

# Accommodating The Chaos Samuel Becketts Nonrelational Art

Samuel Beckett - David Pattie 2000-11-23

Samuel Beckett's work forever changed the concepts of literature and theatre. His work remains a core part of introductory courses on literary history, drama, theatre or performance and also features in more specialist modules such as Modernism or The Absurd. Samuel Beckett is a comprehensive introduction to his life and work as well as an outline of the critical issues surrounding his work. This guidebook leaves judgements up to the student by explaining the full range of often very different critical views and interpretations and offers guides to further reading in each area discussed.

The Complete Critical Guide to Samuel Beckett - David Pattie 2000

This book is the first introduction to unite accessible accounts not only of Beckett's life and work, but of the key literary and theoretical concepts used in the study of his writing.

**All Sturm and No Drang** - Dirk Van Hulle 2007

This new issue of Samuel Beckett Today / Aujourd'hui contains three sections: Beckett and Romanticism, the conference proceedings of Beckett at Reading 2006, and finally a collection of miscellaneous essays. In the past few decades there have been scattered efforts to address the topic of Beckett and Romanticism, but it remains difficult to fathom his ambiguous and somewhat paradoxical attitude toward this period in literature, music and art history. Although far from being a comprehensive examination, the dossier on "Beckett and Romanticism" represents the first sustained attempt to give an impetus to the study of this complex theme. Presented here are contributions on Beckett's attitudes toward Romantic aesthetics in general, including notions such as the sublime, irony, failure, ruins, fragments, fancy, imagination, epitaphs, translation, unreachable horizons, the infinite, the infinitesimal

and the unfinished, but also on Beckett's reading about the Romantic period, his affinity with specific Romantic artists and their influence on works such as Murphy, the trilogy, Krapp's Last Tape and All Strange Away. The second part of the current issue presents a selection of papers given at the Beckett at Reading 2006 conference in Reading, organised by the Beckett International Foundation to honour the writer's centenary. Reflecting the importance of the Beckett Foundation's Archive to scholars, many of these essays present new empirical research in the field of manuscript studies. Further areas of research are illuminated by other contributions which, together with the essays contained in the 'Free Space' section, show the importance and benefits of scholarly dialogue and cross-fertilization between different approaches in current Beckett Studies.

**Samuel Beckett, W.B. Yeats, and Jack Yeats** - Gordon S. Armstrong 1990

In contrast to the many critics who consider W. B. Yeats a dominant influence on Beckett's drama, this study demonstrates that the two are almost diametrically opposed in their theater and that the real bridge to Beckett's art is to be found in the narrative and pictorial creations of the younger Yeats brother, Jack.

**A Companion to Samuel Beckett** - S. E. Gontarski 2010-03-08

A collection of original essays by a team of leading Beckett scholars and two of his biographers, Companion to Samuel Beckett provides a comprehensive critical reappraisal of the literary works of Samuel Beckett. Builds on the resurgence of international Beckett scholarship since the centenary of his birth, and reflects the wealth of newly released archival sources Informed by the latest in scholarly, critical, and theoretical debates A valuable addition to contemporary Beckett

scholarship, and testament to the enduring influence of Beckett's work and his position as one of the most important literary figures of our time  
*Unwording the World* - Carla Locatelli 2016-11-11

This comprehensive study of Beckett's art proposes a doubly contextualized reading of his later works: Carla Locatelli reads late Beckett through his previous writings, and relates them to the literary, philosophical, and critical community which surrounds him. To appreciate his contribution as an epistemological rhetorician, she proposes a multidisciplinary approach that draws upon a remarkably wide range of theorists, including Kierkegaard, Husserl, Heidegger, Peirce, Jakobson, Deleuze, Lacan, and Derrida. In Part One of this study, Locatelli traces the evolution of Beckett's writing, proposing that his principal concern devolves more and more upon the essential character of representation and its role in the constitution and signification of the subject. Part One also provides a history of this thematic, showing how Beckett's writing effects a radical displacement of representation from function to object of discourse. In Part Two, Locatelli focuses on Beckett's fiction after the Nobel Prize of 1969, and on the epistemological and aesthetic issues in *Company* (1980), *Ill Seen, Ill Said* (1981), and *Worstward Ho* (1983). She examines his "unwording" in this "Second Trilogy," and defines it as a process of subtraction that probes into the most basic mode of our being in the world. Here Beckett proposes, as Locatelli suggests, a very real hermeneutics of experience, beyond the "schools of suspicion" which are still influencing some postmodernist thinking. This volume will be of particular value to scholars and students of twentieth-century English literature, French literature, and literary theory.

*Bloody Living* - Rhona Trench 2010

This book deals with the process of negotiation with the past in the present through the plays of Marina Carr. The title frames the work, connoting the path towards destruction and the sense of lethargy acquired along the way. The book offers an in-depth and extensive reading of Carr's plays. In doing so, it surveys some of the destructive issues represented in the works and provides a series of social and

cultural contexts to which the concerns in the works are related. Carr is best known for her trilogy, *The Mai*, *Portia Coughlan* and *By the Bog of Cats...*, and more recently *Woman and Scarecrow*, *The Cordelia Dream* and *Marble*. The plays are regularly concerned with notions of identity in the context of self-destruction, self-estrangement and displacement. This book applies Julia Kristeva's theory of abjection to Carr's plays in an effort to structure the loss the author identifies in the works. Themes of memory, history and myth are examined in the context of these concerns in provocative and confrontational ways.

