No Author Better Served

Samuel Beckett’s Critical Aesthetics

Samuel Beckett

Iconic Spaces

The Making of Samuel Beckett’s Not I / Pas Moi

Ends and Odds

Alan Schneider premiered five of Beckett’s plays in the United States, including “Waiting for Godot, Krapp’s Last Tape”, and “Endgame”, and directed a number of revivals. Preparing for each new production, he and Beckett exchanged over 500 letters. This book chronicles that correspondence, which took place from December 1955 to the time of Schneider’s accidental death in March of 1984. 21 illustrations.

Being and Non-being

This work relates the adventures of an unnamed narrator crawling through the mud while dragging a sack of canned food. It is written as a sequence of unpunctuated paragraphs divided into three sections.

The Complete Dramatic Works

[‘Beckett’] never set out to be a revolutionary but rather to investigate the particular advantages of theater for his characteristic meditations on being, dubious presence, seriocomic desolation, and the artistic imperative to ‘fail again, fail better.’ In the process, though, he ended up turning the theater world—famously liberal politically yet notoriously conservative regarding received forms—on its head.”—Jonathan Kalb, The New York Times A winner of the Nobel Prize for Literature, Samuel Beckett is recognized as one of the pivotal geniuses of modern literature. He was a minimalist master and produced some of his most highly regarded work in the form of the short play. This complete and definitive collection of twenty-five plays and “playlets” includes Beckett’s celebrated Krapp’s Last Tape, Embers, Cassandro, Play, Eh Joe, Not I, and Footfalls, as well as his mimes, all his radio and television plays, his screenplay for Film, his adaptation of Robert Pinget’s The Old Tune, and shorter dramatic works written later in his life, Catastrophe, What Where, Quad, and Nacht und Traume (Night and Dreams). ‘I think there are perhaps four playwrights of the twentieth century that we could not have done without: Chekhov, Pirandello, Brecht, and Beckett. I think if you’ve got those four, you’ve got the century covered.”—Edward Albee

After Godot, plots could be minimal, exposition expendable, characters contradictory, settings unlocalized, and dialogue unpredictable. Blatant farce could jostle tragedy.”---Ruby Cohn

The Complete Critical Guide to Samuel Beckett

In the modern history of literature he is a unique moral figure, not a dreamer of rose-gardens but a cultivator of what will grow anywhere.” — Hugh Kenner Contents: Waiting for Godot, Endgame, Happy Days, All That Fall, Acts Without Words, Krapp’s Last Tape, Roups for the Theatre, Embers, Roups for the Radio, Words and Music, Cassandro, Play, Film, The Old Tune, Come and Go, Eh Joe, Breath, Not I, That Time, Footfalls, Ghost Trio, but the clouds, A Piece of Monologue, Rockaby, Ohio Impromptu, Quad, Catastrophe, Nacht und Traume, What Where.

Samuel Beckett

Beckett and Dialectics

The Collected Shorter Plays of Samuel Beckett

Increasingly Samuel Beckett’s writing is seen as the culmination of the great literature of the twentieth century— succeeding the work of Proust, Joyce and Kafka. Beckett is a writer whose relevance to his time and use of poetic imagery can be compared to Shakespeare’s in the late Renaissance. John Calder has examined the work of Beckett principally for what it has to say about our time in terms of philosophy, theology and ethics, and he points to aspects of his subject’s thinking that others have ignored or preferred not to see. Samuel Beckett’s acute mind pulled apart with courage and much humour the basic assumptions and beliefs by which most people live. His satire can be biting and his wit devastating. He found no escape from human tragedy in the comforts we build to shield ourselves from reality – even in art, which for most intellectuals has replaced religion. However, he did develop a moral message – one which is in direct contradiction to the values of ambition, success, acquisition and security which is normally held up for admiration, and he looks at the greed, God-worship, and cruelty to others which we increasingly take for granted, in a way that is both unconventional and revolutionary. If this study shocks many readers it is because the honesty, the integrity and the depth of Beckett’s thinking—expressed through his novels, plays and poetry, but also through his other writings and correspondence—is itself shocking, to conventional thinking. Yet what he has to say is also comforting. He offers a different ethic and prescription for living – a message based on stoic courage, compassion and an ability to understand and forgive.

