

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

These four last prose fictions by Samuel Beckett were originally published individually, and their composition spanned the final decade of his life. In *Company* a solitary hearer lying in blackness calls up images from the far-off past. *Ill Seen Ill Said* meditates upon an old woman living out her last days alone in an isolated snow-bound cottage, watched over by twelve mysterious sentinels. In *Worstward Ho*, a breathless speaker unravels the sense of things, acting out the unending injunction to 'Try again. Fail again. Fail better.' And *Stirrings Still*, published in the *Guardian* a few months before Beckett's death in 1989, is the last prose work and testament of 'this great soothsayer of the age, and of the aged' (Christopher Ricks). The present edition includes several short prose texts (*Heard in the Dark I & II*, *One Evening*, *The Way*, *Ceiling*) which represent work in progress or works ancillary to the composition of these late masterpieces. 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.

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 unrepresentable presence, Hamm's 'life to come'.

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

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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.

This book focuses on literal and metaphorical ruins, as they are appropriated and imagined in different forms of writing. Examining British and American literature and culture in the nineteenth and twentieth centuries, the book begins in the era of industrial modernity with studies of Charles Dickens, Thomas Hardy, Henry James and Daphne Du Maurier. It then moves on to the significance of ruins in the twentieth century, against the backdrop of conflict, waste and destruction, analyzing authors such as Beckett and Pinter, Kurt Vonnegut, Robert Lowell, Anne Sexton and Leonard Cohen. The collection concludes with current debates on ruins, through discussions of Walter Benjamin and Bertolt Brecht, as well as reflections on the refugee crisis that take the ruin beyond the text, offering new perspectives on its diverse legacies and conceptual resources.

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

"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.

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 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. 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.

The New Cambridge Companion to Samuel Beckett offers an accessible introduction to issues animating the field of Beckett studies today.

*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-guard novelist and playwright Samuel Beckett's contribution as a young man to the French rendering of *Anna Livia Plurabelle*.

"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 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.

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.

*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.

To commemorate the centenary of the birth of Samuel Beckett, this book, containing essays by leading international scholars, rethinks traditional critical assumptions, readings, and theories concerning the Beckett canon, and reassesses his impact on the modern imagination and

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legacy to future generations.

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 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.

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

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, 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.

'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 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

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

This Companion, first published in 1997, provides an introduction to the works and life of one of the key figures in English literary history.

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.

This new edition brings together all of Beckett's dramatic writings for radio, television and film, offering works which range from eloquent comic naturalism to an eviscerated and pared-down symbolism. Above all, Beckett found his unique uses for the radio-play, a medium 'for voices not bodies', compacted of speech, sound and silence - and the plays in this volume intently

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explore the resources and limits of the sound-stage. My father, back from the dead, to be with me. (Pause.) As if he hadn't died. (Pause.) No, simply back from the dead, to be with me, in this strange place. (Pause.) Can he hear me? (Pause.) Yes, he must hear me. (Pause.) To answer me? (Pause.) No, he doesn't answer me. (Pause.) Just be with me. (Pause.) That sound you hear is the sea. (Pause. Louder.) I say that sound you hear is the sea, we are sitting on the strand. (Pause.) I mention it because the sound is so strange, so unlike the sound of the sea, that if you didn't see what it was you wouldn't know what it was. (Pause.). Hooves!  
Contents: All That Fall, Embers, Words and Music, Eh Joe, Quad, Film, ...but the clouds..., Ghost Trio, Nacht und Träume, Rough for Radio I, Rough for Radio II, Cascando, The Old Tune Preface and Notes by Everett Frost

SBT/A 19 features selected papers from the Borderless Beckett / Beckett sans frontières Symposium held in Tokyo at Waseda University in 2006. The essays penned by eminent and young scholars from around the world examine the many ways Beckett's art crosses borders: coupling reality and dream, life and death, as in Japanese Noh drama, or transgressing distinctions between limits and limitlessness; humans, animals, virtual bodies, and stones; French and English; words and silence; and the received frameworks of philosophy and aesthetics. The highlight of the volume is the contribution by Nobel Laureate J. M. Coetzee, the special guest of the Symposium. His article entitled "Eight Ways of Looking at Samuel Beckett" introduces a variety of novel approaches to Beckett, ranging from a comparative analysis of his work and Melville's *Moby Dick* to a biographical observation concerning Beckett's application for a lectureship at a South African university. Other highlights include innovative essays by the plenary speakers and panelists – Enoch Brater, Mary Bryden, Bruno Clément, Steven Connor, S. E. Gontarski, Evelyne Grossman, and Angela Moorjani – and an illuminating section on Beckett's television dramas. The *Borderless Beckett* volume renews our awareness of the admirable quality and wide range of approaches that characterize Beckett studies.

