the human condition. The Unnamable is without doubt the most uncompromising text and it is read here in startling fashion.

In ‘The Unnamable’, you can’t tell what’s going on. It’s entirely in monologue, but it’s not really representative of anything. It’s just kind of words.

The novels seem to represent a progression from semi-normal narrative to just absurdity, with no character, just language that you get in the end of ‘The Unnamable’. There’s no attempt to represent anything. It’s just words that we get by the end.

Chapter-V:- Absurdism in ‘Murphy’ (1938)

The Fifth chapter assesses absurdism in “Murphy”. The novel is an example of Beckett’s fascination with artistic and metaphorical possibilities of chess. ‘Murphy’, written shortly afterward, suggests a different inspiration. Beckett seems embarrassed to present his story of a feckless, unemployed. Irishman in London as “real” at all. The novel’s evident autobiographical
content, all kinds of strategies is used to prevent the reader from becoming immersed in plot and character in the tradition as fashion. The book opens with a tone of mockery.

The sun shone, having no alternative, on the nothing new. Murphy sat out of it, as through he were free, in a new in West Brampton. Here for what might have been six months he had eaten, drunk, slept, and put his clothes on and off, in a-medium-sized cage of north-western aspect commanding an unbroken view of medium-size cages of south-eastern aspect.

Murphy himself is implicated in the book’s linguistic waywardness when his girlfriend Celia remarks that his words “Went dead” as soon as spoke, as if he didn’t believe in them. It is not difficult here to see a relation between the author’s denial of a traditional realism to his story and Murphy’s problems with language, his problems above all in taking seriously.

Chapter-VI:- Conclusion:

The Sixth chapter assesses absurdity in the characterization, conversation, dialogues and situations in the select novels of Beckett.

Descriptive and analytical methods in particular and other methods as when necessary will be used, while assessing the select novels.

Conclusion:

The last chapter will be a summary of research findings and hypothesis; it will lead to the absurdity, self-identification and interrelationship in the novels of Samuel Beckett. The researcher will attempt to focus the unexplored areas in the conclusion. The researcher will draw his own inferences regarding the absurdity, self-identification and interrelationship in the novels of Samuel Beckett.