

## Acces PDF Beckett Derrida And The Event Of Literature Cultural Memory In The Present

# Beckett Derrida And The Event Of Literature Cultural Memory In The Present

A collection of research by leading international scholars on Beckett and phenomenology - both comparing and contrasting his work with key figures in phenomenology and analysing phenomenological themes and their dramatization in Beckett's work. The late Jacques Derrida ' s notion of literature is explored in this new study. Starting with Derrida ' s self-professed inability to comment on the work of Samuel

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Beckett, whom Derrida nevertheless considered one of the most interesting and exemplary writers of our time, Asja Szafraniec argues that the shared feature of literary works as Derrida understands them is a double, juridical-economical gesture, and that one aspect of this notion (the juridical) is more hospitable to Beckett ' s oeuvre than the other. She then discusses other contemporary philosophical approaches to Beckett, including those of Gilles Deleuze, Stanley Cavell, and Alain Badiou. The book offers an innovative analysis of Derrida ' s approach to literature, as well as an overview of current philosophical approaches to contemporary literature, and a number of innovative readings of Beckett ' s

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work.

At stake in this book is a struggle with language in a time when our old faith in the redeeming of the word- and the word's power to redeem- has almost been destroyed. Drawing on Benjamin's political theology, his interpretation of the German Baroque mourning play, and Adorno's critical aesthetic theory, but also on the thought of poets and many other philosophers, especially Hegel's phenomenology of spirit, Nietzsche's analysis of nihilism, and Derrida's writings on language, Kleinberg-Levin shows how, because of its communicative and revelatory powers, language bears the utopian "promise of happiness," the idea of a secular

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redemption of humanity, at the very heart of which must be the achievement of universal justice. In an original reading of Beckett's plays, novels and short stories, Kleinberg-Levin shows how, despite inheriting a language damaged, corrupted and commodified, Beckett redeems dead or dying words and wrests from this language new possibilities for the expression of meaning. Without denying Beckett's nihilism, his picture of a radically disenchanting world, Kleinberg-Levin calls attention to moments when his words suddenly ignite and break free of their despair and pain, taking shape in the beauty of an austere yet joyous lyricism, suggesting that, after all, meaning is still possible.

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Leland de la Durantaye helps us understand Beckett ' s strangeness and notorious difficulty by arguing that Beckett ' s lifelong campaign was to mismake on purpose—not to denigrate himself, or his audience, or reconnect with the child or savage within, but because he believed that such mismaking is in the interest of art and will shape its future.

A Selective Bibliography of Publications About his Plays and their Conceptual Foundations

Beckett's Creatures

The Challenge to Hetero/Homo Normativities

The Dramatic Works of Samuel Beckett

Singularity and Transnational Poetics

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Beckett ' s Art of Mismaking

**From the very invention of photography in the early part of the nineteenth century right up through the most recent developments in photography through digital technology, theorists have never stopped asking whether there is in fact any truth at all in photography. The essays collected in this volume consider this and related questions (for example, the relationship between photography and representation, history, time, narrative, memory, mourning, and so on) through the works of Walter Benjamin, Helene Cixous, and Jacques Derrida, among others. The volume opens with a previously untranslated essay by Derrida on photography, entitled, precisely, Aletheia (Truth), and it**

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**concludes with 'Melville's Couvade', an original work of fiction on the theme of photography by David Farrell Krell.**

**It is said that words are like people: One can encounter them daily yet never come to know their true selves. This volume examines what words are—how they exist—in religious phenomena. Going beyond the common idea that language merely describes states of mind, beliefs, and intentions, the book looks at words in their performative and material specificity. The contributions in the volume develop the insight that our implicit assumptions about what language does guide the way we understand and experience religious phenomena. They also explore the**

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**possibility that insights about the particular status of religious utterances may in turn influence the way we think about words in our language.**

