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Samuel Becketts Comment How It Is

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Samuel Beckett's Comment How It Is:

Samuel Beckett Comment C'est How It Is And / et L'image Samuel Beckett, 2016-06-11 This book contains the English and French texts and a complete record of the genesis of each Besides Comment C'est How It Is O'Reilly has included L'Image and an excerpt from Comment C'est that was published later in another volume *Beckett's Art of Salvage* Julie Bates, 2017-04-19 This innovative exploration of the recurring use of particular objects in Samuel Beckett's work is the first study of the material imagination of any single modern author Across five decades of aesthetic and formal experimentation in fiction drama poetry and film Beckett made substantial use of only fourteen objects well worn not only where they appear within his works but also in terms of their recurrence throughout his creative corpus In this volume Bates offers a striking reappraisal of Beckett's writing with a focus on the changing functions and impact of this set of objects and charts chronologically and across media the pattern of Beckett's distinctive authorial procedure The volume's identification of the creative praxis that emerges as an art of salvage offers an integrated way of understanding Beckett's writing opens up new approaches to his work and offers a fresh assessment of his importance and relevance today **The Making of Samuel Beckett's Stirrings Still/ Soubresauts and Comment Dire/what is the Word** Dirk van Hulle, 2011 Samuel Beckett's How It Is Anthony Cordingley, 2018-09-07 A critical guide to the philosophy of Giorgio Agamben organised around the philosophers and thinkers he draws on and critiques **Comment C'est** Samuel Beckett, 2001 First Published in 2001 Routledge is an imprint of Taylor Francis an informa company **Beckett and Joyce** Barbara Reich Gluck, 1979 French XX Bibliography, Issue #65 Sheri K. Dion, 2014-09-30 **Critique of Beckett Criticism** Peter John Murphy, 1994 A survey of Beckett criticism in English French and German Samuel Beckett 1906-1989 is an important figure in 20th century literary history his plays such as *Waiting for Godot* and *Endgame* have acquired a world wide reputation and his novels have proved important touchstones for the critical debates in contemporary literary theory Born in Dublin Beckett spent most of his writing life in France and wrote equally well in French and English his German was also fluent allowing him to direct his own plays in German theatres Any attempt to deal with Beckett must therefore consider the critical response his works have provoked in all three languages A *Critique of Beckett Criticism* is the first attempt in book form to give a comprehensive survey of the history and scope of Beckett criticism in French English and German Three parallel chapters examine the three major strands of Beckett criticism retracing its development using a historical perspective and pointing out different trends currents and fashions in opinion Directions for further research are also suggested P J MURPHY is a lecturer in contemporary British literature at the University College of the Cariboo British Columbia WERNER HUBER is a professor of English literature at Chemnitz University of Technology ROLF BREUER is professor of English literature at the University of Paderborn KONRAD SCHOELL is professor of French literature at the Pädagogische Hochschule Erfurt **Beckett in the Cultural Field / Beckett dans le champ culturel** Jürgen Siess, Matthij Engelberts, Angela Moorjani, 2013-12-06 The

thematic part of this volume of Samuel Beckett Today Aujourd'hui is devoted mainly to Beckett's texts of the forties and later and particularly to those he composed after his adoption of the French language. The essays presented in this part of the current issue attempt to see Beckett as a writer among other authors with whom he connects or competes to examine his relations with artists whether Beckett stimulates them or is stimulated by them and to define his posture and his position in the cultural field. How does the budding francophone writer position himself in the cultural field during his difficult beginnings and after his first successes? How can he be situated in relation to the three cultures he is dealing with? What are the parallels between Beckett's own texts and those of other writers literary and philosophical but also between his work and the work of artists of the period? The ten essays in the free space section of this volume also mainly concern his texts that were first written in French and situate Beckett in relation to different topics from Dante to the War on Terror.

