

Samuel Beckett Company

"We lay there without moving. But under us all moved, and moved us." – Krapp Samuel Beckett’s most accessible play is also one of the twentieth century’s most moving dramas about aging, memory, and disappointment. Daniel Sack offers the first comprehensive survey of Krapp’s Last Tape (1958) with a general reader in mind. Structured around a series of questions, five approachable sections contextualize the play in the larger career of its Nobel-Prize-winning writer, explore its major thematic concerns, and offer comparative analyses with Beckett’s other signal works. Sack also uses discussions of significant productions, including those directed by the playwright himself, to ground interpretation of the play in terms of its performance and provide a useful resource to directors and actors. Both a critical and personal exploration of this haunting play, this volume is a must-read for anyone with an interest in Beckett’s work.

John Calder analyzes the dualism of Beckett's theological writing, his debt to the Gnostics, Manichaeism and Geulincx in particular, the presence of ghosts in his work, and why his late writing has received so little attention Like all the greatest writers, Samuel Beckett was primarily interested in discovering the meaning and purpose of life and of the world into which we are born. Knowledgeable about the religion his family and education instilled in him, which as an adult he could neither accept nor reject, he used it extensively in his novels, plays, and poetry. Beckett's works also explored philosophy and the imaginative world of Dante and Milton, as well as the theories of Darwin and scientific speculation, in order to create a literature that investigates human destiny more deeply and originally than any other writer had done before. This study will open up the much underestimated Beckett to deeper understanding and provide enjoyment to the many who have become convinced that this once derided author is one of the major literary figures of his time.

CompanyRiverrun Press

Nohow On

Samuel Beckett's Late Trilogy: Company, 111 Seen 111 Said and Worstward Ho

Dream of Fair to Middling Women

Company / Ill Seen Ill Said / Worstward Ho / Stirrings Still

Samuel Beckett--humanistic Perspectives

Music, Visual Arts, and Non-print Media

From the best-selling author of Longbourn, a remarkable imagining of Samuel Beckett’s wartime experiences. In 1939 Paris, the ground rumbles with the footfall of Nazi soldiers marching along the Champs-Élysées, and a young, unknown writer, recently arrived from Ireland to make his mark, smokes one last cigarette with his lover before the city they know is torn apart. Soon he will put them both in mortal danger by joining the Resistance. Through the years that follow, we are witness to the workings of a uniquely brilliant mind struggling to create a language to express a shattered world. A story of survival and determination, of spies and artists, passion and danger, A Country Road, A Tree is a portrait of the extremes of human experience alchemized into one man's timeless art.

“It is one thing to be informed by Shakespeare that life “is a tale told by an idiot signifying nothing”; it is something else to encounter the idea literally presented in a novel by Samuel Beckett. But I am reasonably certain that a sensitive reader who journeys through How It Is will leave the book convinced that Beckett says more that is relevant to experience in our time than Shakespeare does in Macbeth. It should come as no surprise if a decade or so hence How It Is is appraised as a masterpiece of modern literature. This poetic novel is Beckett at his height.” – Webster Schott “A wonderful book, written in the sparest prose. . . . Beckett is one of the rare creative minds in our times.” – Alan Pryce-Jones “What is novel is the absolute sureness of design. . . built phrase by phrase into a beautifully and tightly wrought structure – a few dozen expressions permuted with deliberate redundancy accumulate meaning even as they are emptied of it, and offer themselves as points of radiation in a strange web of utter illusion.” – Hugh Kenner

Samuel Beckett’s long-standing friend, James Knowlson, recreates Beckett’s youth in Ireland, his studies at Trinity College, Dublin in the early 1920s and from there to the Continent, where he plunged into the multicultural literary society of late-1920s Paris. The biography throws new light on Beckett's stormy relationship with his mother, the psychotherapy he received after the death of his father and his crucial relationship with James Joyce. There is also material on Beckett's six-month visit to Germany as the Nazi's tightened their grip.;The book includes unpublished material on Beckett's personal life after he chose to live in France, including his own account of his work for a Resistance cell during the war, his escape from the Gestapo and his retreat into hiding.;Obsessively private, Beckett was wholly committed to the work which eventually brought his public fame, beginning with the controversial success of "Waiting for Godot" in 1953, and culminating in the award of the Nobel Prize for Literature in 1969.;James Knowlson is the general editor of "The Theatrical Notebooks of Samuel Beckett".

Intersections with Popular Culture

A novel

The Theology of Samuel Beckett

Language and Company in Samuel Beckett's Fiction

In the Dim Void

Samuel Beckett: A Biography

The first study examining the importance of the marginalia, inscriptions and manuscript notes in the 750 volumes of Beckett's library.

