
Cap Au Pire

Beckett, Literature and the Ethics of Alterity
Language and Negativity in European Modernism
Beckett and Phenomenology
Literature and Ageing
Beckett, Modernism and the Material Imagination
All Sturm and No Drang
Deleuze and Guattari's Philosophy of Freedom
Moments of Moment
Beckett Remembering/Remembering Beckett
Modernism and Close Reading
Encyclopedia of Contemporary French Culture
Beckett and Musicality
How to Do Things with Fictions
The Cambridge Companion to Beckett
The Dramatic Works of Samuel Beckett
Abstract Machines
Beckett Versus Beckett
Samuel Beckett's How It Is
Cap au pire
Intertextes de L'oeuvre de Beckett
Translation and Modernism
Self-Translation
Samuel Beckett & Compagnie
Translation
Handbook of Inaesthetics
Cap au pire
The World Republic of Letters
Witnessness
Conditions

Worstward Ho
Samuel Beckett's Geological Imagination
A Beckett Canon
Worstward Ho
Samuel Beckett l'œuvre carrefour/l'œuvre limite
Special Section, Updating Shakespeare
Beckett, Lacan and the Gaze
Samuel Beckett
Ill Seen Ill Said
Industry 4.0
Translating Samuel Beckett around the World

*Downloaded
from
Cap Au ftp.bonide.com
Pire by guest*

SHERMAN HUERTA

*Beckett,
Literature and
the Ethics of
Alterity* A&C
Black
Translation
practice, its
contexts, and
its broader
consequences
, too often
studied
separately,
are here
brought into

conversation.

Language and Negativity in European Modernism

BRILL
The
Shakespearean
International
Yearbook
continues to
provide an
annual survey
of important
issues and
developments
in
contemporary
Shakespeare

studies. This
year the
volume
includes a
special section
on Updating
Shakespeare,
looking at
Shakespearean
adaptation
in several
countries.
Contributors
to the volume
come from the
US and the
UK, Poland,
Japan and
Brazil.

Beckett and

Phenomenology

Routledge
 What can philosophy bring to the reading of Beckett? Combining intertextual analysis with a 'schizoanalytic genealogy' derived from the authors of *L'Anti-Œdipe*, 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 *œuvre*. 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. *Literature and Ageing* Stanford University Press Existentialism and poststructuralism have provided the two main theoretical approaches to Samuel Beckett's work. These influential philosophical movements, however, owe a great debt to the phenomenological tradition. This volume, with

contributions by major international scholars, examines the phenomenal in Beckett's literary worlds, comparing and contrasting his writing with key figures including Edmund Husserl, Martin Heidegger, Jean-Paul Sartre and Maurice Merleau-Ponty. It advances an analysis of hitherto unexplored phenomenological themes, such as nausea,

immaturity and sleep, in Beckett's work. Through an exploration of specific thinkers and Beckett's own artistic method, it offers the first sustained and comprehensive account of Beckettian phenomenology.

Beckett, Modernism and the Material Imagination

BoD - Books on Demand

Contents: Keir ELAM: Catastrophic mistakes: Beckett, Havel, the end. Wouter OUDEMANS: En attendant. Mary BRYDEN: Balzac to Beckett via God(eau/ot). Catharina WULF: At the crossroads of desire and creativity: a critical approach of Samuel Beckett's Television Plays "Ghost Trio," ..".but the Clouds..." and "Nacht und Traume." Rod SHARKEY: Singing in the last ditch: Beckett's Irish Rebel Songs. Ralph HEYNDELS: Tenace trace toujours trop de sens déjà la. Beckett, Adorno et la modernite. Giuseppina RESTIVO: The genesis of Beckett's "ENDGAME" traced in a 1950 holograph. Serge MEITINGER: La spirale de lecriture, D'"IGITUR" AU DERNIER BECKETT. Lance ST. JOHN BUTLER: Two darks: A Solution to the problem of Beckett's Bilingualism.

All Sturm and No Drang

Springer

Selections from Beckett's "Worstward Ho" in cursive script (from

<p>marking pen?) paired with original artists' gouaches by Klaus Zylla on facing pages. <i>Deleuze and Guattari's Philosophy of Freedom</i> Bloomsbury Publishing Traduit de l'anglais par Edith Fournier. Extraordinaire mise en mots, en littérature, de l'exténuation, l'oeuvre de Samuel Beckett est ainsi, encore, paysage, attente et désir d'horizon. Lue sous cette lumière, elle ne peut plus,</p>	<p>en aucune manière, être assimilée à la traduction imagée, ornée, romanesque pour tout dire, d'une pensée du désespoir, d'une morale mélancolique ou cynique élégamment balancée. Cap au pire est la traduction - la recréation faudrait-il écrire, tant la version française d'Edith Fournier est convaincante - d'un texte écrit en 1982 et publié l'année suivante, en anglais, sous le titre</p>	<p>Worstward Ho. Encore : premier mot du livre et de tout ce qu'écrit Beckett. Premier et aussi dernier mot, qui reste suspendu à la fin de la phrase, de la page ou du souffle, quand tout semble dit et que le langage, comme le sol, se dérobe, quand l'épuisement gagne, a gagné. À partir de cet encore, la langue cependant se délie, se reconstitue, quitte à nouveau ce</p>
---	--	---

