Samuel Beckett and the primacy of love - John Robert Keller
2013-07-19 This electronic version has been made available under a Creative Commons (BY-NC-ND) open access license. This study is about the central place of the emotional world in Beckett's writing. Stating that Beckett is 'primarily about love', it makes a re-assessment of his influence and immense popularity. The book examines numerous Beckettian texts, arguing that they embody a struggle to remain in contact with a primal sense of internal goodness, one founded on early experience with the mother. Writing itself becomes an internal dialogue, in which the reader is engaged, between a ‘narrative-self’ and a mother.

First Love - Sigi Jottkandt 2010 First Love: A Phenomenology of the One takes seriously literatureOCOs repeated attestations of a One in its stories, poems and plays entitled First Love. With this groundbreaking work, JAttkandt suspends the contemporary philosophical stricture against every idea of a whole to unmask the figure concealed behind the psychoanalytic myth of first love."

Samuel Beckett's Critical Aesthetics - Tim Lawrence 2018-04-19 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 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.

The Dramatic Works of Samuel Beckett-Charles A. Carpenter 2011-10-13

Beckett and Musicality-Sara Jane Bailes 2016-04-15 Discussion concerning the ‘musicality’ of Samuel Beckett’s writing now constitutes a familiar critical trope in Beckett Studies, one that continues to be informed by the still-emerging evidence of Beckett’s engagement with music throughout his personal and literary life, and by the ongoing interest of musicians in Beckett’s work. In Beckett’s drama and prose writings, the relationship with music plays out in implicit and explicit ways. Several of his works incorporate canonical music by composers such as Schubert and Beethoven. Other works integrate music as a compositional element, in dialogue or tension with text and image, while others adopt rhythm, repetition and pause to the extent that the texts themselves appear to be ‘scored’. But what, precisely, does it mean to say that a piece of prose or writing for theatre, radio or screen, is ‘musical’? The essays included in this book explore a number of ways in which Beckett’s writings engage with and are engaged by musicality, discussing familiar and less familiar works by Beckett in detail. Ranging from the scholarly to the personal in their respective modes of response, and informed by approaches from performance and musicology, literary studies, philosophy, musical composition and creative practice, these essays provide a critical examination of the ways we might comprehend musicality as a definitive and often overlooked attribute throughout Beckett’s work.

Philosophical Aesthetics and Samuel Beckett-Andrea Oppo 2008
This book examines the role of Samuel Beckett in contemporary philosophical aesthetics, primarily through analysis of both his own essays and the various interpretations that philosophers (especially Adorno, Blanchot, Deleuze, and Badiou) have given to his works. The study centres around the fundamental question of the relationship between art and truth, where art, as a negative truth, comes to its complete exhaustion (as Deleuze terms it) by means of a series of 'endgames' that progressively involve philosophy, writing, language and every individual and minimal form of expression. The major thesis of the book is that, at the heart of Beckett's philosophical project, this 'aesthetics of truth' turns out to be nothing other than the real subject itself, within a contradictory and tragic relationship that ties the Self/Voice to the Object/Body. Yet a number of questions remain open. 'What' or 'who' lies behind this process? What is left of the endgame of art and subjectivity? Finally, what sustains and renders possible Beckett's paradoxical axiom of the 'impossibility to express' alongside the 'obligation to express'? By means of a thorough overview of the most recent criticism of Beckett, this book will try to answer these questions.

Beckett and French Theory-Eric Migernier 2006 Samuel Beckett's works have spawned a great variety of critical - sometimes contradictory - interpretations, most recently ones stemming from postmodern theories of literature. In keeping with this trend, this book probes the relationship between Beckett's fiction and the work of a number of contemporary French thinkers, such as Maurice Blanchot and Gilles Deleuze, which demonstrates how concepts such as «the thought of the outside» and «the simulacrum» also generate Beckett's transgressive narrative. Beckett and French Theory provides valuable new knowledge and understanding to teachers and students of both Beckett's fiction and recent French critical theory.