Translation and Modernism Emily O. Wittman, 2023-12-08 This innovative volume extends existing conversations on translation and modernism with an eye toward bringing renewed attention to its ethically complex appropriative nature and the subsequent ways in which modernist translators become co-creators of the materials they translate. Wittman builds on existing work at the intersection of the two fields to offer a more dynamic nuanced and wider lens on translation and modernism. The book draws on scholarship from descriptive translation studies polysystems theory and literary translation to explore modernist translators' appropriation of source texts and their continuous recalibrations of equivalence between source text and translation. Chapters focus on translation projects from a range of writers including Beckett, Garnett, Lawrence, Mansfield, and Rhys with a particular spotlight on how women's translations and women translators' innovations were judged more critically than those of their male counterparts. Taken together, the volume puts forth a fresh perspective on translation and modernism and of the role of the modernist translator as co-creator in the translation process. This book will be of particular interest to scholars in translation studies, modernism, reception theory, and gender studies. **Beckett's Dantes** Daniela Caselli, 2013-07-19 Beckett's Dantes Intertextuality in the Fiction and Criticism is the first study in English on the literary relation between Beckett and Dante. It is an innovative reading of Samuel Beckett and Dante's works and a critical engagement with contemporary theories of intertextuality. It is an informative intertextual reading of Beckett's work detecting previously unknown quotations, allusions to, and parodies of Dante in Beckett's fiction and criticism. The volume interprets Dante in the original Italian as it appears in Beckett translating into English all Italian quotations. It benefits from a multilingual approach based on Beckett's published works in English and French and on manuscripts which use English, French, German, and Italian. Through a close reading of Beckett's fiction and criticism, the book will argue that Dante is both assumed as an external source of literary and cultural authority in Beckett's work and also participates in Beckett's texts, sceptical undermining of authority. Moreover, the book demonstrates that the many references to various Dantes produce Mr Beckett as the figure of the author responsible for such a remarkably interconnected oeuvre. The book is aimed at the

scholarly communities interested in literatures in English literary and critical theory comparative literature and theory French literature and theory and Italian studies Its jargon free style will also attract third year or advanced undergraduate students and postgraduate students as well as those readers interested in the unusual relationship between one of the greatest writers of the twentieth century and the medieval author who stands for the very idea of the Western canon

Beckett and media Balazs Rapcsak, Mark Nixon, Philipp Schweighauser, 2022-03-22 *Beckett and media* provides the first sustained examination of the relationship between Beckett and media technologies The book analyses the rich variety of technical objects semiotic arrangements communication processes and forms of data processing that Beckett's work so uniquely engages with as well as those that in historically changing configurations determine the continuing performance the audience reception and the scholarly study of this work *Beckett and media* draws on a variety of innovative theoretical approaches such as media archaeology in order to discuss Beckett's intermedial oeuvre As such the book engages with Beckett as a media artist and examines the way his engagement with media technologies continues to speak to our cultural situation

On Beckett S. E. Gontarski, 2014-01-15 *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

The Brain is the Screen Gregory Flaxman, 2000 The first broad ranging collection on Deleuze's essential works on cinema In the nearly twenty years since their publication Gilles Deleuze's books about cinema have proven as daunting as they are enticing a new aesthetics of film one equally at home with Henri Bergson and Wim Wenders Friedrich Nietzsche and Orson Welles that also takes its place in the philosopher's immense and difficult oeuvre With this collection the first to focus solely and extensively on Deleuze's cinematic work the nature and reach of that work finally become clear Composed of a substantial introduction twelve original essays produced for this volume and a new English translation of a personal intriguing and little known interview with Deleuze on his cinema books *The Brain Is the Screen* is a sustained engagement with Deleuze's cinematic philosophy that leads to a new view of the larger confrontation of philosophy with cinematic images Contributors ric Alliez U of Vienna Dudley Andrew U of Iowa Peter Canning Tom Conley Harvard U Andr's B lint Kov cs ELTE U Budapest Gregg Lambert Syracuse U Laura U Marks Carleton U Jean Clet Martin Coll ge International de Philosophie Paris Angelo Restivo Martin Schwab U of Michigan Fran ois Zourabichvili Coll ge International de Philosophie Gregory Flaxman is a doctoral student in the Program of Comparative Literature and Literary