Women in Samuel Beckett’s Prose and Drama

The omnipresent emptiness in Samuel Beckett’s “Waiting for Godot” This book is a study of the evolving role of women throughout Beckett’s work. Beckett's early writing is structured upon very sharply defined gender polarities—objects of alarm, last, derision, or indifference. Beckett's shift from fiction to stage and media dramatizes giving a voice to women unsettles this adversarial structure. In later prose and drama, gender qualifies Beckett's people for neither fear nor favor. Mary
Bryden's analysis drawing on the insights of such French writers as Delence and Gautari, and Helene Cixous, traces how gender dualisms are undermined over the course of Beckett's writing career. She examines the status of sexual indeterminacy in Beckett's work, and concludes with a remarkable case study: that of the mother figure, whose profile alters from dread to tenderness. The book embraces not only Beckett's published prose and drama, but also a number of unpublished and draft manuscripts from Reading University's Beckett Archive. Women in Samuel Beckett's Prose and Drama, will be of great interest to Literary Studies courses in both French and English departments, and Women's Studies courses. Contents: Introduction; Space Invaders; Women of the Early Fiction; Beckett and Delence; Gender in Process: Undoing the "Not"; Women of the Early Drama; "No Better than Shades No Worse"; Women of the Later Drama; Nomad Selves: Women of the Later Prose; Otherhood/Motherhood/Smotherhood: The Mother in Beckett's Writing; Conclusion; Bibliography; Index.

The Collected Shorter Plays Bachelor Thesis from the year 2008 in the subject English Language and Literature Studies - Literature, grade: 1.6, University of Mannheim, 30 entries in the bibliography, language: English, abstract: Incomprehension and confusion are common reactions to the plays of Samuel Beckett. The effort of the audience to attain an overall meaning from the plot mostly fails. This is due to the fact that on the stage, all concepts on which we usually rely collapse; they lose their meaning. Among them are for instance "the belief in God, in the unity of the world, [and] in the knowability of experience" (Connon, 3). The audience is no longer able to revert to familiar experiences in order to establish an interpretation. The result is inner emptiness. According to Beckett and the other writers of the so-called Theatre of the Absurd, inner emptiness is a basic experience of everyday life. Against the background of the events of the Second World War, they believe that our world is characterised by dissolution (cf. Esslin 1991, 43). The concepts in which we believe have merely become illusions. We cling to them in order to avoid the truth: we are left alone in an empty world. Beckett shares this opinion with several philosophical areas. Nevertheless, he is clearly no philosopher. Beckett himself emphasises that "he never understood the distinction between being and existence" (P. J. Murphy quoted in Barfield, 155). However, this does not seem to be entirely true since he includes these terms as well as the philosophical problem of the inner emptiness in his work. Yet, unlike Sartre and Camus, Beckett does not present a solution to this problem (cf. Cormier & Pallister, 3f). Nonetheless, Martin Esslin states that philosophical problems are in general better expressed by the plays of the Theatre of the Absurd than by the plays or novels of Sartre and Camus. In contrast to the latter, the Theatre of the Absurd does not only illuminate emptiness in the context of the plot, but also in the form of the play itself, which differs considerably from all theatrical conventions (cf. Esslin 1990, 24).

I Not I Gathers the Nobel Prize winning poet and dramatist's short prose into one volume that affords the reader a view of Beckett's development as an artist

Die Ich-Verneinung als musikalischer Prozess This book considers how Samuel Beckett's critical essays, dialogues and reflections drew together longstanding philosophical discourses about the nature of representation, and fostered crucial, yet overlooked, connections between these discourses and his fiction and poetry. It also pays attention to Beckett's writing for little-magazines in France from the 1930s to the 1950s, before going on to consider how the style of Beckett's late prose recalls and develops figures and themes in his critical writing. By providing a long-overdue assessment of Beckett's work as a critic, this study shows how Beckett developed a new aesthetic in knowing dialogue with ideas including phenomenology, Kantian's theories of abstraction, and avant-garde movements such as Surrealism. This book will be illuminating for students and researchers interested not just in Beckett, but in literary modernism, the avant-garde, European visual culture and philosophy.

