

SUBJECTIVITY AND CONSCIOUSNESS IN THE PROSE OF SAMUEL BECKETT

SAYING I NO MORE

DANIEL KATZ

avant-garde & modernism studies

Saying I No More Subjectivity And Consciousness In The Prose Of Samuel Beckett

David Bradshaw, Kevin J. H. Dettmar



Saying I No More Subjectivity And Consciousness In The Prose Of Samuel Beckett:

Saying I No More Daniel Katz,1999 This study argues that the expression of voicelessness in Beckett is not silence Rather the negativity and negation so evident in his work are not simply affirmed but the emptiness can all too easily itself become an affirmation of power

Review of Saying I No More Laura Barge,2000 [The New Samuel Beckett Studies](#)

Jean-Michel Rabaté,2019-07-04 Discusses the most recent advances in the Beckett field and the new methods used to approach it

Samuel Beckett's Lyric Failure Mantra Mukim,2025-03-06 Providing one of the first book length accounts of Samuel Beckett s poetry this work illustrates how Beckett s poetry and its failures reconfigure the lyric form Reading Beckett alongside nineteenth and twentieth century European poets such as H lderlin Mallarm Rimbaud Montale and Apollinaire the book situates failure in the triangulation of the lyric impulse subjectivity and the human voice Beckett in his poems employs lyric tactics that range from deixis parataxis and caesura to specific kinds of timbre resonances and punctuations These tactics situate the poetic voice in the liminal points between life and death event and non event beginning and ending and more broadly between expression and failure The book frames these liminalities under the rubric of lyric failure Moving beyond the usual comparisons with his prose and drama the study highlights failure as a generative force that structures Beckett s anti expressive poetics

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

Postcognitivist Beckett Olga Beloborodova,2020-06-04 The aim of this Element is to offer a reassessment of Beckett s alleged Cartesianism using the theoretical framework of extended cognition a cluster of present day philosophical theories that question the mind s brain bound nature and see cognition primarily as a process of interaction between the human brain and the environment it operates in The principal argument defended here is that despite the Cartesian bias introduced by early Beckett scholarship Beckett s fictional minds are not isolated skullsapes Instead they are grounded in interaction with their fictional storyworlds however impoverished those may have become in the later part of his writing career

Beckett and Badiou Andrew

Gibson,2007-01-11 Beckett and Badiou offers a provocative new reading of Samuel Beckett's work on the basis of a full critical account of the thought of Alain Badiou. Badiou is the most eminent of contemporary French philosophers. His devotion to Beckett's work has been lifelong. Yet for Badiou, philosophy must be integrally affirmative whilst Beckett apparently commits his art to a work of negation. Beckett and Badiou explores the coherences, contradictions and extreme complexities of the intellectual relationship between the two oeuvres. It examines Badiou's philosophy of being, the event, truth and the subject and the importance of mathematics within his system. It considers the major features of his politics, ethics and aesthetics and provides an explanation, interpretation, critique and radical revision of his work on Beckett. It argues that once revised, Badiou's version of Beckett offers an extraordinarily powerful tool for understanding his work. Badiou and Beckett are instances of a vestigial or melancholic modernism that is in the teeth of a contemporary culture that dreams ever more ambitiously of plenitude; they commit themselves to a rigorous concept of limit and intermittency. Truth and value are occasional and rare. It is seldom that the chance event arrives to disturb the inertia of the world. For Badiou, however, it is the event and its consequences alone that matter. Beckett rather insists on the common experience of intermittency as destitution. His art is a series of limit figures, exquisitely subtle and nuanced forms for a world whose state of seemingly rigid paralysis is also always volatile, delicately balanced.

Beckett: A Guide for the Perplexed Jonathan Boulter,2013-08-22 Samuel Beckett 1906-1989 is one of the most important twentieth century writers. Seen as both a modernist and postmodernist, his work has influenced generations of playwrights, novelists and poets. Despite his notorious difficulty, Beckett famously refused to offer his readers any help in interpreting his work. Beckett's texts examine key philosophical and humanist questions but his writing is challenging, perplexing and often intimidating for readers. This guide offers students reading Beckett a clear starting point from which to confront some of the most difficult plays and novels produced in the twentieth century, texts which often appear to work on the very edge of meaninglessness. Beginning with a general introduction to Beckett, his work and its contexts, the guide looks at each of the major genres in turn, analyzing key works chronologically. It explains why Beckett's texts can seem so impenetrable and confusing and focuses on key questions and issues. Giving an accessible account of both the form and content of Beckett's work, this guide will enable students to begin to come to grips with this fascinating but daunting writer.