**What is distinctive about the cultural practice called 'literature'? How does it benefit individuals and society? How do literary works retain their importance and their capacity to give pleasure over decades and centuries? What constitutes responsible criticism? These are some of the questions addressed in this book, which develops the arguments put forward in Derek Attridge's influential study *The Singularity of Literature* (2004). Beginning with an extended cross-examination in the form of an interview addressing a range of topics relating to the work of**



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**literature (understood both as the activity of the writer and as the text itself) and the practices of literary reading and literary criticism, it asks what it means to 'do justice to' a work of literature, provides a full account of the concept of singularity, considers the problematic power of criticism, and advances an account of the role of context in the writing and reading of literary works. In other chapters it explores the issue of cultural difference in responses to literature, discusses the working of metaphor, questions the attribution of knowledge to literary works, and addresses the topics of affect and hospitality. The book follows through the consequences of regarding the singular and inventive work of literature as an event that takes**

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**place anew each time it is read, providing an opening to an otherness excluded by prevailing cultural norms and habits of thought and feeling. Although the focus of the book is on literature, the arguments are relevant to all the arts, and engage with the thought of major aesthetic theorists in a number of traditions.**

**Beckett and Levinas are of central importance to critical debates about literary ethics. Rather than suggest the preservation of literary and ethical value in the wake of the WWII, this book argues that both launched a sustained attack on the principles of literature, weaving narrative, and descriptive doubt through phenomenology, prose, and drama.**

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**Beckett, Derrida and the Event of Literature**

**Philosophical Perspectives on the Literary**

**Beckett/Philosophy**

**Beckett at the Limit of the Human**

**Samuel Beckett as World Literature**

**Modernism, Self-Creation, and the Maternal**

***Beckett, Derrida, and the Event of Literature* Stanford University Press**

***The essays in this collection provide in-depth analyses of Samuel Beckett's major works in the context of his international presence and circulation, particularly the translation, adaptation, appropriation and cultural reciprocation of his***

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***oeuvre. A Nobel Prize winner who published and self-translated in both French and English across literary genres, Beckett is recognized on a global scale as a preeminent author and dramatist of the 20th century. Samuel Beckett as World Literature brings together a wide range of international contributors to share their perspectives on Beckett's presence in countries such as China, Japan, Serbia, India and Brazil, among others, and to flesh out Beckett's relationship with postcolonial literatures and his place within the 'canon' of world literature. Steven Connor, one of the most influential critics of twentieth-century literature and culture, has spent much of his career writing and thinking about Samuel***

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***Beckett. This book presents Connor's finest published work on Beckett alongside fresh essays that explore how Beckett has shaped major themes in modernism and twentieth-century literature. Through discussions of sport, nausea, slowness, flies, the radio switch, religion and academic life, Connor shows how Beckett's writing is characteristic of a distinctively mundane or worldly modernism, arguing that it is well-attuned to our current concern with the stressed relations between the human and natural worlds. Through Connor's analysis, Beckett's prose, poetry and dramatic works animate a modernism profoundly concerned with life, worldly existence and the idea of the world as such. Lucid,***

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***provocative, wide-ranging, and richly informed by critical and cultural theory, this book is required reading for anyone teaching or studying Beckett, modernism and twentieth-century literary studies. Focusing on their conception and use of the notion of the mother, Modernism, Self-Creation, and the Maternal proposes a new interpretation of literature by modernist authors like Rousseau, Baudelaire, Poe, Rimbaud, Rilke, Joyce, and Beckett. Seen through this maternal relation, their writing appears as the product of an "anxiety" rising not from paternal influence, but from the violence done to their mother in their attempts at self-creation through writing. In order to bring to light this modernist violence, this***

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***study analyzes these authors in tandem with Derrida's work on the gender-specific violence of the Western philosophical and literary tradition. The book demonstrates how these writer-sons wrote their works in a constant crisis vis-à-vis the mother's body as site of both origin and dissolution. It proves how, if modernism was first established as a patrilineal heritage, it was ultimately written on the bodies of women and mothers, confusing them in order to appropriate their generative traits.***

***The Shape of Change in Modernist Space Being Played: Gadamer and Philosophy's Hidden Dynamic***

***Truth in Photography***

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## ***The Promise of Happiness in a Time of Mourning Art of Failure after the Holocaust Beckett and Animals***

The first sustained exploration of aporia as a vital, subversive, and productive figure within Beckett's prose and theatre.

