

The Faber Companion To Samuel Beckett A Readers Guide To His Works Life And Thought

The year 2006 marked the centenary of the birth of Nobel-Prize winning playwright and novelist Samuel Beckett. To commemorate the occasion, this collection brings together twenty-three leading international Beckett scholars from ten countries, who take on the centenary challenge of "revolving it all": that is, going "back to Beckett"-the title of an earlier study by critic Ruby Cohn, to whom the book is dedicated-in order to rethink traditional readings and theories; provide new contexts and associations; and reassess his impact on the modern imagination and legacy to future generations. These original essays, most first presented by the Samuel Beckett Working Group at the Dublin centenary celebration, are divided into three sections: (1) Thinking through Beckett, (2) Shifting Perspectives, and (3) Echoing Beckett. As repeatedly in his canon, images precede words. The book opens with stills from films of experimental filmmaker Peter Gidal and unpublished excerpts from Beckett's 1936-37 German Travel Diaries, presented by Beckett biographer James Knowlson, with permission from the Beckett estate. Renowned director and theatre theoretician Herbert Blau follows with his personal Beckett "thinking through." Others in Part I explore Beckett and philosophy (Abbott), the influences of Bergson (Gontarski) and Leibniz (Mori), Beckett and autobiography (Locatelli), and Agamben on post-Holocaust testimony (Jones). Essays

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in Part II recontextualize Beckett's works in relation to iconography (Moorjani), film theoretician Rudolf Arnheim (Engelberts), Marshall McLuhan (Ben-Zvi), exilic writing (McMullan), Pierre Bourdieu's literary field (Siess), romanticism (Brater), social theorists Adorno and Horkheimer (Degani-Raz), and performance issues (Rodríguez-Gago). Part III relates Beckett's writing to that of Yeats (Okamuro), Paul Auster (Campbell), Caryl Churchill (Diamond), William Saroyan (Bryden), Minoru Betsuyaku and Harold Pinter (Tanaka) and Morton Feldman and Jasper Johns (Laws). Finally, Beckett himself becomes a character in other playwrights' works (Zeifman). Taken together these essays make a clear case for the challenges and rewards of thinking through Beckett in his second century.

An in-depth study of Samuel Beckett's first published book of fiction.

Over the last decade, Samuel Beckett's popularity has rocketed around the world and he is increasingly recognised as one of the most important and influential writers of the twentieth century but there has been very little scholarly work on Beckett's reception outside Europe. This comprehensive volume brings together essays from leading critics on Beckett's international critical reception. Due to Beckett's linguistic and artistic abilities, he was intimately involved in the translation and production of his writings in German, French, English and Spanish; and consequently countries using these languages have sophisticated critical traditions. However, many other countries have adopted Beckett as their own, from places where he lived for lengthy periods of his life

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(England, France, Ireland and Germany), to those finding directly applicable political messages in his work (such as ex-Soviet states including the Czech Republic and Romania), and those countries whose national literary traditions bear heavily upon his work (e.g. Norway and Italy). This fascinating volume reveals Beckett's evolving critical reception from contemporary reviews to the present.

The Plays of Samuel Beckett provides a stimulating analysis of Beckett's entire dramatic oeuvre, encompassing his stage, radio and television plays. Ideal for students, this major study combines analysis of each play by Katherine Weiss with interviews and essays from practitioners and scholars.

A first printed release of a lesser-known short story originally excluded from the Nobel Prize-winning literary master's collection, *More Pricks Than Kicks*, is complemented by a scholarly introduction that places it in a biographical context and discusses its Joycean influences.

At first glance, Samuel Beckett's writing—where scenes of violence and cruelty often provide the occasion for an unremittingly bleak comedy—would seem to offer the reader few examples of ethical conduct. However, following the recent "ethical turn" in critical theory, there has been growing interest in the ethicality of Beckett's work. Following Alain Badiou's highly influential claim for Beckett as essentially an ethical thinker, it is time to ask: What is the relation between Beckett's work and the ethical? Is Beckett's work profoundly ethical in its implications, as both humanist and deconstructionist

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readings have insisted in their different ways? Or does Beckett's work in some way call into question the entire notion of the ethical? This provocative collection of essays seeks to map out this emerging debate in Beckett criticism. It will be a landmark contribution to an exciting new field, not only in Beckett Studies, but in literary studies and critical theory more broadly.