Theory at the University of Pennsylvania Proust, Beckett, and Narration James H. Reid, 2003-10-13 This is a comprehensive comparison of the narrative techniques of two of the twentieth century's most important writers of prose. Using a combination of theoretical analysis and close readings of Proust's *A la recherche du temps perdu* and Beckett's trilogy of novels *Molloy*, *Malone Dies*, and *The Unnamable*, James H. Reid compares the two novelists' use of first person narration in constructing and demystifying fictions of consciousness. Reid focuses on the narrator's search to represent the voice that speaks the novel; a search, he argues, that structures first person narration in the works of both novelists. He examines in detail the significant impact of Proust's writing on Beckett's own work as well as Beckett's subtle reworkings of Proust's themes and strategies. This study is an important contribution to critical literature and offers fresh perspectives on the crucial importance of the *Recherche* and the trilogy in the context of the twentieth century novel. *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.

Beckett and Nature Charles Clements, Eleanor Green, James Martell, 2025-07-10 New analyses on the insightful ways in which Beckett's work actively engages with contested notions of Nature and the natural, developing a radical version of modernism's main questions and insights. *Beckett and Nature* takes its cue from contemporary developments in Beckett scholarship focused on ecocriticism, posthumanism, and the Anthropocene, going beyond them into a questioning of the very concepts of Nature and the natural. It examines one of the most unthought ontological dimensions of literature and life: that symbolic space deemed natural or part of Nature appears necessary and undeniable and therefore impossible to be deconstructed. In doing so, the authors show that in fact this space takes on many shapes, recognizing three natural dimensions criticized by Beckett: bodies, worlds, and literatures. Featuring a wide range of both Beckett's work and Beckett scholars, including Jean Michel Rabat and Stanley E. Gontarski, *Beckett and Nature* offers contextualized readings of the understandings of nature and the natural throughout his decade-spanning oeuvre. The volume shows that part of the radicality of Beckett's writing is that through a variety of evolving techniques and strategies, it questions what appears in our cultures.

as the most unquestionable and opens up possibilities for thinking not only what is human literature and philosophy but also gender identity and any attempt at definitions of ourselves or the world at large *The Irish in the Resistance* Clodagh Finn, John Morgan, 2024-08-29 You simply couldn't stand by with your arms folded These were the words of Samuel Beckett who famously returned to France from a holiday in Ireland when World War II broke out His clandestine work against the Nazi occupation of Europe is well documented but there were many other ordinary Irish people who joined the underground network Some took up arms Others gathered intelligence sheltered fugitives committed acts of sabotage or broke codes This new history tells the stories of those forgotten Irish men and women Discover Captain John Keany from Cork who parachuted into occupied Italy to help the local Resistance Margaret Kelly the Dublin founder of the world famous Bluebell Girls cabaret troupe in Paris who hid her Jewish husband and Catherine Crean the Irish governess born on Moore Street Dublin who was sent to a concentration camp for helping Allied airmen in Belgium These and many more stories span the course of World War II and remind us of the power of individuals to make a difference An eye opening account of how ordinary people caught up in extraordinary situations helped to fight the Nazis David McCullagh A truly important and groundbreaking book Mary Kenny **On Beckett** Samuel Beckett, 1986 This volume brings together twenty seven essays interviews and reminiscences dealing with the man who has often been called our greatest living author Samuel Beckett is eighty this year and *On Beckett* includes commentary that spans the career of the Nobel Prize winner from early French criticism to accounts of the staging of the latest short dramatic pieces The anthology contains rarely seen sources and viewpoints on Beckett Many of the pieces were written by those who have known and worked with him Introduction Samuel Beckett Linda Ben-Zvi, 1986 Provides in depth analysis of the life works career and critical importance of Samuel Beckett

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