How it is

Beckett X 3

Null, Nichts and Negation The Nobel laureate's eight most recent short dramatic works include the increasingly acclaimed Not I, its companion piece, That Time, and three radio and television pieces

Samuel Beckett's Legacies in American Fiction Shorter Plays follows Waiting for Godot, Endgame, and Krapp's Last Tape in this highly praised series of Beckett's notebooks, which show for the first time the extensive revisions made by Beckett during revivals of his plays and presents the complete and definitive texts for Play, Footfalls, Come and Go, Where What, That Time, Eh Joe, and Not I. From the mid-1960s, Samuel Beckett himself directed all his major plays in Berlin, Paris, and London. For most of these productions he meticulously prepared notebooks for his personal use. Beckett's theatrical notebooks, which are reproduced in facsimile here, offer a remarkable record of his involvement with the staging of his texts. They present his solutions to the practical problems of staging and also provide a unique insight into the way he envisioned his own plays. With additional information taken from Beckett's annotated and corrected copies of the plays, and using his experience as a director and scholar, S. E. Gontarski has been able to constitute a revised text for each of the plays, incorporating Beckett's many changes, corrections, additions, and cuts.

Samuel Beckett: Krapp's Last Tape [and] Not I After a mid-career adoption of French as a language of composition, Beckett continued to write in his native English as well as French, and to translate his work; often unfaithfully, between the two. This study focuses on how Beckett's self-translation emerges as a crucial aspect of his exploration of uncertainty, exile, and the myth of identity.

Heinz Holliger Beckett-Inszenierung

A Tongue Not Mine Samuel Beckett, the great minimalist master and winner of the 1969 Nobel Prize for Literature, has produced some of his most widely praised work for the stage in the form of the shorter play. This complete and definitive collection of twenty-five plays and "playlets" includes Beckett's celebrated Krapp's Last Tape, Embers, Cascando, Play, Eh Joe, Not I, and Footfalls, as well as his mimes, all his radio and television plays, his screenplay for Film, his adaptation of Robert Pignet's The Old Tune, and more recent Catastrophe, What Where, Quad, and Night and Dreams. Includes: All That Fall Act Without Words I Act Without Words II Krapp's Last Tape Rough for Theatre I Rough for Theatre II Embers Rough for Radio I Rough for Radio II Words and Music Cascando Play Film The Old Tune Come and Go Eh Joe Breath Not I That Time Footfalls Ghost Trio ...but the clouds... A Piece of Monologue Rockaby Ohio Impromptu Quad Catastrophe Nacht und Träume What Where

Falsifying Beckett For a long time, analysis of the work of Samuel Beckett has been dominated by existentialist and post-structuralist interpretations. This new volume instead raises the question of how to understand Beckett via the dialectics underpinning his work. The different chapters explore how Beckett exposes and challenges essential dialectical concepts such as objectivity, subjectivity, exteriority, interiority, immuanence, transcendence, and most crucially; negativity. With contributions from prominent scholars such as Alain Badiou, Mladen Dolar, and Rebecca Comay, Beckett and Dialectics not only sheds new light on how Beckett investigates the shapes, types, and forms of negativity - as in the all-pervasive figures of 'nothing', 'no', 'null', and 'not' -- but also examines how several phenomena that occur throughout Beckett's work are structured in their use of negativity. These include the relationships between voice and silence, space and void, movement and stasis, the finite and the infinite and repetition and transformation. This original analysis lends an important new perspective to Beckett studies, and even more fundamentally, to dialectics itself.

The Complete Dramatic Works of Samuel Beckett The present volume gathers all of Beckett's texts for theatre, from 1955 to 1984. It includes both the major dramatic works and the short and more compressed texts for the stage and for radio. 'He believes in the cadence, the comma, the bite of word on reality, whatever else he believes; and his devotion to them, he makes clear, is a sufficient focus for the reader's attention. In the modern history of literature he is a unique moral
Dream of Fair to Middling Women The voice traverses Beckett's work in its entirety, defining its space and its structure. Emancipating from an indeterminate source situated outside the narrators and characters, while permeating the very words they utter, it proves to be incessant. It can alternatively be violently intrusive, or embody a marble presence. Literary creation will be charged with transforming the mortification it inflicts into a vivifying relationship to language. In the exploration undertaken here, Lacanian psychoanalysis offers the means to approach the voice's multiple and fundamentally paradoxical facets with regard to language that founds the subject's vital relation to existence. Far from seeking to impose a rigid and purely abstract framework, this study aims to highlight the singularity and complexity of Beckett's work, and to outline a potentially vast field of investigation.