Samuel Beckett and the Visual-Conor Carville 2018-04-12 Samuel Beckett and the Visual Arts is the first book to comprehensively assess Beckett's knowledge of art, art history and art criticism. In his lifetime Beckett thought deeply about visual culture from ancient Egyptian statuary to Dutch realism, from Quattrocento painting to modernist...
and after. Drawing on a wide range of published and unpublished sources, this book traces in forensic detail the development of Beckett's understanding of painting in particular, as that understanding developed from the late 1920s to the 1970s. In doing so it demonstrates that Beckett's thinking about art and aesthetics radically changes in the course of his life, often directly responding to the intellectual and historical contexts in which he found himself. Moving fluently between art history, philosophy, literary analysis and historical context, Samuel Beckett and the Visual Arts rethinks the trajectory of Beckett's career, and reorients his relationship to modernism, late modernism and the avant-gardes.

Gadda and Beckett: Storytelling, Subjectivity and Fracture-Katrin Wehling-Giorgi 2017-12-02 "While the writing of Carlo Emilio Gadda (1893-1973) is renowned for its linguistic and narrative proliferation, the best-known works of Samuel Beckett (1906-89) are minimalist, with a clear fondness for subtraction and abstraction. Despite these face-value differences, a close reading of the two authors' early prose writings reveals some surprisingly affinitive concerns, rooted in their profoundly troubled relationship with the literary medium and an unceasing struggle for expression of an incoherent reality and a similarly unfathomable self. Situating Gadda and Beckett at the heart of the debate of late European modernism, this study not only contests the position of 'insularity' frequently ascribed to both authors by critical consensus, but it also rethinks some of Gadda's plurilingual and macaronic features by situating them in the context of the turn-of-the-century Sprachkrise, or crisis of language. In a close analysis of the primary texts which engages with the latest findings in empirical research, Wehling-Giorgi casts fresh light on the central notions of textual and linguistic fragmentation and provides a new post-Lacanian analysis of the fractured self in Gadda's and Beckett's narrative."

Samuel Beckett and Cinema-Anthony Paraskeva 2017-02-23 In 1936, Samuel Beckett wrote a letter to the Soviet film director Sergei Eisenstein expressing a desire to work in the lost tradition of silent film. The production of Beckett's Film in 1964, on the cusp of his work...
director for stage and screen, coincides with a widespread revival of silent film in the period of cinema's modernist second wave. Drawing on recently published letters, archival material and production notebooks, Samuel Beckett and Cinema is the first book to examine comprehensively the full extent of Beckett's engagement with cinema and its influence on his work for stage and screen. The book situates Beckett within the context of first and second wave modernist filmmaking, including the work of figures such as Vertov, Keaton, Lang, Epstein, Flaherty, Dreyer, Godard, Bresson, Resnais, Duras, Rogosin and Hitchcock. By examining the parallels between Beckett's methods, as a writer-director, and particular techniques, such as the embodied presence of the camera, the use of asynchronous sound, and the cross-pollination of theatricality and cinema, as well as the connections between his collaborators and the nouvelle vague, the book reveals how Beckett's aesthetic is fundamentally altered by his work for the screen, and his formative encounters with modernist film culture.

**The Empty Too**-Arthur Broomfield 2014-06-26 This engaging and often controversial study of Beckett’s works argues that, for Beckett, pure language is reality. Taking its title from a sentence in Worstward Ho, this rigorous reading of Beckett’s key texts claims that what we perceive in the existential world can never be proved to exist, while language survives scrutiny, and will ‘go on’ to become the real, once it has been divested of its connection to the corporeal. This book draws on the major philosophers to support this thesis, but in so doing argues that Beckett’s thinking surpasses all of theirs, because Beckett’s art is his philosophy and his philosophy is his art. For Beckett, pure language is beyond the text, it is the unpresentable presence, Hamm’s ‘life to come’.

**The New Samuel Beckett Studies**-Jean-Michel Rabaté 2019-05-31 Discusses the most recent advances in the Beckett field and the new methods used to approach it.