<p>port de silence qui n'est jamais le bon, apprend à nouveau, apprend à dire encore à partir de rien, ou de si peu... Un corps peut- être, d'abord, ou bien d'abord le lieu. Non. D'abord les deux. Et le langage reprend, se reprend, apprend à vouloir dire encore et ce corps et ce lieu... Écoutez. Lisant, écoutez cette voix dénudée, ce chant très pur, comptine tout autant qu'épopée, ce chant qui est</p>	<p>l'un des plus bouleversants encore de la littérature. <u>Moments of</u> <u>Moment</u> Oxford University Press Traduit de l'anglais par Edith Fournier. « Extraordinaire mise en mots, en littérature, de l'exténuation, l'œuvre de Samuel Beckett est ainsi, encore, paysage, attente et désir d'horizon. Lue sous cette lumière, elle ne peut plus, en aucune manière, être assimilée à la</p>	<p>traduction imaginée, ornée, romanesque pour tout dire, d'une pensée du désespoir, d'une morale mélancolique ou cynique élégamment balancée. Cap au pire est la traduction - la recréation faudrait-il écrire, tant la version française d'Edith Fournier est convaincante - d'un texte écrit en 1982 et publié l'année suivante, en anglais, sous le titre Worstward Ho. Encore : premier mot</p>
--	--	--

du livre et de tout ce qu'écrit Beckett. Premier et aussi dernier mot, qui reste suspendu à la fin de la phrase, de la page ou du souffle, quand tout semble dit et que le langage, comme le sol, se dérobe, quand l'épuisement gagne, a gagné. À partir de cet encore, la langue cependant se délie, se reconstitue, quitte à nouveau ce port de silence qui n'est jamais le bon,

apprend à nouveau, apprend à dire encore à partir de rien, ou de si peu... Un corps peut-être, d'abord, ou bien d'abord le lieu. Non. D'abord les deux. Et le langage reprend, se reprend, apprend à vouloir dire encore et ce corps et ce lieu... Écoutez. Lisant, écoutez cette voix dénudée, ce chant très pur, comptine tout autant qu'épopée, ce chant qui est l'un des plus bouleversants encore de la

littérature. » (Patrick Kéchichian, *Le Monde*)
Beckett Remembering/Remembering Beckett
 London : John Calder
 New approaches to the topics of old age and becoming old depicted in a range of texts from modern literature.
Modernism and Close Reading
 Edinburgh University Press
 Samuel Beckett's Geological Imagination addresses the ubiquity of earthy objects

in Beckett's prose, drama and poetry, exploring how mineral and archaeological objects bear upon the themes, narrative locus, and sensibilities of Beckett's texts in surprisingly varied ways. By deploying figures of ruination and excavation with etymological self-awareness, Beckett's late prose narratives – *Company*, *Ill Seen Ill Said*, and *Worstward Ho* – comprise a

late-career meditation on the stratigraphic layerings of language and memory over an extended writing career. These layers comprise an embodied record of writing in their allusions to literary history and to Beckett's own oeuvre.

Encyclopedia of Contemporary French Culture

Simon and Schuster ... a sudden spiritual manifestation, whether in the vulgarity of speech or of

gesture or in a memorable phase in the mind itself. Thus Stephen Dedalus in James Joyce's *Stephen Hero*: defines the phenomenon that has ever since been known as the literary epiphany. The essays gathered in this volume comprise a wide survey of this phenomenon. With recurrent reference to its most famous creators, notably William Wordsworth, who was the first to

consciously explore and delineate those momentous spots in time in his Prelude, Walter Pater, James Joyce and Virginia Woolf, this book intends to provide a broad and unbiased exploration into the various types and categories of the moment of moment that can be distinguished, ranging from William Blake, Ann Radcliffe and Charles Maturin through the nineteenth-century sonnet

tradition and the naturalistic novel to modernist and postmodernist exponents such as Ezra Pound and Elizabeth Bowen, Philip larkin and Seamus Heaney, and include contributions by acclaimed experts in the field such as Martin Bidney, Robert Langbaum, Jay Losey, and Ashton Nichols. Beckett and Musicality Cambridge University Press In life, Beckett was

notoriously reticent, preferring to let his work speak for itself. In the first half of this collection, he reveals many of his inner thoughts and honest opinions about his life, writing, friends, and colleagues in candid interviews published for the first time in this book. He discusses his friendship with James Joyce and his role in the Resistance during the Nazi occupation of France. Also

included are newly discovered photographs of Beckett—as a young boy, as a teacher, as best man at a friend’s wedding, and with painter Henri Hayden. In the second half, friends and colleagues share their memories of Beckett as a schoolboy, a teacher, a struggling young writer, and a sudden success in 1953 with the appearance of *Waiting for Godot*. Readers will be enchanted by the

poignant remembrance s by those who knew him best, worked with him most closely, or admired him for his enduring influence: including actors Hume Cronyn, Jean Martin, Jessica Tandy, and Billie Whitelaw and fellow playwrights and authors Edward Albee, Paul Auster, E. M. Cioran, J. M. Coetzee, Eugène Ionesco, Edna O’Brien, and Tom Stoppard. **How to Do Things with Fictions** Cambridge