Samuel Beckett und das Neop- Theater Winner of the Nobel Prize for literature and acknowledged as one of the greatest writers of our time, Samuel Beckett has had a profound impact upon the literary landscape of the twentieth century. In this one-volume collection of his fiction, drama, poetry, and critical writings, we get an unsurpassed look at his work. Included, among others, are: The complete plays Waiting for Godot, Krapp's Last Tape, Cascando, Eh Joe, Not I, and That Time - Selections from his novels Murphy, Watt, Mercier and Camier, Molloy, and The Unnamable - The shorter works “Dante and the Lobster,” “The Expelled,” Imagination Dead Imagine, and Lonesomeness - A selection of Beckett's poetry and critical writings With an indispensable introduction by editor and Beckett intimate Richard Seaver, and featuring a useful select bibliography, I Can't Go On, I'll Go On is indeed an invaluable introduction to a writer who has changed the face of modern literature.

The Philosophy of Samuel Beckett Seminar paper from the year 2002 in the subject English Language and Literature Studies - Literature, grade: very good, University of Nottingham (English Studies), über Fußnoten - entries in the bibliography, language: English, abstract: It is a well-known fact that Beckett abandoned all productions of his plays which ignored his precise stage direction or tried to work freely with the text and possible interpretations. His own direction was rigorous and very strict and he did not allow actors any freedom for a personal interpretation of their depicted character. About an 'interpretative' production of Endgame by The American Repertory Theatre, Beckett once noted that it is 'a complete parody of the play', since it 'dismisses [his] directions'. It seems strange that Beckett was so anxious and almost paranoid to lose control over his plays and their reception, as soon as they were actually performed and directed by someone else other than himself, or, at least, without him being closely involved in a production. Beckett once said: 'I produce an object. What people make of it is not my concern.' Obviously, and quite contrary to this statement, Beckett seemed to be very concerned with what people, especially directors, made of his objects, the written plays, and whether they presented them differently from what he originally suggested. Not that Beckett only did not trust directors, but he was also very suspicious when it came to the so-called actors: 'the best possible play is one in which there are no actors, only the text.'

Beckett, Lacan, and the Voice Please note that the content of this book primarily consists of articles available from Wikipedia or other free sources online. Commentary (plays not included). Pages: 93. Chapters: Waiting for Godot, Act Without Words I, Play, Breath, Krapp's Last Tape, All That Fall, Embryos, Happy Days, Rough for Radio II, Eh Joe, Quad, What Where, Footfalls, Words and Music, Cascando, From an Abandoned Work, Ghost Trio, Oh Impromptu, Rockaby, but the clouds, The Old Tune, Come and Go, Catastrophe, Not I, A Piece of Monologue, That Time, Rough for Theatre II, Act Without Words II, Nacht und Traume, Endgame, Eleutheria. Excerpt: Waiting for Godot (-oh) is an absurdist play by Samuel Beckett, in which two characters, Vladimir and Estragon, wait endlessly and in vain for someone named Godot to arrive. Godot's absence, as well as numerous other aspects of the play, have led to many different interpretations since the play's premiere. It was voted "the most significant English language play of the 20th century." Waiting for Godot is Beckett's translation of his own original French version, En attendant Godot, and is subtitled (in English only) "a tragicomedy in two acts." The original French text was composed between 9 October 1948 and 29 January 1949. The premiere was on 5 January 1953 in the Theatre de Babylone, Paris. The production was directed by Roger Blin, who also played the role of Pozzo. Waiting for Godot follows two days in the lives of a pair of men who divert themselves while they wait expectantly and in vain for someone named Godot to arrive. They claim him as an acquaintance but in fact hardly know him, admitting that they wouldn't recognize him were they to see him. To occupy themselves, they eat, sleep, converse, argue, sing, play games, exercise, swap hats, and contemplate suicide - anything "to hold the terrible silence at bay." The play opens with the character Estragon struggling to remove his boot from his foot. Estragon eventually gives up.

