

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

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

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.

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 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, modernist writing and architectural theory.

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 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.

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.

Derrida wrote a vast number of texts for particular events across the world, as well as a series of works that portray him as a voyager. As an Algerian émigré, a postcolonial outsider, and an idiomatic writer who felt tied to a language that was not his own, and as a figure obsessed by the singularity of the literary or philosophical event, Derrida emerges as one whose thought always arrives on occasion. But how are we to understand the event in Derrida? Is there a risk that such stories of Derrida's work tend to misunderstand the essential unpredictability at work in the conditions of his thought? And how are we to reconcile the importance in Derrida of the unknowable event, the pull of the singular, with deconstruction's critical and philosophical rigour and its claims to rethink more systematically the ethico-political field. This book argues that this negotiation in fact allows deconstruction to reformulate the very questions that we associate with ethical and political responsibility and shows this to be the central interest in Derrida's work.

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

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 '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 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.

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 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 (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 hermeneutics.

All of Derrida's texts on Joyce together under one cover in fresh, new translations, along with key essays covering the range of Derrida's engagement with Joyce's works. Bringing together all of Jacques Derrida's writings on James Joyce, this volume includes the first complete translation of his book *Ulysses Gramophone: Two Words for Joyce* as well as the first translation of the essay "The Night Watch." In *Ulysses Gramophone*, Derrida provides some of his most thorough reflections on affirmation and the "yes," the signature, and the role of technological mediation in all of these areas. In "The Night Watch," Derrida pursues his ruminations on writing in an explicitly feminist direction, offering profound observations on the connection between writing and matricide. Accompanying these texts are nine essays by leading scholars from across the humanities addressing Derrida's treatments of Joyce throughout his work, and two remembrances of lectures devoted to Joyce that Derrida gave in 1982 and

1984. The volume concludes with photographs of Derrida from these two events.

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

Irish writer, dramatist, and poet Samuel Beckett is widely recognized as one of the most important literary figures of our time. In 2006 the numerous worldwide events celebrating the centenary of Beckett's birth were a striking testament to the importance of his works. These events served also as confirmation of the Nobel Prize-winning author's continued relevance in the 21st century. In fact, an intense proliferation of new international scholarship has led to a complete reassessment of Beckett's thoughts and works. Taking full advantage of this recent growth in Beckett studies, and its accompanying wealth of newly released archival sources, "A Companion to Samuel Beckett" provides a comprehensive critical reappraisal of the literary works of Samuel Beckett. Informed by the latest theoretical debates, this important new volume features a collection of original essays by a distinguished team of leading Beckett scholars, including two highly regarded biographers. Authoritative and insightful, the Companion is a valuable addition to contemporary Beckett scholarship.

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

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 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, 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.

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 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 examines the role of Samuel 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 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 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.

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.

In Beckett, Literature and the Ethics of Alterity Weller argues through an analysis of the interrelated topics of translation, comedy, and gender that to read Beckett in this way is to miss the strangely 'anethical' nature of his work, as opposed to the notion that the literary event constitutes the affirmation of an alterity.

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 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 work. Repetition, Difference, and Knowledge dialogues with novels, theatre, philosophy, and literary theory in order 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 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 played and continues to play in determining how we read our world and come to meaning.

This book explores the ways in which music can engender religious experience, by virtue of its ability to evoke the ineffable and affect how the world is open to us. Arguing against approaches that limit the religious significance of music to an illustrative function, The Extravagance of Music sets out a more expansive and optimistic vision, which suggests that there is an 'excess' or 'extravagance' in both music and the divine that can open up revelatory and transformative possibilities. In Part I, David Brown argues that even in the absence of words, classical instrumental music can disclose something of the divine nature that allows us to speak of an experience analogous to contemplative

prayer. In Part II, Gavin Hopps contends that, far from being a wasteland of mind-closing triviality, popular music frequently aspires to elicit the imaginative engagement of the listener and is capable of evoking intimations of transcendence. Filled with fresh and accessible discussions of diverse examples and forms of music, this ground-breaking book affirms the disclosive and affective capacities of music, and shows how it can help to awaken, vivify, and sustain a sense of the divine in everyday life.

Over the past decade 'singularity' has 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 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 approach to reading literature that will challenge a reader's established notions of identity, individuality, communicability, and social cohesion.