**Samuel Beckett's Abstract Drama**-Erik Tonning 2007 Samuel
Beckett's Play, written 1962-63, was an aesthetic watershed inaugurating his late, 'abstract' dramatic style. This book gets close to Beckett's creative process by examining the possible influence of Arnold Schoenberg's twelve-tone music and Vassily Kandinsky's abstract painting upon this formal shift; by tracing Beckett's developing attitude to abstraction and its relation to his long-standing preoccupation with the 'breakdown' of the subject-object relation and the ultimate failure of all expression; and by following his formal choices through manuscript drafts. The author goes on to analyse Beckett's attempt to adapt his new methods to the media of film and television, and to demonstrate how Beckett's late works for stage and screen develop alongside one another right up to his 1985 adaptation of the play What Where for television. Throughout the book, unpublished manuscript materials such as Beckett's letters, drafts, notes on philosophy, psychology and art, and his 'German diaries' augment a detailed account of the submerged sources that Beckett appropriated to the evolving needs of his abstract dramatic art.


Raymond Federman and Samuel Beckett-Nathalie Camerlynck 2021-07-13 This book is about Raymond Federman and his incredible textual obsession with Samuel Beckett. Federman was a scholar of Beckett, postmodern theorist, a self-translator and avant-garde novelist.

Watt-Samuel Beckett 2009-06-16 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.
Cities and Literature-Malcolm Miles 2018-08-17 This book offers a critical introduction to the relation between cities and literature (fiction, poetry and literary criticism) from the late eighteenth to twenty-first centuries. It examines examples of writing from Europe, North America and post-colonial countries, juxtaposed with key ideas from urban cultural and critical theories. Cities and Literature shows how literature frames real and imagined constructs and experiences of cities. Arranged thematically each chapter offers a narrative which introduces a number of key thinkers and writers whose vision illuminates the prevailing idea of the city at the time. The themes are extended or challenged by boxed cases of specific texts or images accompanied by short critical commentaries; the structure provides readers with a map of the terrain enabling connections across time and place within manageable limits, and offers elements of critical discussion to serve a growing number of university courses which involve the intersections of cities and literature. This volume offers access to literature from an urban perspective for the social sciences, and access to urbanism from a literary viewpoint. It is an excellent resource for both undergraduate and postgraduate students in the fields of urban studies and English literature, planning, cultural and human geographies, architecture, cultural studies and cultural policy.


The Staged Painting of Samuel Beckett-Dario Del Degan 2007 This thesis examines the influence of visual art on Samuel Beckett's stage plays. Recent scholarship on the topic confirms the importance of
painting on his theatre. This study contributes to the field by examining the ways select paintings directly inspired Beckett's theatrical development. It draws on the history of painting and visual art theory, in combination with developments in theatre during his lifetime, to contextualize and illustrate the creation of his staged painting. Chapter one establishes the origins of the topic and presents the result of Beckett's theatrical vision as a guiding image. It then positions this study within the critical discourse between the identification of the painterly influence on Beckett and its phenomenological result by developing and analyzing the visual factors that influenced his approach, conceptualization, realization, and reception of his plays. The remainder of the chapter discusses how the ineffable is confronted by transforming the word into visual language. Chapter two examines Beckett's artistic shift from writing prose, poetry, and criticism to his entrance on the stage. The differences between his first serious theatrical endeavour and his first produced play demonstrate that painting shaped his shift from narrative to portraiture. Chapter three analyzes the development of painterly techniques in his plays by his use of chiaroscuro on the stage. The incorporation of this technique results in a further reduction of movement and action, dialogue to monologue. Chapter four focuses on the transition from Beckett's middle to later plays, uncovering the fusion of them with elements of expressionism, montage, and the ubermarionette. Chapter five determines Beckett's attention to the primacy of perception as the foremost receptive act in his last stage plays. By transferring the heightened visual concentration of a single image from painting onto the stage, he provides the spectator with an opportunity to see beyond what is objectively presented. The visual arts inspired Beckett to transform the theatre into an art gallery, and the dramatic enterprise into a staged painting.

Samuel Beckett-Pascale Casanova 2020-01-28 In this fascinating new exploration of Samuel Beckett’s work, Pascale Casanova argues that Beckett’s reputation rests on a pervasive misreading of his oeuvre, which neglects entirely the literary revolution he instigated. Reintroducing the historical into the heart of this body of work, Casanova provides an arresting portrait of Beckett as radically subversive—doing for writing what Kandinsky did for art—and in the
process presents the key to some of the most profound enigmas of Beckett’s writing.