Beckett and Politics The dozen essays brought together here, alongside a newly-written introduction, contextualize and exemplify the recent 'empirical turn' in Beckett studies. Characterized, above all, by recourse to manuscript materials in constructing revisionist interpretations, this approach has helped to transform the study of Samuel Beckett over the past generation. In addition to focusing upon Beckett's early immersion in philosophy and psychology, other chapters similarly analyze his later collaboration with the BBC through the lens of literary history. Falsifying Beckett thus offers new readings of Beckett by returning to his archive of notebooks, letters, and drafts. In reassessing key aspects of his development as one of the 20th century's leading artists, this collection is of interest to all students of Beckett's writing as well as 'historists' scholars and critics of modernism more generally.

Plays by Samuel Beckett

The Shorter Plays Samuel Beckett's work forever changed the concepts of literature and theatre. His work remains a core part of introductory courses on literary history, drama, theatre or performance and also features in more specialist modules such as Modernism or The Absurd. Samuel Beckett is a comprehensive introduction to his life and work as well as an outline of the critical issues surrounding his work. This guidebook leaves judgements up to the student by explaining the full range of often very different critical views and interpretations and offers guides to further reading in each area discussed.

I Can't Go On, I'll Go On In Samuel Beckett's Texten provozieren die Wörter »no« und »not«, »pas« und »ne«, »nichts« und »nichts« die Frage, was sie überhaupt bezeichnen. Sie verwirren die Unterscheidungen zwischen materiellem Zeichenträger und Zeichen, zwischen Zeichen und Metazeichen oder Sinn und Sinnlos und markieren gleichzeitig Anwesenheit, Abwesenheit und die Durchschreitung von Etwas. Der vorliegende Band analysiert Rollen und Funktionen von Null, Nichte und Negation bei Beckett unter drei Gesichtspunkten: Er untersucht das Verhältnis von »Aussagen und Äußerungen«, nimmt ein »kleines Theater« in den Blick und fragt nach der »Entstehung des Neuen«.

The Complete Short Prose, 1929-1989 In prose possessed of the radically stripped-down beauty and ferocious wit that characterize his work, this early novel by Nobel Prize winner Samuel Beckett recounts the grotesque and improbable adventures of a fantastically logical Irish servant and his master. Watt is a beautifully executed black comedy that, at its core, is rooted in the powerful and terrifying vision that made Beckett one of the most influential writers of the twentieth century.

Make Sense who May Iconic Spases looks at Samuel Beckett's mature theatrical work as a displaced theology of the icon. Sandra Wynands rejects conventional existentialist or nihilist interpretations of Beckett's work, arguing instead that beneath the text, in the depths of language and being, Beckett creates an absolutely irreducible, transcendent space. She traces a non-dual model of perception and experience through a selection of Beckett's art-critical and dramatic works, focusing in particular on four minimalist plays: Catastrophe, Not I, Quad, and Film. Iconic Spaces makes an important contribution to scholars and students of literature, philosophy, theatre studies, and religion by giving them an exciting new way of reading and experiencing Beckett's work. "This is an original, adventurous, and
absorbing book. It deploys an acute understanding of contemporary philosophical writing in order to address the demands Beckett makes on his readers and spectators in nonreductive, affirmative fashion; and it also reinvigorates our understanding of Beckett's relationship to religion and theology by exploring in some detail, and, arguably for the first time, the extent of Beckett's engagement as a writer, not with positive religion, but with apophatic religious thought.” —Leslie Hill, University of Warwick “In this remarkable and scrupulously argued book about Samuel Beckett, Sandra Wynands provides a compelling analysis of the postmodern experience of God's absence. She does so partly by showing how atheism, rigorously deconstructed, can converge with the insights and strategies of negative theology. Sandra Wynands is daringly insightful about Beckett, while also situating his work within a set of historical and cultural parameters that are described with impressive learning and breadth of vision.” —Patrick Grant, University of Victoria “Iconic Spaces is an impressive piece of work. In exploring the relationship between 'negative theology' and Samuel Beckett's late work for the stage, Sandra Wynands makes an original and important contribution to Beckett studies and to modern drama and theatre studies more generally. Her discussion ranges widely across difficult and complex disciplinary, theoretical, philosophical, and critical materials with notable maturity and clarity, providing startlingly original insights on almost every page.” —Ric Knowles, University of Guelph

Beckett - No Room For Interpretation? Centers around the activities of Belacqua, a precursor of the playwright's more mature Molloy

This is not an interview

Watt

THE SELF-ACCOMPANIMENT OF A TONGUE NOT MINE: SAMUEL BECKETT.

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