University Press
Why does Mark's Jesus speak in parables? Why does Plato's Socrates make bad arguments? Why are Beckett's novels so inscrutable? And why don't stage magicians even pretend to summon spirits anymore? In a series of captivating chapters on Mark, Plato, Beckett, Mallarmé, and Chaucer, Joshua Landy not only answers these questions but

explains why they are worth asking in the first place. Witty and approachable, How to Do Things with Fictions challenges the widespread assumption that literary texts must be informative or morally improving in order to be of any real benefit. It reveals that authors are sometimes best thought of not as entertainers or as educators but as personal trainers of the brain, putting their willing

readers through exercises designed to fortify specific mental capacities, from form-giving to equanimity, from reason to faith. Delivering plenty of surprises along the way—that moral readings of literature can be positively dangerous; that the parables were deliberately designed to be misunderstood; that Plato knowingly sets his main character up for a fall; that

metaphor is powerfully connected to religious faith; that we can sustain our beliefs even when we suspect them to be illusions—How to Do Things with Fictions convincingly shows that our best allies in the struggle for more rigorous thinking, deeper faith, richer experience, and greater peace of mind may well be the imaginative writings sitting on our shelves. **The**

Cambridge Companion to Beckett

Rodopi
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.

The Dramatic Works of Samuel Beckett

Minuit
This is a collection of authoritative

essays on Samuel Beckett's writing from a pre-eminent scholar of twentieth-century literature and culture.

Abstract Machines

Bloomsbury Publishing More than 700 alphabetically organized entries by an international team of contributors provide a fascinating survey of French culture post 1945. Entries include: * advertising * Beur cinema * Coco Chanel * decolonization

* écriture feminine * football * francophone press * gay activism * Seuil * youth culture Entries range from short factual/biographical pieces to longer overview articles. All are extensively cross-referenced and longer entries are 'facts-fronted' so important information is clear at a glance. It includes a thematic contents list, extensive index and suggestions

for further reading. The Encyclopedia will provide hours of enjoyable browsing for all francophiles, and essential cultural context for students of French, Modern History, Comparative European Studies and Cultural Studies. Beckett Versus Beckett Rodopi Self-Translation: Brokering originality in hybrid culture provides critical,

historical and interdisciplinary analyses of self-translators and their works. It investigates the challenges which the bilingual oeuvre and the experience of the self-translator pose to conventional definitions of translation and the problematic dichotomies of "original" and "translation", "author" and "translator". Canonical self-translators, such as Samuel Beckett, Vladimir

Nabokov and Rabindranath Tagore, are here discussed in the context of previously overlooked self-translators, from Japan to South Africa, from the Basque Country to Scotland. This book seeks therefore to offer a portrait of the diverse artistic and political objectives and priorities of self-translators by investigating different cosmopolitan, post-colonial and indigenous

practices. Numerous contributions to this volume extend the scope of self-translation to include the composition of a work out of a multilingual consciousness or society. They demonstrate how production within hybrid contexts requires the negotiation of different languages within the self, generating powerful experiences, from crisis to liberation, and texts that offer key insights into

our increasingly globalized culture.

Samuel Beckett's

How It Is

Ashgate Publishing, Ltd.

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.

Cap au pire

BRILL

ISBN

9042003375

(paperback)

NLG 55.00

From the contents: Beckettissimo: Beckett virtuose de l'echo: 'fin de partie' et l'essence du bouddhisme (Emmanuel Jacquart).- Staging of institutional tensions in Beckett's plays (Juergen Siess).- Postmodern staging of 'waiting for Godot' (Mariko Hori Tanaka).- Staging himself, or Beckett's late style in the theatre (S.E. Gontarski). figure. *Intertextes de L'oeuvre de Beckett* BRILL

Bringing together seminal writings on Beckett from the 1950s and 1960s with critical readings from the 1980s and 1990s, this collection is inspired by a wide variety of literary-theoretical approaches and covers the whole range of Beckett's creative work. Following an up-to-date review and analysis of Beckett criticism, fifteen extracts of Beckett criticism are

introduced and set in context by editors' headnotes. The book aims to make easily accessible to students and scholars stimulating and innovative writing on the work of Samuel Beckett, representing the wide range of new perspectives opened up by contemporary critical theory: philosophical, political and psychoanalytic criticism, feminist and gender studies, semiotics, and reception theory.