**The Cambridge Introduction to Samuel Beckett**-Ronan McDonald 2007-12-19 This is an eloquent and accessible introduction to one of the most important writers of the twentieth century. This book provides biographical and contextual information, but more fundamentally, it also considers how we might think about an endurably difficult and experimental novelist and playwright who often challenges the very concepts of meaning and interpretation. It deals with his life, intellectual and cultural background, plays, prose, and critical response and relates Beckett’s work and vision to the culture and context from which he wrote. McDonald provides a sustained analysis of the major plays, including Waiting for Godot, Endgame, and Happy Days and his major prose works including Murphy, Watt and his famous ‘trilogy' of novels (Molloy, Malone Dies, The Unnamable). This introduction concludes by mapping the huge terrain of criticism Beckett's work has prompted, and it explains the turn in recent years to understanding Beckett within his historical context.

**On Sympathy**-Sophie Ratcliffe 2008-05-15 What happens when we engage with fictional characters? How do our imaginative engagements bear on our actions in the wider world? Moving between the literary and the philosophical, Sophie Ratcliffe considers the ways in which readers feel when they read, and how they understand ideas of feeling. On Sympathy uses dramatic monologues based on The Tempest as its focus, and broaches questions about fictional belief, morality, and the dynamics between readers, writers, and fictional characters. The book challenges conventionally accepted ideas of literary identification and sympathy, and asks why the idea of sympathy has been seen as so important to liberal humanist theories of literary value. Individual chapters on Robert Browning, W. H. Auden, and Samuel Beckett, who all drew on Shakespeare's late play, offer new readings of some major works, while the book's epilogue tackles questions of contemporary sympathy. Ranging from the nineteenth century to the present day, this important new study sets out to clarify and challenge current...
assumptions about reading and sympathetic belief, shedding new light on the idea and ideal of sympathy, the workings of affect and allusion, and the ethics of reading.

**Performing Embodiment in Samuel Beckett’s Drama** - Anna McMullan 2020-07-24 The representation and experience of embodiment is a central preoccupation of Samuel Beckett’s drama, one that he explored through diverse media. McMullan investigates the full range of Beckett’s dramatic canon for stage, radio, television and film, including early drama, mimes and unpublished fragments. She examines how Beckett’s drama composes and recomposes the body in each medium, and provokes ways of perceiving, conceiving and experiencing embodiment that address wider preoccupations with corporeality, technology and systems of power. McMullan argues that the body in Beckett’s drama reveals a radical vulnerability of the flesh, questioning corporeal norms based on perfectible, autonomous or invulnerable bodies, but is also the site of a continual reworking of the self, and of the boundaries between self and other. Beckett’s re-imagining of the body presents embodiment as a collaborative performance between past and present, flesh and imagination, self and other, including the spectator / listener.

**Samuel Beckett’s Theatre in America** - N. Bianchini 2015-02-10 A study of the 30-year collaboration between playwright Samuel Beckett and director Alan Schneider, Bianchini reconstructs their shared American productions between 1956 and 1984. By examining how Beckett was introduced to American audiences, this book leads into a wider historical discussion of American theatre in the mid-to-late 20th century.

**Samuel Beckett** - Laura Salisbury 2012-04-04 Reads Beckett’s comic timing as part of a post-war ethics of representation. Samuel Beckett is a funny writer. He is also an author whose work is taken to respond ethically to the unspeakable seriousness of the post-Holocaust situation.
How can these two statements sit together? Ranging widely over Beckett's fiction, drama, and critical writings, and including readings of Murphy, the Trilogy, Waiting for Godot, Endgame, the late prose, and the late plays, the book demonstrates that it is through Beckett's comic timing that we can understand the double gesture of his art: the ethical obligation to represent the world how it is while, at the same time, opening up a space for how it ought to be.