Irish writer, dramatist, and poet Samuel Beckett is widely recognized as one of the most important literary figures of our time. In 2006 the numerous worldwide events celebrating the centenary of Beckett's birth were a striking testament to the importance of his works. These events served also as confirmation of the Nobel Prize-winning author's continued relevance in the 21st century. In fact, an intense proliferation of new international scholarship has led to a complete reassessment of Beckett's thoughts and works. Taking full advantage of this recent growth in Beckett studies, and its accompanying wealth of newly released archival sources, "A Companion to Samuel Beckett" provides a comprehensive critical reappraisal of the literary works of Samuel Beckett. Informed by the latest theoretical debates, this important new volume features a collection of original essays by a distinguished team of leading Beckett scholars, including two highly regarded biographers. Authoritative and insightful, the Companion is a valuable addition to contemporary Beckett scholarship.

Revisioning Beckett reassesses Beckett's career and literary output, particularly his engagement with what might be called decadent modernism. Gontarski approaches

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Beckett from multiple viewpoints: from his running afoul of the Irish Censorship of Publications Acts in the 1930s through the 1950s, his preoccupations to “find literature in the pornography, or beneath the pornography,” his battles with the Lord Chamberlain in the mid-1950s over London stagings of his first two plays, and his close professional and personal associations with publishers who celebrated the work of the demimonde. Much of that term encompasses an opening to the fullness of human experience denied in previous centuries, and much of that has been sexual or decadent. As Gontarski shows, the aesthetics that emerges from such early career encounters and associations continues to inform Beckett's work and develops into experimental modes that upend literary models and middle-class values, an aesthetics that, furthermore, has inspired any number of visual artists to re-vision Beckett.

Beckett and Levinas are of central importance to critical debates about literary ethics. Rather than suggest the preservation of literary and ethical value in the wake of the WWII, this book argues that both launched a sustained attack on the principles of literature, weaving narrative, and descriptive doubt through phenomenology, prose, and drama.

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

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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 'historicist' scholars and critics of modernism more generally.

Trilingual Joyce is a detailed comparative study of James Joyce's personal involvement in both French and Italian translations of the iconic 1928 text *Anna Livia Plurabelle*, which later became the eighth chapter of *Finnegans Wake*. Considered to be completely untranslatable at the time of its publication, the translation of *Anna Livia Plurabelle* represented a fascinating challenge to Joyce, who collaborated in experimental renderings of the text, first into French and later into Italian. Patrick O'Neill's *Trilingual Joyce* is the first comparative study of all three of the *Anna Livia Plurabelle* variations, and fills a long-standing gap in Joyce studies. O'Neill, an Irish-born professor who has written widely on texts in translation, also discusses in detail the avant-garde novelist and playwright

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Samuel Beckett's contribution as a young man to the French rendering of Anna Livia Plurabelle.

A landmark collection showcasing the diversity of Samuel Beckett's creative output The 35 original chapters in this Companion capture the continued vitality of Beckett studies in drama, music and the visual arts and establish rich and varied cultural contexts for Beckett's work world-wide. As well as considering topics such as Beckett and science, historiography, geocriticism and philosophy, the volume focuses on the post-centenary impetus within Beckett studies, emphasising a return to primary sources amid letters, drafts, and other documents. Major Beckett critics such as Steven Connor, David Lloyd, Andrew Gibson, John Pilling, Jean-Michel Rabate, and Mark Nixon, as well as emerging researchers, present the latest critical thinking in 9 key areas: Art & Aesthetics; The Body; Fiction; Film, Radio & Television; Global Beckett; Language / Writing; Philosophy; Reading; and Theatre & Performance. Edited by eminent Beckett scholar S. E. Gontarski, the Companion draws on the most vital, ground-breaking research to outline the nature of Beckett studies for the next generation.

“On Beckett: Essays and Criticism” is the first collection of writings about the Nobel Prize-winning author that covers the entire spectrum of his work, and also affords a rare glimpse of the private Beckett. More has been written about

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Samuel Beckett than about any other writer of this century – countless books and articles dealing with him are in print, and the progression continues geometrically. “On Beckett” brings together some of the most perceptive writings from the vast amount of scrutiny that has been lavished on the man; in addition to widely read essays there are contributions from more obscure sources, viewpoints not frequently seen. Together they allow the reader to enter the world of a writer whose work has left an impact on the consciousness of our time perhaps unmatched by that of any other recent creative imagination.