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. An expressive dialogue between Deleuze's philosophical writings on cinema and Beckett's innovative film and television work, the book explores the relationship between the birth of the event – itself a simultaneous invention and erasure - and Beckett's attempts to create an incommensurable space within the interstices of language as a (W)hole.

This collection of writings brings together Northrop Frye's large body of work on Shakespeare and other Renaissance writers (with the exception of Milton, who is featured in other volumes), and includes major articles, introductions, public lectures, and four previously published books. Spanning forty years of Frye's career as a university professor and literary critic, these insightful analyses not only reveal the author's formidable intellect but also offer the reader a transformative experience of creative imagination. With extensive annotation and an in-depth critical introduction, the volume demonstrates Frye's wide-ranging knowledge of Renaissance culture and its pivotal significance in his work, his impact on Renaissance criticism and the Stratford Shakespeare Festival, and his continuing importance as a literary theorist. Troni V. Grande is an associate professor in the Department of English at the University of Regina. Garry Sherbert is an associate professor in the Department of English at the University of Regina. 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.

Explores the relationship between Beckett and post-war French philosophy.

Jacques Derrida's repeatedly stated admiration and professed inability to comment on the work of Samuel Beckett are the point of departure for this book's exploration of the relation between philosophy and literature.

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 '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 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. 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.

A wide-ranging anthology of essays that examine the uses, purposes and influence of religious language. 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 this volume examine and employ a number of linguistic and semiotic ideologies. They develop the insight that our implicit assumptions about language guide the way we understand and experience religious phenomena. They also explore the possibility that insights about the particular status of religious utterances may in turn influence the way we think about words in our language.

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 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 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 lasting contribution to contemporary literary studies and other relevant fields.

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 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.

Samuel Beckett's works have spawned a great variety of critical - sometimes contradictory - interpretations, most recently ones stemming from postmodern theories of literature. In keeping with this trend, this book probes 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 generate Beckett's transgressive narrative. Beckett and French Theory provides valuable new knowledge and understanding to teachers and students of both Beckett's fiction and recent French critical theory.

The animals that appear in Samuel Beckett's work are diverse and unpredictable. They serve as victim and persecutor, companion and adversary, disconcerting observers and objects oblivious to the human gaze. Bringing together an international array of Beckett specialists, this is the first full-length study to explore the significance of the animals that populate Beckett's prose, drama, and poetry. Essays theorize a broad spectrum of animal manifestations while focusing on the roles that distinct animal forms play within Beckett's work, including horses, sheep, cats, dogs, bees, insects, and others. Contributors situate close readings within a larger literary and cultural context, drawing on thinkers ranging from Aristotle to Deleuze, Foucault, and Agamben, and on authors such as Flaubert, Kafka, and Coetzee. The result is an incisive and provocative collection that traverses disciplinary boundaries, revealing how Beckett's creatures challenge conventional notions of species identity and, ultimately, what it means to be human.

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

This book presents a fresh approach to the question of the distinctiveness and value of literature, developing the author's influential earlier study, *The Singularity of Literature*, in a number of directions. The book includes an extensive cross-examination, in which Attridge poses and responds to a number of questions about the way we read and write about literature, its value to individuals and society, how it is best approached by readers and critics, and how it retains its power to give pleasure over decades and centuries. Other chapters address questions of ethics, critical responsiveness, singularity, emotions, metaphor, historical context, and the role of hospitality in literary reading. Many specific examples are discussed, from Renaissance poetry to contemporary fiction. 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.

This book is an interdisciplinary study of the cultural representations of Jesus in the context of contemporary religious theory and continental philosophy. It looks at Jesus in view of an updated Derridean hauntology and spectrality, with an emphasis on the inherent plasticity of the Christian heritage. While the work engages with the recent Jesus-centered writings of Slavoj Žižek, François Laruelle, and Giorgio Agamben, it places a greater and much needed emphasis on the philosophical, theological, and cultural links between a plastic, hauntological Christian heritage and Jesus's historically evolving plural subjectivity, with the latter explored in texts of popular culture. It is a multidisciplinary study of Jesus, as well as a dynamic Christian heritage that simultaneously constructs and deconstructs Jesus's philosophical, political, and cultural centrality.

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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