The critical discussion highlights the unique fusion on Beckett's stage of cosmic scenery and humorous individualism."--Jacket.

B+Una voz llega a alguien en la oscuridad.B; Este alguien yace boca arriba en la oscuridad, escuchando la voz que se dirige a el, a veces debilmente desde lejos, otras un murmullo al oido, la voz es B+companiaB; la mente nunca cesa de hablar, recordar, sugerir, preguntar o simplemente, repetir alguna frase ludica como una aguja atascada en el surco de un disco... Compania es el texto mas importante y mas extenso - pese a su brevedad - que Beckett escribio en sus ultimos anos.Como escribio Aldo Tagliaferri: B+La especial densidad que lo caracteriza procede de su naturaleza paradigmatica, puesto que en el reencontramos temas y tonos propios de obras anteriores. Su estructura, formada por varios segmentos de variable longitud y separados por una pausa, permite calculadas traslaciones de la anecdota parabiografica a la reflexion, del tono lirico al argumentativo, del estilema que nos recuerda los primeros pasajes narrativos beckettianos al que recuerda los ultimos.B; Compania es un paso adelante en la exploracion de lo finalmente inexplorable, en la odisea del autor descendiendo a los abismos de la imaginacion creadora. Aunque, como siempre, Beckett ilumina sus propias tinieblas con austera hilaridad.B+Una nueva novela de Beckett es una obra de arte para saborear. Es un deleite para paladear. Es suntuoso. Es estimulante. Es intensamente sensual... Un inigualable maestro del idioma ingles, el mas refinado artista verbal del siglo veinteB; (Peter Tinniswood, The Times).

Samuel Beckett

A Biography

Company

Damned to Fame: the Life of Samuel Beckett

Life Journeys

The Making of Samuel Beckett's Company/ Compagnie

Collected here in one volume, Samuel Beckett's three novels, which are among the most beautiful and disquieting of his later prose works, come together with the powerful resonance of his famous Three Novels: Molloy, Malone Dies, The Unnamable. In Company, a voice comes to ?one on his back in the dark" and speaks to him, describing significant moments in life, and yet we are told it is all a fable, memories or figments devised or imagined for the sake of company. Ill Seen Ill Said focuses attention on an old woman in a cabin who is part of the objects, landscape, rhythms, and movements of an incomprehensible universe. And in Worstward Ho, Beckett explores a tentative, uncertain existence in a world devoid of rational meaning and purpose. Here is language pared down to its most expressive, confirming Beckett's position as one of the great writers of our time.

Beckett's Happy Days: A Manuscript Study by S. E. Gontarski traces the development of Samuel Beckett's final two-act play, composed in English between October 1960 and May 1961, through annotated and bedoodled manuscript notebooks, holographs, and typescript drafts to the final published and performed text. The analysis details Beckett's most salient alterations and revisions, including his development of the work's tapestry of fragmented, half-remembered literary allusions. The current reissue of Beckett's Happy Days comes at a timely moment not only in Beckett studies but also in the general growth in programs of book history and digital humanities. Gontarski's study is not just a look back to origins. It traces an arc of research that developed over forty years as the Samuel Beckett archive at the University of Reading matured, as the fields of genetic and textual research grew, and as book history reemerged on a grand, international scale. In this timeframe, the Beckett Digital Manuscript and Library Projects responded to interest in Beckett studies and archival studies, taking textual production, genetic study, and book history into the twenty-first century with their emphasis on electronic access and digital collation. At The Ohio State University, the Rare Books and Manuscripts archive held papers central to Gontarski's study. Beckett's Happy Days is thus a fundamental, even seminal, part of that forty-year scholarly trajectory, and in its current edition, is readily accessible to individual students and scholars alike.

This work discusses the luminous beauty and dense, rigorous poetry of Samuel Beckett's late works. The author looks back over Beckett's long writing career, charting the development from the 'Molloy-Malone Dies-Unnamable' trilogy through the 'fizzles' of the 1960s to the elegiac lyricism of the 'Company' series.

Samuel Beckett's Krapp's Last Tape

"Devising it All for Company"

Compagnie

Music, Visual Arts and Non-Print Media

A Novel of the CIA

Identifying Depression in Samuel Beckett's Company

Examines the psychological agonies of Beckett's young manhood, his World War II heroism, his enigmatic character, and the growth of his style which revolutionized modern theater.

A new edition, including a new introduction and a new bibliography. This book discusses the luminous beauty and dense, rigorous poetry of Beckett's late works, Company, Ill Seen, Ill Said and Worstward Ho.