Surreal Beckett Alan Warren Friedman,2017-08-15 Surreal Beckett situates Beckett's writings within the context of James Joyce and Surrealism, distinguishing ways in which Beckett forged his own unique path, sometimes in accord with, sometimes at odds with these two powerful predecessors. Beckett was so deeply enmeshed in Joyce's circle during his early Paris days (1928-late 1930s) that James Knowlson dubbed them his Joyce years. But Surrealism and Surrealists rivaled Joyce for Beckett's early and continuing attention, if not affection, so that Raymond Federman called 1929-45 Beckett's surrealist period. Considering both claims, this volume delves deeper into each argument by obscuring the boundaries between these differentiating studies. These received wisdoms largely maintain that Beckett's Joycean connection and

influence developed a negative impact in his early works and that Beckett only found his voice when he broke the connection after Joyce's death. Beckett came to accept his own inner darkness as his subject matter, writing in French and using a first person narrative voice in his fiction and competing personal voices in his plays. Critics have mainly viewed Beckett's Surrealist connections as roughly co-terminus with Joycean ones and ultimately of little enduring consequence. Surreal Beckett argues that both early influences went much deeper for Beckett as he made his own unique way forward, transforming them, particularly Surrealist ones, into resources that he drew upon his entire career. Ultimately, Beckett endowed his characters with resources sufficient to transcend limitations their surreal circumstances imposed upon them.

A Companion to Modernist Literature and Culture David Bradshaw, Kevin J. H. Dettmar, 2008-10-20. The Companion combines a broad grounding in the essential texts and contexts of the modernist movement with the unique insights of scholars whose careers have been devoted to the study of modernism. An essential resource for students and teachers of modernist literature and culture. Broad in scope and comprehensive in coverage. Includes more than 60 contributions from some of the most distinguished modernist scholars on both sides of the Atlantic. Brings together entries on elements of modernist culture, contemporary intellectual and aesthetic movements, and all the genres of modernist writing and art. Features 25 essays on the signal texts of modernist literature, from James Joyce's *Ulysses* to Zora Neale Hurston's *Their Eyes Were Watching God*. Pays close attention to both British and American modernism. Beckett, Lacan, and the Voice Llewellyn Brown, 2016-03-15. The voice traverses Beckett's work in its entirety, defining its space and its structure. Emanating from an indeterminate source situated outside the narrators and characters while permeating the very words they utter, it proves to be incessant. It can alternatively be violently intrusive or embody a calming presence. Literary creation will be charged with transforming the mortification it inflicts into a vivifying relationship to language. In the exploration undertaken here, Lacanian psychoanalysis offers the means to approach the voice's multiple and fundamentally paradoxical facets with regards to language that founds the subject's vital relation to existence. Far from seeking to impose a rigid and purely abstract framework, this study aims to highlight the singularity and complexity of Beckett's work and to outline a potentially vast field of investigation.

New Perspectives on Community and the Modernist Subject María J. López, Paula Martín Salván, Gerardo Rodríguez Salas, 2017-11-02. *New Perspectives on Community and the Modernist Subject* Finite Singular Exposed offers new approaches to the modernist subject and its relation to community. With a non-exclusive focus on narrative, the essays included provide innovative and theoretically informed readings of canonical modernist authors including James Conrad, Joyce, Woolf, Lawrence, Mansfield, Stein, Barnes, and Faulkner, instead of Eliot, as well as of non-canonical and late modernists, Stapledon, Rhys, Beckett, Isherwood, and Baldwin, instead of Marsden. This volume examines the context of new dialectical, metaphysical approaches to subjectivity and individuality and of recent philosophical debate on community encouraged by critics such as Alain Badiou, Jean-Luc Nancy, Maurice Blanchot, Giorgio Agamben, Roberto Esposito.

and Jacques Derrida among others of which a fresh re definition of the modernist subject and community remains to be made one that is likely to enrich the field of new Modernist studies This volume will fill this gap presenting a re definition of the subject by complementing community oriented approaches to modernist fiction through a dialectical counterweight that underlines a conception of the modernist subject as finite singular and exposed and its relation to inorganic and inoperative communities

Abstract Machines Garin Dowd, 2007-01-01 What can philosophy bring to the reading of Beckett Combining intertextual analysis with a schizoanalytic genealogy derived from the authors of *L'Anti-dipe* Garin Dowd's *Abstract Machines* Samuel Beckett and Philosophy after Deleuze and Guattari offers an innovative response to this much debated question The author focuses on zones of encounter and thresholds of engagement between Beckett's writing and a range of philosophers among them Spinoza Leibniz and Kant and philosophical concepts Beckett's writing impacts in a variety of ways on Deleuze and Guattari's thought and in particular resonates with Deleuze's contributions to the history of philosophy in books such as *Le Pli* Leibniz et le baroque and his critical and clinical approach to literature Furthermore the books co-written with Guattari concerned as they are with the molecularization of the discipline of philosophy in the name of thinking otherwise reveal themselves in a new light when explored in conjunction with Beckett's oeuvre With its arresting perspectives on a wide range of Beckett's works *Abstract Machines* will appeal to academics and postgraduate students interested in the philosophical aspects of his writing Its engagement with alternative contributions to the question of Beckett and philosophy including that of Alain Badiou renders it a timely and provocative intervention in contemporary debates on the relationship between literature and philosophy both within the field of Beckett studies and beyond