Key Features:
* Presents innovative readings of the comedy found in Beckett's fiction, drama and critical writings
* Spans Beckett's entire oeuvre, using published and unpublished sources
* Engages with recent and contemporary philosophical approaches to literature, including work by Derrida, Badiou, Levinas, and Adorno
* Makes a unique contribution to theoretical work on comedy and laughter
* Provides a rigorous introduction to the theoretical debates surrounding the relationship between modernist literature and a post-war ethics of representation

Samuel Beckett in Context - Anthony Uhlmann 2013-02-28 Provides a comprehensive exploration of Beckett's historical, cultural and philosophical contexts, offering new critical insights for scholars and general readers.

Samuel Beckett and the Prosthetic Body - Y. Tajiri 2006-11-22 This book studies the representation of the body in Beckett's work, focusing on the 'prosthetic' aspect of the organs and senses. While making use of the theoretical potential of the concept of 'prosthesis', it aims to resituate Beckett in the broad cultural context of modernism in which the impact of new media and technologies was registered.

Palgrave Advances in Samuel Beckett Studies - L. Oppenheim 2004-04-30 Palgrave Advances in Samuel Beckett Studies explores the evolution of critical approaches to Beckett's writing. It will appeal to graduate students (and advance undergraduates) as well as scholars, for it offers both an overview of Beckett studies and investigates current debates within the interdisciplinary critical arena. Each of the
contributors is an eminent Beckett specialist who has published widely in the field. The volume contains an introduction, twelve essays and a guide for further reading.

**Samuel Beckett and the Language of Subjectivity**-Derval Tubridy
2018-07-05 The first sustained exploration of aporia as a vital, subversive, and productive figure within Beckett's prose and theatre.

**Samuel Beckett and the Terror of Literature**-Christopher Langlois
2017-06-09 Samuel Beckett and the Terror of Literature addresses the relevance of terror to understanding the violence, the suffering, and the pain experienced by the narrative voices of Beckett's major post-1945 works in prose: The Unnamable, Texts for Nothing, How It Is, Company, Ill Seen Ill Said, and Worstward Ho. Through a sustained dialogue with the theoretical work of Maurice Blanchot, it accomplishes a systematic interrogation of what happens in the space of literature when writing, and first of all Beckett's, encounters the language of terror, thereby giving new significance - ethical, ontological, and political - to what speaks in Beckett's texts.

**Edinburgh Companion to Samuel Beckett and the Arts**-S. E. Gontarski 2014-02-28 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.

**Edinburgh Companion to Samuel Beckett and the Arts** - S E (Florida State University) Gontarski 2014-02-28 The 35 new and 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 Rabat(r), and Mark Nixon, as well as emerging researchers, present the latest critical thinking in 9 key areas: Art & Aesthetics; Fictions; European Context; Irish Context; Film, Radio & Television; Language/Writing; Philosophies; Theatre & Performance; Global Beckett. 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.

**Samuel Beckett’s Endgame** - 2007-01-01 This collection of essays – the first volume in the Dialogue series – brings together new and experienced scholars to present innovative critical approaches to Samuel Beckett’s play Endgame. These essays broach a broad range of topics, many of which are inherently controversial and have generated significant levels of debate in the past. Critical readings of the play in relation to music, metaphysics, intertextuality, and time are counterpointed by essays that consider the nature of performance, the history of the theater and the music hall, Beckett’s attitudes to directing his play, and his responses to other directors. This collection will be of special interest to Beckett scholars, to students of literature and drama, and to drama theorists and practitioners.
**Samuel Beckett and the Arts**-Lois Oppenheim 2021-05-19 This book, first published in 1999, addresses Beckett’s visual and musical sensibilities, and examines his visionary use of such diverse modes of creative expression as stage, radio, television and film, when his medium was the written word. The first section of the book focuses on music; the second part analyses the visual arts; and the third part examines film, radio and television. This book uncovers aspects of his thinking on, and use of the arts that have been little studied, including the nonfigurative function of music and art in Beckett’s work; the ‘collaborations’ undertaken by composers, painters and choreographers with his texts; the relation of his literary to his visual and musical artistry; and his use of film, radio and television as innovative means and celebration of artistic process.