Combining transgender studies with the "neomodernist" architectures of the internationally renowned firm, Diller Scofidio + Renfro (DS+R) and with modernist writers (Samuel Beckett and Virginia Woolf) whose work anticipates that of transgender studies, this book challenges the implicit "spatial models" of popular narratives of transgender - interiority, ownership, sovereignty, structure, stability, and domesticity - to advance a novel theorization of transgender as a matter of exteriority, groundlessness, ornamentation, and movement. With case studies



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spanning the US and UK, *Transgender Architectonics* examines the ways in which modernist architecture can contribute to our understanding of how it is that humans are able to transform, shedding light on the manner in which architecture, space, and the spatial metaphors of gender can play significant - if often unrealized - potential roles in body and gender transformation. By remedying both the absence of actual architecture in queer theory's discussions of space and also architectural theory's marginal treatment of transgender, this volume constitutes a serious intervention in the field of "queer space". It draws on modernist literature in order to reckon with and rebuild the architectural ideas that already implicitly structure common understandings of the queer and transgender self. As such, it will appeal to scholars with interests in queer theory, the body and transformation, gender and sexuality,

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modernist writing and architectural theory.

Drawing on the work of Jacques Derrida, *Marking Time* presents an innovative account of literary time, in which the temporality and ontology of the literary are seen to be essentially intertwined.

Individual chapters trace the stakes of this view of time for the status and 'economy' of the literary text across five 20th-century writers in French whose work is characterized by a fundamental and searching self-questioning: Maurice Blanchot, Samuel Beckett, Louis-René des Forêts, Pierre Klossowski, and Roger Laporte. A final chapter draws on these analyses to develop an inherently unstable figure.

In the shadow of the Holocaust, Samuel Beckett captures humanity in ruins through his debased beings and a decomposing mode of writing that strives to 'fail better'. But what might it mean to be a

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'creature' or 'creaturely' in Beckett's world? In the first full-length study of the concept of the creature in Beckett's prose and drama, this book traces the suspended lives and melancholic existences of Beckett's ignorant and impotent creatures to assess the extent to which political value marks the divide between human and inhuman. Through close readings of Beckett's prose and drama, particularly texts from the middle period, including *Molloy*, *Malone Dies*, *The Unnamable*, *Waiting for Godot* and *Endgame*, Anderton explicates four arenas of creaturely life in Beckett. Each chapter attends to a particular theme – testimony, power, humour and survival – to analyse a range of pressures and impositions that precipitate the creaturely state of suspension. Drawing on the writings of Adorno, Agamben, Benjamin, Deleuze and Derrida to explore the overlaps between artistic and political structures of

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creation, the creature emerges as an in-between figure that bespeaks the provisional nature of the human. The result is a provocative examination of the indirect relationship between art and history through Beckett's treatment of testimony, power, humour and survival, which each attest to the destabilisation of meaning after Auschwitz.

Repetition, Difference, and Knowledge in the Work of Samuel Beckett, Jacques Derrida, and Gilles Deleuze

Religious Language Matters

Transgender Architectonics

Beckett after Wittgenstein

Words

Think, Pig!

This book examines the role of Samuel

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Beckett in contemporary philosophical aesthetics, primarily through analysis of both his own essays and the various interpretations that philosophers (especially Adorno, Blanchot, Deleuze, and Badiou) have given to his works. The study centres around the fundamental question of the relationship between art and truth, where art, as a negative truth, comes to its complete exhaustion (as Deleuze terms it) by means of a series of 'endgames' that progressively involve philosophy, writing, language and every individual and

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minimal form of expression. The major thesis of the book is that, at the heart of Beckett's philosophical project, this 'aesthetics of truth' turns out to be nothing other than the real subject itself, within a contradictory and tragic relationship that ties the Self/Voice to the Object/Body. Yet a number of questions remain open. 'What' or 'who' lies behind this process? What is left of the endgame of art and subjectivity? Finally, what sustains and renders possible Beckett's paradoxical axiom of the 'impossibility to

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express' alongside the 'obligation to express'? By means of a thorough overview of the most recent criticism of Beckett, this book will try to answer these questions.