The word 'decay' is often used by critics in general reference to Beckett's thematic emphasis and philosophical outlook. However, this book explores the idea of decay as the fundamental core of Beckett's work, dominating it thematically, linguistically and artistically. Kathryn White explores Beckett's representation of physical decay, mental and spiritual deterioration and finally the idea that 'decay' is to be found in language itself. This study explores the importance of both theme and form in Beckett's work and considers whether Beckett will, in future generations, be remembered both for his representation of existence and his innovations in language.

Krapp's Last Tape was first performed by Patrick Magee at the Royal Court Theatre in October 1958, and described as 'a solo, if that is the word, for one voice and two organs: one human, one mechanical. It fills few pages. It is perhaps the most original and important play of its length ever written.' (Roy Walker) The present volume brings together Krapp's Last Tape and Beckett's other shorter works or 'dramaticules' written for the stage. It will be complemented by a forthcoming Faber edition of dramatic works written for radio and screen. Arranged in chronological order of composition, these shorter plays exhibit the laconic means and compassionate ends of Beckett's dramatic vision. KRAPP 'Here I end this reel. Box - [Pause.] - three, spool - [Pause.] - five. [Pause.] Perhaps my best years have gone. When there was a chance of happiness. But I wouldn't want them back. Not with the fire in me now. No, I wouldn't want them back. [Staring motionless before him.]

His first published work of fiction (1934), *More Pricks Than Kicks* is a set of ten interlocked stories, set in Dublin and involving their adrift hero Belacqua in a series of encounters, as woman after woman comes crashing through his solipsism. *More Pricks* contains in embryo the centrifugal world of Beckett's men and women. She lifted the lobster clear of the table. It had about thirty seconds to live. Well, thought Belacqua, it's a quick death, God help us all. It is

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not.

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 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.

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 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.

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

From A to Z, this is an indispensable guide to the works, life, and thought of one of the most important writers of our time. The Nobel Prize-winning author Samuel Beckett was 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.

To prepare for the role of the Joker, Heath Ledger locked himself in a London hotel room, trying to understand and become a character he saw as “an absolute sociopath, a cold-blooded, mass-murdering clown” who was not intimidated by anything and found all of life “a big joke.” In the end, Ledger's obsession with his role contributed to his own death from drugs before The Dark Knight was released. The connections and irony are too close to ignore. The movie gives the world a curious twist on the roles of Batman and the Joker. It's politically incorrect, and yet emotionally the Joker's insanity becomes more endearing than Batman's noble sacrifice. What is it? Why does this psychopath seem to have a sense of higher truths in his insanity? This is the role of the Joker or the Fool, a standard character in theatre, and a role consciously adopted by serious artists since the late 1800s. Just as Shakespeare's Fool in King Lear used his riddles and puns and satire to reveal the truths the royal leaders of his world could not or refused to see, today's artists are both revealing the darkness within the culture and offering a way out. Waiting for Godot has been proclaimed the greatest play of the twentieth century. But there are no great roles in it, no characters representing the equivalent of Shakespeare's Hamlet. Rather, the two main characters are closer to T. S. Eliot's J. Alfred Prufrock, who says he cannot be a Hamlet, only, perhaps, Hamlet's

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Fool. This book explores what has happened as Europe's culture fragmented and the world lost its center. It explores a range of different arenas, from political and social and religious happenings to scientific and artistic expressions, in order to find the centers of the human condition and how the dark expressions of meaninglessness so commonly highlighted are more rites-of-passage than the final destination.

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. 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.

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.

This book provides an introductory study of Beckett's most famous play, dealing not just with the four main characters but with the pairings that they form, and the implications of these pairings for the very idea of character in the play. After locating *Godot* within the context of Beckett's work, Lawley discusses some of the play's puzzles and difficulties—including the absent "fifth character", *Godot* himself.

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 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

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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).

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