
Beyond Minimalism Becketts Late Style In The Theater William E. Gruber 2011-04-01 In the hands of the twentieth century's most innovative dramatists, the theatre, performance, and spectatorship, this book foregrounds otherness, divergence, and disability in its account of movement perception, its insights of cognitive science, neuroscience, acting theory, dance theory, philosophy of mind, and linguistics, it considers how in our times the movements of others and how these movements inhabit us. Individual chapters explore the dynamics of movement and animation, action and intentionality, kinesthetic resonance (or mirroring), language, speech, and empathy. In one of its most important contributions to the study of abstract dramatic art.

Samuel Beckett's Abstract Drama Erik Tonning 2007 Samuel Beckett's Play, written 1962-63, was an aesthetic watershed inaugurating his, abstract dramatic style. This book gets to Beckett's creative process by examining the influence of the Ancistroidea of Subject: Two tone mud, and Vasily Kandinsky's abstract painting upon that formal shift; by tracing Beckett's developing attitude to abstraction and its relation to his long-standing preoccupation with the 'breakdown' of the subject-object relation and the ultimate failure of all expression; and by following his formal choices through manuscript drafts. The author goes on to analyse Beckett's attempt to adopt his new methods to the media of film and television, and to demonstrate how Beckett's late works for stage and screen develop alongside each other right up to his 1985 adaptation of the play What/Where for television. Throughout the book, unpublished manuscripts, drafts, letters, interviews, and Beckett's major play, Ghosts, is a work of narrative strategies and his 'German' diaries: augmented a detailed account of the encompassed sources that Beckett appropriated to the evolving needs of his creative drive.

Kinetesthetic Spectatorship in the Theatre Anthony Paraskeva 2017-02-23 In 1936, Samuel Beckett wrote a letter to the Soviet film director Sergei Eisenstein expressing a desire to work in the lost tradition of silent film. The production of Beckett's film, in 1964, on the cusp of his work as a director for stage and screen, coincides with a widespread revival of the silent film. This interstice between silent film and theatre is explored, uncovering material and production notebooks, Samuel Beckett and Cinema is the first book to examine comprehensively the full extent of Beckett's engagement with cinema and its influence on his work for stage and screen. The book situates Beckett within the broader postwar European avant-garde and their modes of production, examining Beckett's connections between his collaborators and the nouvelle vogue, the book reveals how Beckett's aesthetic is fundamentally altered, as is the nature of his modern stage. Samuel Beckett's Abstract Drama

Filming Beckett's Television Plays Anthony Paraskeva 2017-02-23 In 1936, Samuel Beckett wrote a letter to the Soviet film director Sergei Eisenstein expressing a desire to work in the lost tradition of silent film. The production of Beckett's film, in 1964, on the cusp of his work as a director for stage and screen, coincides with a widespread revival of the silent film. This interstice between silent film and theatre is explored, uncovering material and production notebooks, Samuel Beckett and Cinema is the first book to examine comprehensively the full extent of Beckett's engagement with cinema and its influence on his work for stage and screen. The book situates Beckett within the broader postwar European avant-garde and their modes of production, examining Beckett's connections between his collaborators and the nouvelle vogue, the book reveals how Beckett's aesthetic is fundamentally altered, as is the nature of his modern stage.

Missing Persons William E. Gruber 2011-04-01 In the hands of the twentieth century's most innovative dramatists, characters have revealed their identities on stage in a variety of unconventional ways: they speak with electronic voices or of themselves as if talking to the audience. They also speak with and in each other's voices, of course, having been expressed as simply movement, sound, and decor. Missing Persons is a study of character and its representation on stage and screen, using the plays of Samuel Beckett, Dion Neutra, Tennessee Williams, and Vasily Kandinsky as examples of recurrent and fundamental concerns in modern drama. The major study combines analysis of each play by Katherine Weiss with interviews and essays from practitioners and scholars.

Missing Persons: The Plays of Samuel Beckett Catherine Weiss 2013-01-31 The Plays of Samuel Beckett provides a stimulating analysis of Beckett's dramatic work. This all-inclusive collection is the first major study to combine analysis of each play by Katherine Weiss with interviews and essays from practitioners and scholars.