**Late Modernist Style in Samuel Beckett and Emmanuel Levinas**-P. Fifield 2013-03-20 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.

**Samuel Beckett and BBC Radio**-David Addyman 2017-03-30 This book is the first sustained examination of Samuel Beckett’s pivotal engagements with post-war BBC radio. The BBC acted as a key interpreter and promoter of Beckett’s work during this crucial period of his "getting known" in the Anglophone world in the 1950s and 1960s, especially through the culturally ambitious Third Programme, but also by the intermediary of the house magazine, The Listener. The BBC ensured a sizeable but also informed reception for Beckett’s radio plays and various “adaptations” (including his stage plays, prose, and even poetry); the audience that Beckett’s works reached by radio almost certainly exceeded in size his readership or theatre audiences at the time. In rethinking several key aspects of his relationship with the BBC, a mix of new and familiar Beckett critics take as their starting point the
previously neglected BBC radio archives held at the Written Archive Centre in Caversham, Berkshire. The results of this extended reassessment are timely and, in many cases, quite surprising for readers of Beckett and for scholars of radio, “late modernism,” and post-war British culture more broadly.

The Affects, Cognition, and Politics of Samuel Beckett's Postwar Drama and Fiction-Cristina Ionica 2020-01-21 The Affects, Cognition, and Politics of Samuel Beckett’s Postwar Drama and Fiction: Revolutionary and Evolutionary Paradoxes theorizes the revolutionary and evolutionary import of Beckett’s works in a global context defined by increasingly ubiquitous and insidious mechanisms of capture, exploitation, and repression, alongside unprecedented demands for high-volume information-processing and connectivity. Part I shows that, in generating consistent flows of solidarity-based angry laughter, Beckett’s works sabotage coercive couplings of the subject to social machines by translating subordination and repression into processes rather than data of experience. Through an examination of Beckett’s attack on gender/ class-related normative injunctions, the book shows that Beckett’s works can generate solidarity and action-oriented affects in readers/ spectators regardless of their training in textual analysis. Part II proposes that Beckett’s works can weaken the cognitive dominance of constrictive “frames” in readers/ audiences, so that toxic ideological formations such as the association of safety and comfort with simplicity and “sameness” are rejected and more complex cognitive operations are welcomed instead—a process that bolsters the mind’s ability to operate at ease with increasingly complex, malleable, extensible, and inclusive frames, as well as with increasing volumes of information.

Samuel Beckett and trauma-Mariko Hori Tanaka 2018-07-06 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.

**Samuel Beckett, Repetition and Modern Music**; John McGrath

2017-11-13  
Music abounds in twentieth- century Irish literature. Whether it be the "thought-tormented" music of Joyce’s "The Dead", the folk tunes and opera that resound throughout Ulysses, or the four- part threnody in Beckett’s Watt, it is clear that the influence of music on the written word in Ireland is deeply significant. Samuel Beckett arguably went further than any other writer in the incorporation of musical ideas into his work. Musical quotations inhabit his texts, and structural devices such as the da capo are metaphorically employed. Perhaps most striking is the erosion of explicit meaning in Beckett’s later prose brought about through an extensive use of repetition, influenced by his reading of Schopenhauer’s philosophy of music. Exploring this notion of "semantic fluidity", John McGrath discusses the ways in which Beckett utilised extreme repetition to create texts that operate and are received more like music. Beckett’s writing has attracted the attention of numerous contemporary composers and an investigation into how this Beckettian "musicalized fiction" has been retranslated into contemporary music forms the second half of the book. Close analyses of the Beckett- inspired music of experimental composer Morton Feldman and the structured improvisations of avantjazz guitarist Scott Fields illustrate the cross- genre appeal of Beckett to musicians, but also demonstrate how repetition operates in diverse ways. Through the examination of the pivotal role of repetition in both music and literature of the twentieth century and beyond, John McGrath’s book is a significant contribution to the field of Word and Music Studies.
As recognized, adventure as skillfully as experience roughly lesson, amusement, as competently as settlement can be gotten by just checking out a book *Samuel Beckett and the Primacy of Love* furthermore it is not directly done, you could take even more vis-à-vis this life, with reference to the world.

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