Stephen Jones is a shiny new hire at Zephyr Holdings. From the outside, Zephyr is just another bland corporate monolith, but behind its glass doors business is far from usual: the beautiful receptionist is paid twice as much as anybody else to do nothing, the sales reps use self help books as manuals, no one has seen the CEO, no one knows exactly what they are selling, and missing donuts are the cause of office intrigue. While Jones originally wanted to climb the corporate ladder, he now finds himself descending deeper into the irrational rationality of company policy. What he finds is hilarious, shocking, and utterly telling.

The Company We Keep

A Novel

Samuel Beckett's Library

Nohow on

Parisian Lives

Samuel Beckett's Late Trilogy: Company

Plays .

A PULITZER PRIZE FINALIST A Publishers Weekly Best Book of the Year National Book Award-winning biographer Deirdre Bair explores her fifteen remarkable years in Paris with Samuel Beckett and Simone de Beauvoir, painting intimate new portraits of two literary giants and revealing secrets of the biographical art. In 1971 Deirdre Bair was a journalist and recently minted Ph.D. who managed to secure access to Nobel Prize-winning author Samuel Beckett. He agreed that she could be his biographer despite her never having written—or even read—a biography before. The next seven years comprised of intimate conversations, intercontinental research, and peculiar cat-and-mouse games. Battling an elusive Beckett and a string of jealous, misogynistic male writers, Bair persevered. She wrote Samuel Beckett: A Biography, which went on to win the National Book Award and propel Deirdre to her next subject: Simone de Beauvoir. The catch? De Beauvoir and Beckett despised each other—and lived essentially on the same street. Bair learned that what works in terms of process for one biography rarely applies to the next. Her seven-year relationship with the domineering and difficult de Beauvoir required a radical change in approach, yielding another groundbreaking literary profile and influencing Bair’s own feminist beliefs. Parisian Lives draws on Bair’s extensive notes from the period, including never-before-told anecdotes. This gripping memoir is full of personality and warmth and gives us an entirely new window on the all-too-human side of these legendary thinkers.

This is Samuel Beckett’s first novel and “literary landmark” (St. Petersburg Times)—a savory introduction to the Nobel Prize-winning author. Written in the summer of 1932, when the twenty-six-year-old Beckett was poor and struggling to make ends meet, Dream of Fair to Middling Women offers a rare and revealing portrait of the artist as a young man. Later on, Beckett would call the novel “the chest into which I threw all my wild thoughts.” When he submitted it to several publishers, all of them found it too literary, too scandalous, or too risky, and it was sadly never published during his lifetime. In this stunning first novel, Belacqua—a young version of Molloy, whose love is divided between two women, Smeraldina-Rima and Alba—“wrestles with his lusts and learning across vocabularies and continents, before a final ‘relapse into Dublin,’” says the New Yorker. Youthfully exuberant and visibly influenced by Joyce, Dream of Fair to Middling Women is a work of extraordinary virtuosity. Beckett delights in the wordplay and sheer joy of language that mark his later work.

Above all in this handsomely bound hardcover edition, the story brims with the black humor that, like brief stabs of sunlight, pierces the darkness of his vision.

Company, Ill Seen Ill Said, and Worstward Ho

Samuel Beckett and the Arts

Fizzles

Aspects of Structure

Samuel Beckett's Theatre

Samuel Beckett's Company

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 are included 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 reception theory.

This collection of Nobel Prize winner Samuel Beckett's dramatic pieces includes a short stage play, two radio plays, and two pantomimes. The stage play Krapp's Last Tape evolves a shattering drama out of a monologue of a man who, at age sixty-nine, plays back the autobiographical tape he recorded on his thirty-ninth birthday. The two radio plays, Molloy and Malone Dies, were commissioned by the BBC; All That Fall “plumbs the same pessimistic depths [as Waiting for Godot] in what seems a no less despairing search for human dignity” (London Times), and Embers is equally unforgettable theater, born of the ramblings of an old man and his wife. Finally, in the two pantomimes, Beckett takes drama to the point of absurdity in his portrayals of, in Act Without Words I, frustrated desired, and in Act Without Words I, corresponding motions of living juxtaposed in the slow despair of one man and the senselessly busy motion of another.

Begins a series of bilingual variorum editions of Irish writer Beckett's (1906-89) work. He wrote in both English and French, and the two versions, with their textual variants, are presented on facing pages to allow scholars to compare them and trace the evolution of each. Company was published in 1980, and Monologue in 1979-82. No in

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Beckett's Happy Days

A Country Road, A Tree

Samuel Beckett's Staging of the Logic of Recognition

Samuel Beckett in Company

Proefschrift

Ill Seen Ill Said

This book, first published in 1999, addresses Beckett's visual and musical sensibilities, and examines his visionary use of such diverse modes of creative expression as stage, radio, television and film, when his medium was the written word. The first section of the book focuses on music; the second part analyses the visual arts; and the third part examines film, radio and television. This book uncovers aspects of his thinking on, and use of the arts that have been little studied, including the nonfigurative function of music and art in Beckett's work; the 'collaborations' undertaken by composers, painters and choreographers with his texts; the relation of his literary to his visual and musical artistry; and his use of film, radio and television as innovative means and celebration of artistic process.