Missing Persons: The Plays of Samuel Beckett

The Theater Beyond Minimalism Becketts Late Style In The Theater

Sarah Falcus 2023-06-29 Across more than 30 chapters spanning migration, queerness, and climate change, this handbook captures how the interdisciplinary and international engagement of Ageing studies has shaped contemporary literary and film studies. In the early 21st century, the literary study of age and ageing in its cultural context has come to the fore, and film theorists have shown the importance of the aesthetics of the medium were inseparable from the options for interpretation each play offered. If in the first section broaching the topic of the aesthetics of the medium were inseparable from the options for interpretation each play offered.

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preface of Filming Beckett's Television Plays puts this work within the context of contemporary performance-theory criticism. These critical reads give a detailed overview of the existing scholarly and critical commentary on Beckett's work for television.

Beckett in the 1990s

Marius Buning 1997

Beckett's Theatre and the Modern Unconscious: 2018-01-15 Examines the intersection of Samuel Beckett's thirty-second playlet Breath with the visual arts. Samuel Beckett, one of the most prominent playwrights of the twentieth century, wrote a thirty-second playlet for the stage that does not include actors, text, characters or drama but only stage directions. Each of Beckett's playlets has been published widely in the field. This volume contains an introduction, twelve essays and a guide for further reading. Transdisciplinary Beckett offers a comprehensive analysis of Beckett's plays, music, and broadcasting media through a transdisciplinary approach. It considers how Beckett's complex and varied use of art, music, and media in a selection of his novels, radio plays, teleplays, and later short prose informs his creative process. Featuring Excerpts from Beckett's diaries and correspondence, this volume is edited by S. E. Gontarski and reflects a more nuanced view of Beckett's transplant of the invisible. Where nothing provides a mediation with the seen, or sets it within perspective. Finally, Beckett's use of the audio-visual media helps his exploration of the irreducibly real part of existence that escapes seeing. This study systematically examines these essential aspects of the visual in Beckett's creation. The theoretical elaborations of Jacques Lacan-in relation with corresponding developments in the history and philosophy of the visual arts-offer an indispensable framework to understand the imaginary not as representation, but as rooted in the fundamental opacity of perception.

Beckett Writing

Beckett Writing Beckett H. Porter Abbott 2019-01-24 Suppose that, before he is writing fiction, before he is writing drama, before he is writing plays, before he is writing anything about Beckett. What follows from this? In Beckett Writing Beckett, H. Porter Abbott argues that, by the time he had written Waiting for Godot, Beckett's art had crystallized as a life project key to the simultaneous action of writing and living. In this book, Abbott presents a dazzling intertextual approach to Beckett's art and work. He shows that Beckett's extraordinary and persistent assaults on narrative, his restless exploration of genres and media, his attempts to exterminate all control over performance and publication, his increasingly musical formal structures, his tireless rejection of scholarly, literary, or philosophic examinations, his rejection of critical readings from the 1980s and 1990s, this collection is inspired by a wide variety of literary-theoretical and critical perspectives. The essays include work by Beckett's contemporaries and engage with his correspondence and with emergent frameworks of visual arts criticism. In approaching these questions, Beckett Writing Beckett seeks to redirect current discussions of such concepts as 'the author' and 'originality.' Arguing on several widely contested fronts in Beckett criticism, including such vexed issues as Beckett's 'authorial' and ideological, his politics and his relationship to his audience, Abbott develops a new interpretive framework in the concept of "autographic action." The method allows Abbott to articulate the centrality of the visual arts and the importance of Beckett's visual arts work to his life project.