The Handbook systematically charts the trajectory of the English novel from its emergence as the foremost literary genre in the early twentieth century to its early twenty-first century status of eccentric eminence in new media environments. Systematic chapters address ‘The English Novel as a Distinctly Modern Genre’, ‘The Novel in the Economy’, ‘Genres’, ‘Gender’ (performativity, masculinities, feminism, queer), and ‘The Burden of Representation’ (class and ethnicity). Extended contextualized close readings of more than twenty key texts from Joseph Conrad’s *Heart of Darkness* (1899) to Tom McCarthy’s *Satin Island* (2015) supplement the systematic approach and encourage future research by providing overviews of reception and theoretical perspectives.

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Representing a profound engagement with the work of Samuel Beckett, this volume gathers the very best of Stan Gontarski's Beckett criticism on practical, theoretical and critical levels. Such a range suggests a multiplicity of approaches to a body of work itself multiple, produced by an artist who underwent any number of transformations and reinventions over his long writing career. Many of the essays collected here explore Beckett's debt to his age, Beckett very much a product of a culture in transition, which change he would help foster. But much of Beckett's creative struggle was to find a new way, his own way. Most of the essays that comprise this volume detail that struggle, toward a way we now call Beckettian.

The artist Francis Bacon (1909-1992) and the writer Samuel Beckett (1906-1989) both convey in their work a sense of foreboding and confinement in bleak, ritualistic spaces. This book identifies many similarities between the spaces and activities they evoke and the initiatory practices of fraternal orders and secret societies that were an integral part of the social landscape of the Ireland experienced by both men during childhood. Many of these Irish societies modelled their ritual structures and symbolism on the Masonic Order. Freemasons use the term 'spurious Freemasonry' to designate those rituals not sanctioned by the Grand Lodge. The Masonic author Albert Mackey argues that

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the spurious forms were those derived from the various cult practices of the classical world and describes these initiatory practices as 'a course of severe and arduous trials'. This reading of Bacon's and Beckett's work draws on theories of trauma to suggest that there may be a disturbing link between Bacon's stark imagery, Beckett's obscure performances and the unofficial use of Masonic rites. This book of collected essays approaches Beckett's work through the context of modernism, while situating it in the literary tradition at large. It builds on current debates aiming to redefine 'modernism' in connection to concepts such as 'late modernism' or 'postmodernism'. Instead of definitively re-categorizing Beckett under any of these labels, the essays use his diverse oeuvre – encompassing poetry, criticism, prose, theatre, radio and film – as a case study to investigate and reassess the concept of 'modernism after postmodernism' in all its complexity, covering a broad range of topics spanning Beckett's entire career. In addition to more thematic essays about art, history, politics, psychology and philosophy, the collection places his work in relation to that of other modernists such as T. S. Eliot, James Joyce, Wyndham Lewis, Gertrude Stein and Virginia Woolf, as well as to the literary canon in general. It represents an important contribution to both Beckett studies and modernism studies.

Swinging the Maelstrom is the story of a musician enduring existence in the

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Bellevue psychiatric hospital in New York. Written during his happiest and most fruitful years, this novella reveals the deep healing influence that the idyllic retreat at Dollarton had on Lowry. This long-overdue scholarly edition will allow scholars to engage in a genetic study of the text and reconstruct, step by step, the creative process that developed from a rather pessimistic and misanthropic vision of the world as a madhouse (*The Last Address*, 1936), via the apocalyptic metaphors of a world on the brink of Armageddon (*The Last Address*, 1939), to a world that, in spite of all its troubles, leaves room for self-irony and humanistic concern (*Swinging the Maelstrom*, 1942–1944).

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, Kandinsky's theories of abstraction, and avant-garde movements such as Surrealism. This

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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.

Provides a comprehensive exploration of Beckett's historical, cultural and philosophical contexts, offering new critical insights for scholars and general readers.

Contents: Part 1: Before The Waste Land. Part 2: 'The Lovesong of J. Alfred Prufrock'. Part 3: The Waste Land - including The Role of Ezra Pound; The Dramatic Consciousness; The Mythic Consciousness; The Epigraph. Part 4: A Commentary on The Waste Land. Part 5: Bibliography. Part 6: Hyperlinked texts - a valuable compendium of the key works Eliot quotes or alludes to in The Waste Land

The animals that appear in Samuel Beckett's work are diverse and unpredictable. They serve as victim and persecutor, companion and adversary, disconcerting observers and objects oblivious to the human gaze. Bringing together an international array of Beckett specialists, this is the first full-length study to explore the significance of the animals that populate Beckett's prose, drama, and poetry. Essays theorize a broad spectrum of animal manifestations while focusing on the roles that distinct animal forms play within Beckett's work,

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including horses, sheep, cats, dogs, bees, insects, and others. Contributors situate close readings within a larger literary and cultural context, drawing on thinkers ranging from Aristotle to Deleuze, Foucault, and Agamben, and on authors such as Flaubert, Kafka, and Coetzee. The result is an incisive and provocative collection that traverses disciplinary boundaries, revealing how Beckett's creatures challenge conventional notions of species identity and, ultimately, what it means to be human.

