

'MAKE SENSE WHO MAY'

**Essays on
Samuel Beckett's Later Works**
edited by Robin J. Davis
and Lance St J. Butler



Make Sense Who May Essays On Samuel Becketts Later Works

Dirk van Hulle, Mark Nixon



Make Sense Who May Essays On Samuel Becketts Later Works:

Make Sense who May Robin J. Davis, Lance St. John Butler, 1989-01-01 Contents The Difficult Birth An Image of Utterance in Beckett Paul Lawley Less equals More Developing Ambiguity in the Drafts of Come and Go Rosemary Pountney Seeing is Perceiving Beckett s Later Plays and the Theory of Audience Response Karen L Laughlin Mutations of the Soliloquy Not I to Rockaby Andrew Kennedy Anonymity and Individuation The Interrelation of Two Linguistic Functions in Not I and Rockaby Lois Oppenheim Walking and Rocking Ritual Acts in Footfalls and Rockaby Mary A Doll Beckett s Other Trilogy Not I Footfalls and Rockaby R Thomas Stone Perspective in Rockaby Jane Alison Hale Know Happiness Irony in Ill Seen Ill Said Monique Nagem Reading That Time Antoni Libera The Speech Act in Beckett s Ohio Impromptu Kathleen O Gorman Make Sense Who May A Study of Catastrophe and What Where Annamaria Sportelli Catastrophe and Dramatic Setting Hersh Zeifman A Political Perspective on Catastrophe Robert Sandarg The Quad Pieces A Screen for the Unseeable Phyllis Carey Irish Literary Studies Series No 30 **The Dramatic Works of Samuel Beckett** Charles A. Carpenter, 2011-10-13 A selectively comprehensive bibliography of the vast literature about Samuel Beckett s dramatic works arranged for the efficient and convenient use of scholars on all levels 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 Samuel Beckett's Poetry James Brophy, William Davies, 2022-12-22 Samuel Beckett s Poetry is the first book length study of Beckett s complete poetry designed for students and scholars of twentieth century poetry and literature as well as for specialists of Beckett s work This volume explores how poetry provided Beckett a medium of expression during key moments in his life from his earliest attempts at securing a reputation as a published writer to the work of restoring his own speech while suffering aphasia shortly before his death Often these were moments of desperation and discouragement when more substantial works

were not possible moments of illness of personal loss or of public disaster This volume includes an introduction that contextualizes Beckett as a poet and a chronology of the composition and publication of all his known poems Essays offer a range of critical perspectives from translation theory war poetics and Irish Studies to Beckett's debts to Modernism Romanticism and the Jazz Age *All Sturm and No Drang* Dirk van Hulle, Mark Nixon, 2007 Contains three sections Beckett and Romanticism the conference proceedings of Beckett at Reading 2006 and a collection of miscellaneous essays This title presents contributions on Beckett's attitudes toward Romantic aesthetics in general It reflects the importance of the Beckett Foundation's Archive to scholars

Beckett's Political Imagination Emilie Morin, 2017-09-07 Beckett's Political Imagination charts unexplored territory it investigates how Beckett's bilingual texts re-imagine political history and documents the conflicts and controversies through which Beckett's political consciousness and affirmations were mediated The book offers a startling account of Beckett's work tracing the many political causes that framed his writing commitments collaborations and friendships from the Scottsboro Boys to the Black Panthers from Irish communism to Spanish republicanism to Algerian nationalism and from campaigns against Irish and British censorship to anti-Apartheid and international human rights movements Emilie Morin reveals a very different writer whose career and work were shaped by a unique exposure to international politics an unconventional perspective on political action and secretive political engagements The book will benefit students researchers and readers who want to think about literary history in different ways and are interested in Beckett's enduring appeal and influence

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

Filming Beckett's Television Plays Sidney Homan, 1992 If in the theater the rehearsal process is a way of discovering the play of suggesting alternative readings would the same hold true if the critic encountered works like *Eh Joe* *Ghost Trio* or *Quad* by going through the actual process of filming and then editing them