Samuel Beckett's work is littered with ironic self-reflexive comments on presumed audience expectations that it should ultimately make explicable sense. An ample store of letters and anecdotes suggests Beckett's own preoccupation with and resistance to similar interpretive mindsets. Yet until now such concerns have

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remained the stuff of scholarly footnotes and asides. Becketts Imagined Interpreters and the Failures of Modernism addresses these issues head-on and investigates how Becketts ideas about who he writes for affect what he writes. What it finds speaks to current understandings not only of Becketts techniques and ambitions, but also of modernisms experiments as fundamentally compromised challenges to enshrined ways of understanding and organizing the social world. Becketts uniquely anxious audience-targeting brings



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out similarly self-doubting strategies in the work of other experimental twentieth-century writers and artists in whom he is interested: his corpus proves emblematic of a modernism that understands its inability to achieve transformative social effects all at once, but that nevertheless judiciously complicates too-neat distinctions drawn within ongoing culture wars. For its re-evaluations of four key points of orientation for understanding Becketts artistic ambitions his arch critical pronouncements, his postwar

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conflations of value and valuelessness, his often-ambiguous self-commentary, and his sardonic metatheatrical plays as well as for its running dialogue with wider debates around modernism as a social phenomenon, this book is of interest to students and researchers interested in Beckett, modernism, and the relations between modern and contemporary artistic and social developments. Nick Wolterman is an independent scholar based in York, UK. He received his PhD in English and Related Literature from the University of York. .

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The concept of nothing was an enduring concern of the 20th century. As Martin Heidegger and Jean-Paul Sartre each positioned nothing as inseparable from the human condition and essential to the creation or operation of human existence, as Jacques Derrida demonstrated how all structures are built upon a nothing within the structure, and as mathematicians argued that zero ? the number that is also not a number ? allows for the creation of our modern mathematical system, Narratives of Nothing in 20th-Century Literature

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suggests that nothing itself enables the act of narration. Focusing on the literary works of Vladimir Nabokov, Samuel Beckett, and Victor Pelevin, Meghan Vicks traces how and why these writers give narrative form to nothing, demonstrating that nothing is essential to the creation of narrative ? that is, how our perceptions are conditioned, how we make meaning (or madness) out of the stuff of our existence, how we craft our knowable selves, and how we exist in language. Over the past decade 'singularity' has

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been a prominent term in a broad range of fields, ranging from philosophy to literary and cultural studies to science and technology studies. This volume intervenes in this broad discussion of singularity and its various implications, proposing to explore the term for its specific potential in the study of literature. Singularity and Transnational Poetics brings together scholars working in the fields of literary and cultural studies, translation studies, and transnational literatures. The volume's

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central concern is to explore singularity as a conceptual tool for the comparative study of contemporary literatures beyond national frameworks, and by implication, as a tool to analyze human existence.

Contributors explore how singularity might move our conceptions of cultural identity from prevailing frameworks of self/other toward the premises of being as 'singular plural'. Through a close reading of transnational literatures from Ireland, Germany, the Netherlands, France, and South Africa, this collection offers a new

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approach to reading literature that will challenge a reader's established notions of identity, individuality, communicability, and social cohesion.

