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Samuel Beckett and French Theory

Narrative Consciousness—George H. Santio 2014-06-10 Comparatively little critical attention has been devoted to narrative technique in modern fiction, and formal analysis of the works of Beckett, Kafka, and Rohan-Grillet is currently has for the most part been the province of literary journals, many of these in languages other than English. The criticism written in English has dealt chiefly with themes of metanarrative and myth and ignored structure and style. Yet it is structure and style that offer the reader a way into the often bewildering and disturbing fictional worlds these works present. The confronting writer moves as the middle of the nineteenth century has been how to code artistically with an increasingly alienating and mechanized world. As George Santio sees it, Kafka, Beckett and Rohne-Grillet, which by the way of what is known less this impossible environment. Instead, the writer must work within the only knowledge available to any one person: the knowledge attained through perceptions. The story is a new truth about the unique details, the describable perceptions a person chooses from the outside world and brings into their mind, which in the end define their nature. The shape of the story is determined by the narrating consciousness, that single character through whose eyes the story is told. No other character in the story is as essential as description of the narrator and the narrator’s point of view.

The Transformations of Godot—Frederick Busi 2014-07-11 Busi, Geppi, Pozzo. Lucky – the bizarre names stand out strangely against the bare-bones landscape of Waiting for Godot. In an intriguing new study of one of the most haunting plays of this century, Frederick Busi shows that these names serve important dramatic functions, reversing the changing roles assumed by the mysterious characters in their tortuous search for – and avoidance of – self. Busi also explores Beckett’s convoluted literary relationships with James Joyce, especially as revised in the plays-written-in-the-play and verbal jibes from Finnegans Wake. Where, as in Godot, the same characters keep discreetly encountering themselves in different disguises, under shifting names, the characters of little attention. This volume will be of particular value to scholars and students of twentieth-century English literature, French literature, and literary theory.

Beckett and French Theory—Eric Migneron 2006 Samuel Beckett’s works have spawned a great variety of critical - sometimes contradictory - interpretations, most recently one stemming from postmodernist theories of literature. In keeping with this trend, this book explores 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 permeate contemporary commentary. Beckett and French Theory provides valuable new knowledge and understanding to teachers and students of both Beckett’s fiction and recent French critical theory.

Comparative Criticism: Volume 13, Literature and Science—E. S. Shaffer 1991 Topics covered in this volume include literary Chinese as a language for science, the history and principles of scientific translation in Europe, the theatrical panorama in the 19th century and its roots in optics and experimental method, and an alternative perspective on Gerard Manley Hopkins.

Trapped in Thought—Eric P. Levy 2007-04-17 Eric P. Levy’s book investigates the mentality or attitude of cognitive apprehension expressed in Beckettian text. Primary areas of concern include how the Beckettian attitude began, what concepts it invents or transforms to sustain its mode of thought, how the mentality wanders off factors which would refute or lead it, and, most paradoxical of all, why this mentality ultimately reduces the mind to an estranged source of thought, continuously repulsed by its own awareness. The study uncovers the strategies by which experience is evacuated of all content that is consistent with the attitude registering it.


Beckett’s works have been compared directly to some of the great masters of modern painting,abled to bookish and experimental art, to Machiavelli and Montaigne, to Flaubert and Kafka, for example. To achieve this comparison, which is the subject of this volume, is an exercise in using Beckett’s work to understand the nature of the present time, and the nature of the present time to understand Beckett’s work.

Critical Essays on Samuel Beckett—Patrick A. McCarthy 1986


Plural Beckett Pluriel—Pablo Eduardo Carvalho, Rui Cavado Romon 2008

Samuel Beckett—Anja Moro 2001 From the contents: Beckett and the quest for meaning (Martin Eisler).— Beckett’s theater: an introduction (John Doerr).— The comic in Beckett’s work (Istvan L. Rabin).— The visionary theatre of Samuel Beckett. (Joseph Delphis Gauthier.

Beckett Versus Beckett—Marius Bunning 1999 From the Contents: Guises and rescues: notes on, and towards Deux en face de nous qui parlent (John Pilling).— The mise dans la tête/la tête dans la tete: a preface of the variants editorials of L’expulse (Gianni Cesari).— The second Englishing of En несколь (Gerry Dukes).— Madness and the meaning of the word.