Beckett, Lacan and the Gaze

Llewellyn Brown 2018-04-30 Forming a pair with the voice, the gaze is a central structural element of Samuel Beckett's creation. Yet it takes the form of a strangely impersonal visual dimension testifying to the absence of a unified representation. While masks and closed spaces show the visible to be opaque and devoid of any beyond, light and darkness, spectres-phantoms without origin-reveal a realm beyond the confines of identity, where nothing provides a mediation with the seen, or sets it within perspective. Finally, Beckett's use of the audio-visual media helps his exploration of the irreducibly real part of existence that escapes seeing. This study systematically examines these essential aspects of the visual in Beckett's creation. The theoretical elaborations of Jacques Lacan-in relation with corresponding developments in the history and philosophy of the visual arts-offer an indispensable framework to understand the imaginary not as representation, but as rooted in the fundamental opacity of perception.
Beyond Minimalism Enoch Brater 1996-12-27 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's Voices / Voicing Beckett 2023-08-16 Beckett's Voices / Voicing Beckett uses 'voice' as a prisme to investigate Samuel Beckett's work across a range of texts, genres, and cultures. Twenty-one international contributors evaluate Beckett's contemporary artistic legacy in relation to music, media, performance, and philosophy. A Beckett Canon Ruby Cohn 2018-05-25 Samuel Beckett is unique in literature. Born and educated in Ireland, he lived most of his life in Paris. His literary output was rendered in either English or French, and he often translated one to the other, but there is disagreement about the contents of his bilingual corpus. A Beckett Canon by renowned theater scholar Ruby Cohn offers an invaluable guide to the entire corpus, commenting on Beckett's work in its original language. Beginning in 1929 with Beckett's earliest work, the book examines the variety of genres in which he worked: poems, short stories, novels, plays, radio pieces, teleplays, reviews, and criticism. Cohn grapples with the difficulties in Beckett's work, including the opaque erudition of the early English verse and fiction, and the searching depths and syntactical ellipsis of the late works. Specialist and nonspecialist readers will find A Beckett Canon valuable for its remarkable inclusiveness. Cohn has examined the holdings of all of the major Beckett depositories, and is thus able to highlight neglected manuscripts and correct occasional errors in their listings. Intended as a resource to accompany the reading of Beckett's writing—in English or French, published or unpublished, in part or as a whole—the book offers context, information, and interpretation of the work of one of the last century's most important writers. Ruby Cohn is Professor Emerita of Comparative Drama, University of California, Davis. She is author or editor of many books, including Anglo-American Interplay in Recent Drama; Retreats from Realism in Recent English Drama; From Desire to Godot; and Just Play: Beckett's Theater.

The Drama in the Text Enoch Brater 1994 In this rich and perceptive study of some of the most haunting fiction written in the late twentieth century, Beckett critic Enoch Brater continues his investigation of the tension between text and script, silence and associational sound. Brater argues with great learning that Beckett's fiction, like his radio plays, demands to be read aloud, since much of the emotional meaning and its tonality. Here the rhythm of Beckett's 'labouring heart' finds its performative voice as the reader, now turned listener, collaborates in the creation of a logical conjunction that elucidates the universe. The Drama in the Text is a book about reciting and recounting, about how we know and what we know when we read a lyrical 'text' crafted in prose but, at times, in silence and associational sound. Brater argues with great learning that Beckett's fiction, like his radio plays, demands to be read aloud, since much of the emotional meaning and its tonality. Here the rhythm of Beckett's 'labouring heart' finds its performative voice as the reader, now turned listener, collaborates in the creation of a logical conjunction that elucidates the universe. The Drama in the Text is a book about reciting and recounting, about how we know and what we know when we read a lyrical 'text' crafted in prose but sounding like something else instead. Brater ranges across all of Beckett's work, quoting from it liberally, and makes connections mainly with other writers, but also with details drawn from the whole Western cultural heritage. The only book that deals thoroughly with Beckett's complete late fiction, Brater's study opens to a wide literary audience the difficult and elliptical nature of Beckett's prose style. For those readers who find Beckett's late fiction 'impossible to follow let alone describe', this book will be an authoritative and persuasive guide, providing recognition, insight, and accessibility.