Beckett's Words

Literature and Theory

Late Modernist Style in Samuel Beckett and Emmanuel Levinas

Philosophical Aesthetics and Samuel Beckett

Beckett's Late Stage

A Companion to Samuel Beckett

**A reading of the philosophical idea of**

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**world as it relates to the posthuman subject in Beckett's short prose Jonathan Boulter offers the reader a way of understanding Beckett's presentation of the human, more precisely, posthuman, subject in his short prose. These texts are notoriously difficult yet utterly compelling. This compelling difficulty arises from Beckett's radical dismantling of the idea of the human. His short texts offer instead an image of a being who may be posthumous, or ultimately beyond**



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**categories of life and death. And yet, despite this dismantling, the narrators of these texts still find themselves placed within material, recognisable, spaces. This book explores what the idea of 'world' can mean to a subject who appears to have moved into a material, even ecological, space that is beyond categories of life and death, being and world.**Key Features:Provides a philosophical reading of Samuel BeckettRethinks Beckett in relation to

**the posthuman**Contributes to a relatively ignored aspect of Samuel Beckett's writing, the short prose

**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.**

**Samuel Beckett and Pain is a collection of ten essays which explores the theme of pain in Beckett's works. Experiencing both physical and psychological pain in**

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**the course of his life, Beckett found suffering in human life inevitable, accepted it as a source of inspiration in his writings, and probed it to gain deeper insight into the difficult and emotionally demanding processes of artistic creation, practice and performance.**

**Acknowledging the recent developments in the study of pain in literature and culture, this volume explores various aspects of pain in Beckett's works, a subject which has been heretofore only**

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**sporadically noted. The topics discussed include Beckett's aesthetics and pain, pain as loss and trauma, pain in relation to palliation, pain at the experience of the limit, pain as archive, and pain as part of everyday life and language. This volume is characterized by its plural, interdisciplinary perspectives covering the fields of literature, theatre, art, philosophy, and psychoanalysis. By suggesting more diverse paths in Beckett studies, the authors hope to make a**

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**lasting contribution to contemporary literary studies and other relevant fields. This book examines Samuel Beckett's unique lesson in courage in the wake of humanism's postwar crisis—the courage to go on living even after experiencing life as a series of catastrophes. Rabaté, a former president of the Samuel Beckett Society and a leading scholar of modernism, explores the whole range of Beckett's plays, novels, and essays. He places Beckett in a vital philosophical**

**conversation that runs from Bataille to Adorno, from Kant and Sade to Badiou. At the same time, he stresses Beckett's inimitable sense of metaphysical comedy. Foregrounding Beckett's decision to write in French, Rabaté inscribes him in a continental context marked by a "writing degree zero" while showing the prescience and ethical import of Beckett's tendency to subvert the "human" through the theme of the animal. Beckett's "declaration of**

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**inhuman rights,” he argues, offers the  
funniest mode of expression available to  
us today.**

**The Mother's Son  
After Beckett**

**In the Name of Friendship: Deguy,  
Derrida and Salut**

**Derrida Blanchot Beckett Des Forêts  
Klossowski Laporte**

**After Derrida**

**Contemporary Signposts and Critical  
Surveys**

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*This collection of essays introduces the ideas of philosopher Jacques Derrida who exerts a huge influence on literary criticism.*

*Literature and Theory is designed to assist students to apply key critical theories to literary texts. Focusing on representative works and authors widely taught across classrooms in the world - Joyce, Dickinson, Shakespeare, Beckett, Eliot, and Octavia Butler - it picks up different aspects of studying*



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*literature in an accessible format. The volume also brings together chapters that represent major modern literary schools of thought, including structuralism, poststructuralism, myth criticism, queer theory, feminism, postcolonialism, and deconstruction. This book will be of great interest to scholars and researchers of literary and critical theory, as well as culture studies.*

*Reactions to Derrida vary dramatically:*

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*some regard him as a charlatan, as simply nihilistic and irrationalist; others as an extraordinarily clear and patient thinker, concerned with the affirmation and elaboration of a new enlightenment. However construed, his work in the field of deconstruction has been a decisive point of reference and orientation for cultural and intellectual debate in the English-speaking world.*

*A collection of original essays by a*

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*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,*

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*and testament to the enduring influence of Beckett's work and his position as one of the most important literary figures of our time*