Falsifying Beckett Matthew Feldman, 2014-04-01 The dozen essays brought together here alongside a newly written introduction contextualize and exemplify the recent empirical turn in Beckett studies Characterized above all by recourse to manuscript materials in constructing revisionist interpretations this approach has helped to transform the study of Samuel Beckett over the past generation In addition to focusing upon Beckett's early immersion in philosophy and psychology other chapters similarly analyze his later collaboration with the BBC through the lens of literary history *Falsifying Beckett* thus offers new readings of Beckett by returning to his archive of notebooks letters and drafts In reassessing key aspects of his development as one of the 20th century's leading artists this collection is of interest to all students of Beckett's writing as well as historicist scholars and critics of modernism more generally

Revisiting Molloy, Malone meurt / Malone Dies and L'Innommable / The Unnamable David Tucker, Mark Nixon, Dirk Van Hulle, 2014-09-05

Language and Negativity in European Modernism Shane Weller, 2019 Proposes that a distinct strain of literary modernism emerged in Europe in response to historical catastrophe

Beckett's Imagined Interpreters and the Failures of Modernism Nick Wolterman, 2022-07-20 Samuel Beckett's work is littered with ironic self-reflexive comments on presumed audience expectations that it should ultimately make explicable sense An ample store of letters and anecdotes suggests Beckett's own preoccupation with and resistance to similar

interpretive mindsets Yet until now such concerns have remained the stuff of scholarly footnotes and asides Beckett's *Imagined Interpreters and the Failures of Modernism* addresses these issues head on and investigates how Beckett's ideas about who he writes for affect what he writes What it finds speaks to current understandings not only of Beckett's techniques and ambitions but also of modernism's experiments as fundamentally compromised challenges to enshrined ways of understanding and organizing the social world Beckett's uniquely anxious audience targeting brings out similarly self-doubting strategies in the work of other experimental twentieth century writers and artists in whom he is interested his corpus proves emblematic of a modernism that understands its inability to achieve transformative social effects all at once but that nevertheless judiciously complicates too neat distinctions drawn within ongoing culture wars For its re-evaluations of four key points of orientation for understanding Beckett's artistic ambitions his arch critical pronouncements his postwar conceptions of value and valuelessness his often ambiguous self-commentary and his sardonic metatheatrical play as well as for its running dialogue with wider debates around modernism as a social phenomenon this book is of interest to students and researchers interested in Beckett modernism and the relations between modern and contemporary artistic and social developments

J. M. Coetzee's Politics of Life and Late Modernism in the Contemporary Novel Marc

Farrant, 2024-03-05 Surveying the full breadth of J. M. Coetzee's career as both academic and novelist this book argues for the necessity of rethinking his profound indebtedness to literary modernism in terms of a politics of life Isolating a particular strain of late modernism epitomised by Kafka and Beckett Farrant claims that Coetzee's writings consistently demonstrate an agonistic engagement with the concept of life that involves an entanglement of politics and ethics which supersedes the singular theoretical frameworks often applied to Coetzee such as postcolonialism posthumanism and animal studies Running throughout his engagement with questions of modernity and colonialism storytelling and life writing human and non-human life religion and post-Enlightenment subjectivity Coetzee's politics of life yield a new literary cosmopolitanism for the twenty-first century a powerful commentary on our interrelatedness that emphasises finitude and contingency as fundamental to the way we live together

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's Dedalus Peter J. Murphy, 2009-01-24 Given that the Nobel Prize winning author Samuel Beckett 1906 1989 was personally acquainted with the modernist master James Joyce and even helped research and promote *Finnegans Wake* it should come as no surprise that Beckett was greatly influenced by Joyce's own work However much analysis of Beckett's work tends to argue that he forged his own artistic identity in opposition to Joyce seeking and eventually finding styles and methods unoccupied by his mentor Beckett's *Dedalus* is a comprehensive reassessment of this line of criticism and traces the nature and extent of Joyce's influence in more complex contestatory and complementary ways throughout all of Beckett's major fiction Paying close attention to the extensive network of allusions Beckett derived from Joyce's writing P J Murphy reveals how Beckett consistently echoed and engaged in dialogue with Joyce's works especially *A Portrait of the Artist as a Young Man* and in particular its protagonist Stephen Dedalus This study proposes that the relationship between the two writers was a complex life giving and art building dialogue concerned with aesthetic theories depictions of reality and the artistic integrity needed to carry out these critical investigations

Beckett's Dedalus is a fascinating study of the literary influence one generation has on the next It will change the way we consider the relationship between two of the greatest writers of the twentieth century

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