Samuel Beckett's work is deeply concerned with physical contact - remembered, half-remembered, or imagined. Applying the philosophical writings of Jean-Luc Nancy and Maurice Merleau-Ponty that feature sensation, this study examines how Beckett's later work dramatizes moments of contact between self and self, self and world, and self and other.

This book is the first in-depth exploration of the relationship between Latin American and European modernisms during the long twentieth century. Drawing on comparative, historical, and postcolonial reading strategies (including archival research), it seeks to reenergize the study of modernism by putting the spotlight on the cultural networks and aesthetic dialogues that developed between European and non-European writers, including Pablo Neruda, James Joyce, Leonard Woolf, Virginia Woolf, Jorge Luis Borges, Victoria Ocampo, Roberto

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Bolaño, Julio Cortázar, Samuel Beckett, Octavio Paz, Carlos Fuentes, and Malcolm Lowry. The book explores a wide range of texts that reflect these writers' complex concerns with questions of exile, space, empire, colonization, reception, translation, human subjectivity, and modernist experimentation. By rethinking modernism comparatively and by placing this intricate web of cultural interconnections within an expansive transnational (and transcontinental) framework, this unique study opens up new perspectives that delineate the construction of a polycentric geography of modernism. It will be of interest to those studying global modernisms, as well as Latin American literature, transatlantic studies, comparative literature, world literature, translation studies, and the global south.

Beckett's *Voices / Voicing Beckett* uses 'voice' as a prism to investigate Samuel Beckett's work across a range of texts, genres, and cultures. Twenty-one international contributors evaluate Beckett's contemporary artistic legacy in relation to music, media, performance, and philosophy.

'Reading Beckett for the first time is an experience like no other in modern literature.' - Paul Auster
The Faber Companion is the most comprehensive reference to the ideas, characters, and life of Samuel Beckett. Alphabetically ordered and cross-referenced, it provides a wealth of information for all serious readers of Beckett. Ackerley and Gontarski have amassed an amazing amount of information about Samuel Beckett and his works. The Faber Companion

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will prove useful to everyone - from the neophyte who seeks other work by Beckett to the seasoned Beckett scholar who is not necessarily an expert on the writer's use of astrology or zoology. In short, from A to Z, all readers of Beckett will be enriched.' - Ruby Cohn

Samuel Beckett and trauma is the first book that specifically addresses the question of trauma in Beckett, taking into account the recent rise of trauma studies in literature. Beckett is an author whose works are strongly related to the psychological and historical trauma of our age. His works not only explore the multifarious aspects of trauma but also radically challenge our conception of trauma itself by the unique syntax of language, aesthetics of fragmentation, bodily malfunctions and the creation of void. Instead of simply applying current trauma theories to Beckett, this book provides new perspectives that will expand and alter them by employing other theoretical frameworks in literature, theatre, art, philosophy and psychoanalysis. It will inspire anybody interested in literature and trauma, including specialists and students working on twentieth-century world literature, comparative studies, trauma studies and theatre /art.

In 1933, Chatto & Windus agreed to publish Samuel Beckett's *More Pricks Than Kicks*, a collection of ten interrelated stories—his first published work of fiction. At his editor's request, Beckett penned an additional story, "Echo's Bones", to serve as the final piece. However, he'd already killed off several of the characters—including the protagonist, Belacqua—throughout the book, and had to resurrect them from the dead. The story was politely rejected by his editor, as it was considered too imaginatively playful, too allusive, and too undisciplined—qualities now recognized as quintessentially Beckett. As a result, "Echo's Bones" (not to be confused with the poem and collection of poems of the same title) remained unpublished—until now, nearly eight decades later. This little-known text is introduced by the preeminent Beckett scholar, Dr.