*Beckett and Phenomenology*

*Samuel Beckett and the Language of Subjectivity*

*Marking Time*

*The New Cambridge Companion to Samuel Beckett*

*Posthuman Space in Samuel Beckett's*

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## *Short Prose*

**This is the first full-length study to explore the significance of animals in Samuel Beckett's prose, drama, and poetry. Bringing together an international array of Beckett specialists, the collection theorizes a broad spectrum of animal manifestations while focusing on the roles that distinct animal forms play within Beckett's work.**

**Repetition, Difference, and Knowledge dialogues with novels, theatre, philosophy, and literary theory in order**

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to explore how three thinkers - Samuel Beckett, Jacques Derrida, and Gilles Deleuze - employ repetition as a means with which to radically unsettle some of the most fundamental notions of the human experience (among them, time, presence, originality, and being). Due to its interdisciplinary scope and its focus on repetition as an epistemological concept, this book will attract a broad audience of academic specialists across the humanities from the fields of literary criticism, philosophy, French studies, and

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poststructural studies. Its simplicity of style, deliberate avoidance of complex jargon, and clarity of argument - particularly when dealing with complicated theoretical ideas and texts - also makes it an invaluable tool for use in both graduate- and undergraduate-level literature and philosophy courses. Repetition, Difference, and Knowledge provides experienced and beginning scholars alike with greater insight into the works of Beckett, Derrida, and Deleuze and into the role that repetition has

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played and continues to play in determining how we read our world and come to meaning.

Beckett's Late Stage reexamines the Nobel laureate's post-war prose and drama in the light of contemporary trauma theory.

Through a series of sustained close-readings, the study demonstrates how the comings and goings of Beckett's prose unsettles the Western philosophical tradition; it reveals how Beckett's live theatrical productions are haunted by the rehearsal of traumatic repetition, and



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asks what his ghostly radio recordings might signal for twentieth-century modernity. Drawing from psychoanalytic and poststructuralist traditions, Beckett's *Late Stage* explores how the traumatic symptom allows us to rethink the relationship between language, meaning, and identity after 1945.

This book of collected essays approaches Beckett's work through the context of modernism, while situating it in the literary tradition at large. It builds on current debates aiming to redefine

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'modernism' in connection to concepts such as 'late modernism' or 'postmodernism'. Instead of definitively re-categorizing Beckett under any of these labels, the essays use his diverse oeuvre – encompassing poetry, criticism, prose, theatre, radio and film – as a case study to investigate and reassess the concept of 'modernism after postmodernism' in all its complexity, covering a broad range of topics spanning Beckett's entire career. In addition to more thematic essays about art, history, politics, psychology and

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philosophy, the collection places his work in relation to that of other modernists such as T. S. Eliot, James Joyce, Wyndham Lewis, Gertrude Stein and Virginia Woolf, as well as to the literary canon in general. It represents an important contribution to both Beckett studies and modernism studies.

Deleuze and Beckett

Beckett and Modernism

Beckett's Imagined Interpreters and the Failures of Modernism

Beckett, Derrida, and the Event of

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## Literature

### Beckett, Modernism and the Material Imagination

#### Oxford Literary Review Volume 32, Issue 2

*Winner of the 2017 Sylvia Rivera Award in Transgender Studies from the Center for LGBTQ Studies (CLAGS) From Caitlyn Jenner to Laverne Cox, transgender people have rapidly gained public visibility, contesting many basic assumptions about what gender and embodiment mean. The vibrant discipline of Trans Studies explores such challenges in depth, building on the insights of queer and feminist theory to raise provocative questions about the relationships among gender, sexuality, and accepted social norms. Trans Studies is an interdisciplinary essay collection,*

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*bringing together leading experts in this burgeoning field and offering insights about how transgender activism and scholarship might transform scholarship and public policy. Taking an intersectional approach, this theoretically sophisticated book deeply grounded in real-world concerns bridges the gaps between activism and academia by offering examples of cutting-edge activism, research, and pedagogy.*

*The New Cambridge Companion to Samuel Beckett offers an accessible introduction to issues animating the field of Beckett studies today.*