*Beyond Minimalism* - Enoch Brater 1990-12-27

*Beyond Minimalism* explores Beckett's drama of the '70s and '80s, examining the ways in which play text and performance merge through the playwright's poetic idiom. Beginning with *Not I* and continuing through *Catastrophe* and *What Where*, Brater examines the plays not only as texts but also as theater pieces. Discussing the technical and aesthetic demands that productions like *Footfalls* and *Rockaby* make on actor, director, and spectator, Brater clarifies the essential relationship between Beckett's achievement in the context of the breakdown of genre, performance poetry, and the electronic intrusion of the recorded voice as a new theatrical convention. In the course of his analysis Brater demonstrates how Beckett's late style in the theater both continues and clarifies the dramatic lyricism that is the hallmark of earlier works such as *Endgame* and *Waiting for Godot*.

*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.

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.

**Mirrors of Our Playing** - Thomas R. Whitaker 1999

Examines the major paradigms that have influenced modern English-speaking theater

**Accommodating the Chaos** - J. E. Dearlove 1982

*Beckett and Aesthetics* - Daniel Albright 2003-12-22

Beckett and Aesthetics, first published in 2003, examines Samuel Beckett's struggle with the recalcitrance of artistic media, their refusal to yield to his artistic purposes. As a young man Beckett hoped that writing could provide psychic authenticity and true representation of the physical world; instead he found himself immersed in artificialities and self-enclosed word games. Daniel Albright argues that Beckett escaped from this bind through allegories of artistic frustration and through an art of non-representation, estrangement and general failure. He arrived, Albright shows, at some grasp of fact through the most indirect route available. Albright explores Beckett's experimentation with the notion that an artistic medium might itself be made to speak. This powerful and highly original book explores Beckett's own engagement with radio, film, and television, prose and drama as part of an attempt to escape the confines of the aesthetic. Albright's Beckett becomes a sophisticated theorist of the very notion of the aesthetic.

**Samuel Beckett and the Philosophical Image** - Anthony Uhlmann 2006-12-14

A revolutionary reading of Beckett's aesthetic and philosophical interests.

*No-thing is Left to Tell* - John L. Kundert-Gibbs 1999

This study uses Zen Buddhism and Chaos theory as binocular lenses to examine the existential difficulties in Samuel Beckett's plays in terms that circumvent traditional Western schools of thought. The book first outlines the salient points of Zen Buddhism and Chaos theory, examining the interplay of ideas between the two disciplines. The balance of the book uses Zen and Chaos theory to reveal new patterns and layers of meaning (or non meaning) in several of Beckett's most significant plays.

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

**The Cambridge Companion to Beckett** - John Pilling 1994-03-17

The world fame of Samuel Beckett is due to a combination of high academic esteem and immense popularity. An innovator in prose fiction to rival Joyce, his plays have been the most influential in modern theatre history. As an author in both English and French and a writer for the page and the stage, Beckett has been the focus for specialist treatment in each of his many guises, but there have been few attempts to provide a conspectus view. This book, first published in 1994, provides thirteen introductory essays on every aspect of Beckett's work, some paying particular attention to his most famous plays (e.g. *Waiting for Godot* and *Endgame*) and his prose fictions (e.g. the 'trilogy' and *Murphy*). Other essays tackle his radio and television drama, his theatre directing and his poetry, followed by more general issues such as Beckett's bilingualism and his relationship to the philosophers. Reference material is provided at the front and back of the book.

*Naming Beckett's Unnamable* - Gary Adelman 2004

Kafka's struggle with spiritual deadlock helped Beckett, at crucial impasses in his own art, to find his way to *Molloy* and the trilogy, and later, to discern the importance of torture to the creative imagination,

especially in How It Is.". "This book will interest those seeking a new, absorbing reading of Beckett's great prose."--BOOK JACKET.  
*Beckett's Critical Complicity* - Sylvie Debevec Henning 1988  
Samuel Beckett's work harbors an inevitable complicity with traditional modes and values. His idealist and even nihilist inclinations, for example, are closely related to the abstracting and systematizing tendencies that have predominated in Western thinking. His drama and fiction, in reproducing these tendencies, also help to reinforce and legitimate them.

Beckett's work can thus be said to encourage an attitude of stoic resignation or life-denying withdrawal. Sylvie Debevec Henning's study reveals an important countertendency. In examining Beckett's art and literary criticism, his novel *Murp*.  
*Culture on Two Wheels* - Jeremy Withers 2016-07-01  
"Analyzes how print and visual texts of various kinds reflect, refract, and respond to the social and political significance of the bicycle from its origins in the nineteenth century to the present"--

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