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Mark Nixon, who situates the work in terms of its biographical context and textual references, examining how it is a vital link in the evolution of Beckett's early work. Beckett confessed that he included "all I knew" in the story. It harnesses an immense range of subjects: science, philosophy, religion, literature; combining fairy tales, gothic dreams, and classical myth. This posthumous publication marks the unexpected and highly exciting return of a literary legend. In the wake of the Second World War, Samuel Beckett wrote some of the most significant literary works of the 20th century. This is the first full-length historical study to examine the far-reaching impact of the war on Beckett's creative and intellectual sensibilities. Drawing on a substantial body of archival material, including letters, manuscripts, diaries and interviews, as well as a wealth of historical sources, this book explores Beckett's writing in a range of political contexts, from the racist dogma of Nazism and aggressive traditionalism of the Vichy regime to Irish neutrality censorship and the politics of recovery in the French Fourth Republic. Along the way, Samuel Beckett and the Second World War casts new light on Beckett's political commitments and his concepts of history as they were formed during Europe's darkest hour. Beckett Re-Membered showcases some of the most recent scholarship on the Irish novelist, poet, and playwright, Samuel Beckett. As well as essays on Beckett's literary output, it contains a section on the philosophical dimension of his work – an important addition, given the profound impact Beckett has had on European philosophy. Rather than attempting to circumscribe Beckett scholarship by advocating a theoretical position or thematic focus, Beckett Re-Membered reflects the exciting and diverse range of critical interventions that Beckett studies continues to generate. In the nineteen essays that comprise this volume, every major articulation of Beckett's work is addressed, with the result that it offers an unusually

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comprehensive survey of its target author. Beckett Re-Membered will appeal to any reader who is interested in provocative responses to one of the twentieth century's most important European writers.

The Nobel Prize winning author Samuel Beckett is a literary treasure, and this work represents the only comprehensive reference to the concepts, characters, and biographical details mentioned by, or related to, Beckett. Painstakingly and lovingly compiled by acclaimed Beckett scholars C.J. Ackerley and S.E. Gontarski, it is alphabetical, cross-referenced, and laid out in a very user-friendly format. The Grove Companion to Samuel Beckett provides an organized trove of information for students and scholars alike, and is a must for any serious reader of Beckett. As most Beckettians know, "reading [him] for the first time is an experience like no other in modern literature." (Paul Auster)

This book explores the performance of Irish collective memories and forgotten histories. It proposes an alternative and more comprehensive criterion of Irish theatre practices. These practices can be defined as the 'rejected', contested and undervalued plays and performativities that are integral to Ireland's political and cultural landscapes.

In Ballast to the White Sea is Malcolm Lowry's most ambitious work of the mid-1930s. Inspired by his life experience, the novel recounts the story of a Cambridge undergraduate who aspires to be a writer but has come to believe that both his book and, in a sense, his life have already been "written." After a fire broke out in Lowry's squatter's shack, all that remained of In Ballast to the White Sea were a few sheets of paper. Only decades after Lowry's death did it become known that his first wife, Jan Gabriel, still had a typescript. This scholarly edition presents, for the first time, the once-lost novel. Patrick McCarthy's critical introduction offers

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insight into Lowry's sense of himself while Chris Ackerley's extensive annotations provide important information about Lowry's life and art in an edition that will captivate readers and scholars alike.

A critical guide to the philosophy of Giorgio Agamben, organised around the philosophers and thinkers he draws on and critiques.

This book, first published in 1994, provides thirteen essays on every aspect of the work of Samuel Beckett.

The Faber Companion to Samuel BeckettA Reader's Guide to His Works, Life, and Thought "An impressively complete survey of the play in its cultural, theatrical, historical and political contexts." - David Bradby, co-editor of Contemporary Theatre Review Samuel Beckett's Waiting for Godot is not only an indisputably important and influential dramatic text -it is also one of the most significant western cultural landmarks of the twentieth century. Originally written in French, the play first amazed and appalled Parisian theatre-goers and critics before receiving a harshly dismissive initial critical response in Britain in 1955. Its influence since then on the international stage has been significant, impacting on generations of actors, directors and audiences.

An engaging, highly accessible and informative introduction to French literature from the Middle Ages to the present.

Deleuze and Beckett is a collection of essays on specific aspects of the Deleuze and Beckett interface. Some of the world's leading Beckett and Deleuze specialists apply different concepts of Deleuzian philosophy to a wide range of Beckett's oeuvre, including his novels, short stories, and stage, film and television work.