This realistic New York Times–bestselling epic spy novel captures the thrilling story of CIA agents in the latter half of the Twentieth Century. The New York Times bestselling spy novel *The Company* lays bare the history and inner workings of the CIA. This critically acclaimed blockbuster from internationally renowned novelist Robert Littell seamlessly weaves together history and fiction to create a multigenerational, wickedly nostalgic saga of the CIA—known as “the Company” to insiders. Racing across a landscape spanning the legendary Berlin Base of the '50s, the Soviet invasion of Hungary, the Bay of Pigs, Afghanistan, and the Gorbachev putsch, *The Company* tells the thrilling story of agents imprisoned in double lives, fighting an amoral, elusive, formidable enemy—and each other—in an internecine battle within the Company itself. “Compulsive reading from start to finish.” —*The Boston Globe* “Hugely entertaining . . . A serious look at how our nation exercises power. . . . Popular fiction at its finest.” —*The Washington Post Book World* “As it happens, this longest spy novel ever written turns out to be one of the best.” —*Chicago Tribune* “Reads like a breeze . . . guaranteed to suck you right back into the Alice-in-Wonderland world of spy vs. spy.” —*Newsweek* “If Robert Littell didn't invent the American spy novel, he should have.” —Tom Clancy “It's gung-ho, hard-drinking, table-turning fun.” —*Publishers Weekly*

When Samuel Beckett's work first appeared, it was routinely described, by Adorno among others, as a clear example of European high culture. However, this judgement ignored an aspect of Beckett's work and its reception that is, arguably, not yet fully understood; the intimate relation between his work and popular culture. Beckett used popular cultural forms; but popular culture has also found a place both for the work and for the man. This collection of essays examines how popular cultural forms and media are woven into the fabric of Beckett's works and how Beckett continues to have far-reaching impact on popular culture today in a host of different forms, in film and on television, from comics to meme culture, tourism to marketing.

The Company

Samuel Beckett, Simone de Beauvoir, and Me: A Memoir

The (re-)composition of Samuel Beckett's Company

The Illusion that Failed

Samuel Beckett's Late Trilogy Company, Ill Seen, III Said, and Worstward Ho

A Casebook

Company was first composed in English over two years, with Beckett breaking a 20-year-long pattern of composing primarily in French to craft this meticulously structured 59-paragraph masterpiece of his late prose. Its French companion, *Compagnie*, was translated in only two weeks. The genetic critical analysis of the manuscripts of *Company/Compagnie* takes this schema-dependent compositional method as its core focus. It forwards a new hypothesis regarding the genetic map of both works, and considers the relationship between this uniquely entwined 'original' and 'translation.' This volume is part of the Beckett Digital Manuscript Project (BDMP), a collaboration between the Centre for Manuscript Genetics (University of Antwerp, Belgium), the Beckett International Foundation (University of Reading, UK) and the Harry Ransom Humanities Research Centre (University of Texas at Austin, USA), with the support of the Estate of Samuel Beckett.

The first comprehensive presentation of Samuel Beckett's use of the musical and visual arts, this collection addresses important question that extend beyond the literary domain, including the function of art and music in Beckett's narrative and theatrical writings; Beckett's direct and indirect "collaborations" with composers and painters; and his work for television, radio, and film.

The three pieces that comprise this volume are among the most delicate and disquieting of Samuel Beckett ' s later prose. Each confined to a single consciousness in a closed space, these stories are a testament to the mind ' s boundless expanse. In *Company*, a man—“one on his back in the dark”—hears a voice speak to him, describing significant moments from his lifetime, and yet these memories may be merely fables and figments invented for the sake of companionship. *Ill Seen Ill Said* tells of a solitary old woman who paces around a cabin, burdened by existence itself. And *Worstword Ho* explores a world devoid of rationality and purpose, containing the famous directive: "Try again. Fail Again. Fail Better." The quintessential distillation of Beckett ' s philosophy on human existence and the ultimate example of his minimalist approach to fiction, *Nohow On* is a vital collection, concerned with conception and perception, memory and imagination.

Pop Beckett

How It Is

Krapp's Last Tape and Other Dramatic Pieces

Worstward Ho

A Manuscript Study

A second collection of poetry by the critically acclaimed author of *Dailies & Rushes* transforms the experiences of everyday life into a series of haunting, stylish poetic images. Original.

First published in 1998. Routledge is an imprint of Taylor & Francis, an informa company.