Edinburgh Companion to Samuel Beckett and the Arts S Beckett and E Osborn 2019-04-28 The 35 new and original chapters in this Companion capture the continued vitality of Beckett studies in drama, music and the visual arts and establish rich and varied cultural contexts for Beckett's works world-wide. As well as considering topics such as Beckett and science, historiography, geopolitics and philosophy, the volume focuses on the post-centenary impetus within Beckett studies, emphasising a return to primary sources and letters, drafts, and other documents. Major Beckett critics such as Steven Connor, David Lloyd, Andrew Gibson, John Pilling, Jean-Michel Rabat(r), and Mark Nixon, as well as emerging researchers, present the latest critical thinking in 9 key areas: Art & Aesthetics; Fictions; European Context; Irish Context; Film, Radio & Television; Language/Writing; Philosophies; Theatre & Performance; Global Beckett. Edited by eminent Beckett scholar S. E. Gontarski, the Companion draws on the most vital, ground-breaking research to outline the nature of Beckett studies for the next generation.Quote: The Dramatic Works of Samuel Beckett Charles A. Carpenter 2011-10-13 Beckett, Laxan and the Voice Llewellyn Brown 2016-03-63 The voice traverses Beckett's work in its entirety, defining its space and its structure. Embracing 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 calling 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 Ten Ways of Thinking About Samuel Beckett Enoch Brater 2013-06-13 Beckett is acknowledged as one of the greatest playwrights and most innovative fiction writers of the twentieth century with an international appeal that bridges both general and more specialist readers. This collection of essays by renowned Beckett scholar Enoch Brater offers a delightfully original, playful and intriguing series of approaches to Beckett's drama, fiction and poetry. Beginning with a chapter entitled 'Things to Ponder While Waiting for Godot', each essay deftly illuminates aspects of Beckett's thinking and craft, making astute and often surprising discoveries along the way. In a series of beguiling discussions such as 'From Dada to Didi: Beckett and the Art of His Century', 'Beckett's Devious Interventions, or Fun with Cube Roots' and 'The Seated Figure on Beckett's Stage', Brater proves the perfect companion and commentator on Beckett's work, helping readers to approach it with fresh eyes and a renewed sense of the author's unique aesthetic. Samuel Beckett Andrew Gibson 2009-11-01 Writer Samuel Beckett (1906-89) is known for depicting a world of abject misery, failure, and absurdity in his many plays, novels, short stories, and poetry. Yet the despair in his work is never absolute, instead it is intertwined with black humor and an indomitable will to endure—characteristics best embodied by his most famous characters, Vladimir and Estragon, in the play Waiting for Godot. Beckett himself was a supremely modern, minimalist writer who deeply distrusted biographies and resisted letting himself be pigeonholed by easy interpretation or single definition. Andrew Gibson's accessible critical biography overcomes Beckett's reticence and carefully considers the writer's work in relation to the historical circumstances of his life. In Samuel Beckett, Gibson tracks Beckett from Ireland after independence to Paris in the late 1920s, from London in the '30s to Nazi Germany and Vichy France, and finally through the cold war to the fall of communism in the late '80s. Gibson narrates the progression of Beckett's life as a writer—from a student in Ireland to the 1969 Nobel Prize winner for literature—through chapters that examine individual historical events and the works that grew out of those experiences. A notoriously elusive figure, Beckett sought refuge from life in his work, he expressed his disdain for the suffering and unnecessary absurdity of much that he witnessed. This concise and engaging biography provides an essential understanding of Beckett's work in response to many of the most significant events of the past century. Beckett's afterlives Jonathan Bignell 2023-02-21 Despite the steady rise in adaptations of Samuel Beckett's work across the world following the author's death in 1989, Beckett's afterlives is the first book-length study dedicated to this creative phenomenon. The collection employs interrelated concepts of adaptation, remediation and appropriation to reflect on Beckett's own evolving approach to crossing genre boundaries and to analyse the ways in which contemporary artists across different media and diverse cultural contexts – including the UK, Europe, the USA and Latin America – continue to engage with Beckett. This book offers fresh insights into how his work has kept inspiring both practitioners and audiences in the twenty-first century, operating through methodologies and approaches that aim to facilitate and establish the study of modern-day adaptations, not just of Beckett but other (multimedia) authors as well.