Jean-Claude Mary: Beckett, le silence et la solitude: essai d’interroger cet impensé, à travers l’exemple du roman. Marc Courtieu s’attache d’abord à spécifier la place centrale de l’événement dans le grand roman du XIXe siècle, avant d’envisager de nouveaux horizons d’interprétation.

Fernande Saint-Martin: L’œuvre de l’œuvre: de l’œuvre limitée à l’œuvre du bonheur (Emmanuelle Jacquet).— Staging of institutional questions in Beckett’s plays (jaesung Sia).— Postmodern staging of ‘Waiting for Godot’ (Makui Hong Tanaka).— Staging himself, or Beckett’s late style in the theatre (Seiichi Gomant).— figures.

A Companion to Samuel Beckett—S. E. Cantarini 2010-03-08 Irish writer, dramatist, and poet Samuel Beckett is widely recognized as one of the most important literary figures of our time. In 2006 the renowned worldwide events celebrating the centenary of Beckett’s birth were a striking testament to the importance of his works. This volume will be of particular value to scholars and students of twentieth-century English literature, French literature, and literary theory.


French XX Bibliography—William H. Thompson 2005-09 Provides the most complete listing available of books, articles, and book reviews concerned with French literature since 1850. The bibliography is divided into three major divisions: general studies, author subjects (arranged alphabetically), and cinema. This book is for the study of French literature and culture.

Beckett: Versus Beckett—Marius Bunning 1999 From the Contents: Guises and rescues: notes on, and towards Deux en face de nous qui parlent (John Pilling).— La plaide dans la tête/la tête dans la tete: a preface of the variants editorials of L’expulse (Gianni Cesari).— The second Englishing of En нескольких (Gerry Dukes).— Madness and the meaning of the word.


Critical Essays on Samuel Beckett—Patrick A. McCarthy 1986


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singulier des « fictions » de Beckett, l’auteur détaille alors la façon dont, autour de cette figure de l’événement, les codes de l’écriture romanesque ont bougé au cours du XXe siècle, ouvrant la voie à de nouvelles recherches, qui conduisent à concevoir l’événement d’une façon radicalement différente : peut-être n’existe-t-il que du fait même d’être raconté. Plus précisément : ne serait-ce pas dans la relation dialectique qu’ils entretiennent l’un avec l’autre que le récit et l’événement se créent l’un l’autre, l’un par l’autre?

Komik und Solipsismus im Werk Samuel Becketts-Peter Brockmesser 2016-12-12

Samuel Beckett-Cathleen Culotta Andonian 1989

North Carolina Studies in the Romance Languages and Literatures- 1973


Samuel Beckett’s Waiting for Godot-Mark Taylor-Batty 2013-06-13 “An impressively complete survey of the play in its cultural, theatrical, historical and political contexts.” - David Bradby, co-editor of Contemporary Theatre Review Samuel Beckett’s Waiting for Godot is not only an indisputably important and influential dramatic text: it is also one of the most significant western cultural landmarks of the twentieth century. Originally written in French, the play first amazed and appalled Parisian theatre-goers and critics before receiving a harshly dismissive initial critical response in Britain in 1955. Its influence since then on the international stage has been significant, impacting on generations of actors, directors and audiences.

French XX Bibliography (formerly French VII)-French Institute-Alliance Française de New York

French XX Bibliography-Camargo Foundation, French Institute in the United States

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.

Beckett, Molloy-Michael Sheringham 1985

Beckett & la psychanalyse-Sjef Houppermans 1996

Beckett in Conversation, “yet again”/ Rencontres avec Beckett, “encore”-Angela Moorjani 2017-06-21 Collected here are conversations with Samuel Beckett recounted by translators, scholars, artists, and theatre and media practitioners drawing on unpublished notes of meetings and uncollected (mostly) correspondence with the author.

First Persons Singular Jamie Allison Dashil 1983

Journal of Beckett Studies- 2002

Beckett’s Game-Jean Yamazaki Toyama 1991 Rather than use theory to understand fiction, “Beckett’s Game” uses fiction to understand criticism. Engaging and relaxed, it is an important contribution to Beckett studies, to the understanding of the postmodern novel and to theoretical research into the question of the self in language and literature. Professor Toyama presents a careful analysis of the trilogy in the light of recent critical theory, especially Derrida and Deleuze, in what “may” be called a -poststructuralist- analysis of the novels. Through her analysis she sheds light on the issues and the problems now at the center of critical controversy.”

College literature- 1981

Transgression, Language and Subjectivity in Beckett-Eric Charles Mignier 1995