*This volume constitutes a collection of over 40 articles selected from contributions to the Sydney Symposium of January 2003 that - as a part of an International Sydney Festival - was one of*

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*the major events related to Samuel Beckett of the last decade. The three sections of the book reflect the most vibrant fields of research in Beckett studies today: Intertextuality and Theory, Philosophy and Theory and Textual Genesis, Contextual Genesis and Language. Scholars from all over the world participating in this collection testify to the durable and universal nature of interest in Beckett's work.*

*Deleuze and Beckett is a collection of essays on specific aspects of the Deleuze and Beckett interface. Some of the world's leading Beckett and Deleuze specialists apply different concepts of Deleuzian philosophy to a wide range of Beckett's oeuvre, including his novels, short stories, and stage, film and television work.*

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*Literature, Theory and Criticism in the 21st Century*

*Trans Studies*

*Samuel Beckett and Pain*

*The Work of Literature*

*Narratives of Nothing in 20th-Century Literature*

Are we being played? Is our understanding of the traditionally fixed and static concepts of philosophy based on an oversimplification? This book explores some of the theories of the self since Descartes, together with the rationalism and the empiricism that sustain these ideas, and draws some startling conclusions using Gadamer's philosophical study of play as its

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starting point. Gadamer's ludic theory, Sampson argues, reveals a dynamic of play that exists at the deepest level of philosophy. It is this dynamic that could provide a solution in relation to the Gadamer/Habermas hermeneutics debate and the Gadamer/Derrida relativism debate, together with a theory of totality. Sampson shows how ludic theory can be a game-changer in understanding the relationship between philosophy and literature, exploring the dynamic between the fictive and non-fictive worlds. These worlds are characterized simultaneously by sameness (univocity of Being) and difference



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(equivocity of Being). The book questions Heidegger's idea that the univocity of Being is universal, instead maintaining that the relationship between the univocity of Being and equivocity of Being is real, and that ontological mediation is required to present them as a unified whole. Using the works of Shakespeare, Beckett and Wilde, Sampson contends that such a mediation, termed 'the ludicity of Being', takes place between literature and its audience. This literary example has profound implications not only for literature and its attendant theories but also for philosophy — in particular, ontology and

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hermeneutics.

This collection of essays, most of which return to or renew something of an empirical or archival approach to the issues, represents the most comprehensive analysis of Beckett's relationship to philosophy in print, how philosophical issues, conundrums, and themes play out amid narrative intricacies. The volume is thus both an astonishingly comprehensive overview and a series of detailed readings of the intersection between philosophical texts and Samuel Beckett's oeuvre, offered by a plurality of voices and bookended by an historical introduction and

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a thematic conclusion. S. E. Gontarski, *Journal of Beckett Studies* This is an important contribution to ongoing attempts to understand the relationship of Beckett's work to philosophy. It breaks some new ground, and helps us to consider not only how Beckett made use of philosophy but how his own thought might be understood philosophical. Anthony Uhlmann, University of Western Sydney

Among the best-represented authors in Samuel Beckett's library was Ludwig Wittgenstein, yet the philosopher's relevance to the Nobel laureate's work is scarcely acknowledged and

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seldom elucidated. Beckett after Wittgenstein is the first book to examine Beckett's formative encounters with, and profound affinities to, Wittgenstein's thought, style, and character. While a number of influential critics, including the philosopher Alain Badiou, have discerned a transition in Beckett's work beginning in the late 1950s, Furlani is the first to identify and clarify how this change occurs in conjunction with the writer's sustained engagement with Wittgenstein's thought on, for example, language, cognition, subjectivity, alterity, temporality, belief, hermeneutics, logic, and

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perception. Drawing on a wealth of Beckett's archival materials, much of it unpublished, Furlani's study reveals the extent to which Wittgenstein fostered Beckett's views and emboldened his purposes.

In the Name of Friendship: Deguy, Derrida and "Salut" explores the friendship between poetry and philosophy in the works of Michel Deguy and Jacques Derrida, and the cultural, political and religious implications of the name understood as a secular form of sacredness.