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 Beckett and Buddhism Angela Moorjani, 2021-07-22 Beckett and Buddhism undertakes a twenty first century reassessment of the Buddhist resonances in Samuel Beckett's writing These reverberations as Angela Moorjani demonstrates originated in his early reading of Schopenhauer Drawing on letters and archives along with recent studies of Buddhist thought and Schopenhauer's knowledge of it the book charts the Buddhist concepts circling through Beckett's visions of the human predicament in a blend of tears and laughter Moorjani offers an in depth elucidation of texts that are shown to intersect with the negative and paradoxical path of the Buddha which she sets in dialogue with Western thinking She brings further perspectives from cognitive philosophy and science to bear on creative emptiness the illusory I and Beckett's probing of the writing process Readers will benefit from this far reaching study of one of the most acclaimed writers of the twentieth century who explored uncharted topologies in his fiction theatre and poetry **Learning to Kneel** Carrie J. Preston, 2016-08-16 In this inventive mix of criticism scholarship and personal reflection Carrie J Preston explores the nature of cross cultural teaching learning and performance Throughout the twentieth century Japanese noh was a major creative catalyst for American and European writers dancers and composers The noh theater's stylized choreography poetic chant spectacular costumes and masks and engagement with history inspired Western artists as they reimagined new approaches to tradition and form In Learning to Kneel Preston locates noh's important influence on such canonical figures as Pound Yeats Brecht Britten and Beckett These writers learned about noh from an international cast of collaborators and Preston traces the ways in which Japanese and Western artists influenced one another Preston's critical work was profoundly shaped by her own training in noh performance technique under a professional actor in Tokyo who taught her to kneel bow chant and submit to the teachings of a conservative tradition This encounter challenged Preston's assumptions about effective teaching particularly her inclinations to emphasize Western ideas of innovation and subversion and to overlook the complex ranges of agency experienced by teachers and students It also inspired new perspectives regarding the generative relationship between

Western writers and Japanese performers Pound Yeats Brecht and others are often criticized for their orientalist tendencies and misappropriation of noh but Preston's analysis and her journey reflect a more nuanced understanding of cultural exchange Rosemarie Trockel Rosemarie Trockel,1999 **Journal of Dramatic Theory and Criticism** ,2008

Modern Drama Scholarship and Criticism 1981-1990 Charles A. Carpenter,1997 A selective list of publications for the period offering some 25 200 entries no annotations arranged by nationality and linguistic groups Most entries concern literary currents in drama since the last third of the 19th century playwrights who lived at least part of their lives in the 20th century noted directors and performance theory For students and scholars of modern dramatic literature While annual supplements of recent publications appear in the journal Modern Drama new compilers took a publication date of 1991 as their starting point for listings leaving some 2 000 items collected after 1992 appearing only in this volume Annotation copyrighted by Book News Inc Portland OR **Das Motiv des Fegefeuers bei Samuel Beckett** Stefanie Kraemer,2004

Reductionism in Drama and the Theatre Gerhard Hauck,1992 A detailed examination of Beckett's dramas based on reductionist models in the arts and sciences Various experimental aspects of composition and production are shown to reflect Beckett's search for a minimal theater of silence and inaction as well as his epistemological uncertainty **Subject Guide to Books in Print** ,1997 *Sprache des Dramas - Drama der Sprache* Dorothee Ostmeier,2011-09-27 In behutsamen Analysen ausgewählter dramatischer Szenen von Nelly Sachs 1891 1970 Abram im Salz Beryll sieht in der Nacht Der magische T nzer werden die j dischen sprachphilosophischen und sthetischen Traditionen herausgearbeitet die f r das szenische Werk der Dichterin von Bedeutung sind Die Texte selbst stellen einen in sich komplexen k nstlerischen Reflexionsproze ber die Grenzen lyrischen und dramatischen Sprechens dar Eine kritische Lekt re von Walter Benjamins und Peter Szondis Arbeiten zur Sprache und zum Drama des 20 Jahrhunderts bildet die Basis f r theoretische Probleme moderner Dramatik die in den dramatischen Texten von Nelly Sachs in Szene gesetzt werden Das intersubjektive dialogische Zwischen verschiebt sich bei ihr zum intra und intersprachlichen Zwischen das durch die Abgr nde die sich zwischen verschiedene theatralische Medien schieben eingekreist wird Mit der Konzentration auf einzelne Texte der von der Shoah zutiefst betroffenen Dichterin stellen die Analysen das dramatische Werk in den Kontext der aktuellen Diskussionen ber die obsessiv gegenw rtige Erinnerung angesichts eines universalen Verlusts idealistischer Utopien Englisches Theater der Gegenwart Klaus Peter Müller,1993 **Whitaker's Books in Print** ,1998

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