The present volume gathers all of Beckett's texts for theatre, from 1955 to 1984. It includes both the major dramatic works and the short and more compressed texts for the stage and for radio. He believes in the cadence, the comma, the bite of word on reality, whatever else he believes; and his devotion to them, he makes clear, is a sufficient focus for the reader's attention. In the modern history of literature he is a unique moral figure, not a dreamer of rose-gardens but a cultivator of what will grow in the waste land, who can make us see the exhilarating design that thorns and yucca share with whatever will grow anywhere.' - Hugh Kenner


This new edition brings together all of Beckett's dramatic writings for radio, television and film, offering works which range from eloquent comic naturalism to an escribed and pared-down symbolism. Above all, Beckett found his unique uses for the radio-play, a medium 'for voices not bodies,' compacted of speech, sound and silence - and the plays in this volume intently explore the resources and limits of the sound-stage. M y father, back from the dead, to be with me. (Pause.) A s if he hadn't died. (Pause.) No, simply back from the dead, to be with me, in this strange place. (Pause.) Can he hear me? (Pause.) Y es, he must hear me. (Pause.) To answer me? (Pause.) No, he doesn't answer me. (Pause.) I just be with me. (Pause.) That sound you hear is the sea. (Pause. Louder.) I say that sound you hear is the sea, we are sitting on the strand. (Pause.) I mention it because the sound is so strange, so unlike the sound of the sea, that if you didn't see what it was you wouldn't know what it was. (Pause.).


Samuel Beckett, the great minimalist master and winner of the 1969 Nobel Prize for Literature, has produced some of his most widely praised work for the stage in the form of the shorter play. This complete and definitive collection of twenty-five plays and "playlets" includes Beckett's celebrated K rpp's Last Tape, Embers, Cascando, Play, Eh Joe, Not I, and Footfalls, as well as his reminiscences, all his radio and television plays, his screenplay for Film, his adaptation of Robert Pignet's The Old Tune, and more recent Catastrophe, What Where, Quad, and Night and Dreams. Includes: All That Fall, Acts Without Words, K rpp's Last Tape, Roughs for the Theatre, Embers, Roughs for the Radio, Words and Music, Cascando, Play, Film, The Old Tune, Come and Go, Eh Joe, Breath, Not I, That Time, Footfalls, Ghost Trio, but the clouds, A Piece of M onologue, Rockaby, Ohio Impromptu, Quad, Catastrophe, Nacht und Träume, What Where.

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 later 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.

The present volume gathers all of Beckett's texts for theatre, from 1955 to 1984. It includes both the major dramatic works and the short and more compressed texts for the stage and for radio. He believes in the cadence, the comma, the bite of word on reality, whatever else he believes; and his devotion to them, he makes clear, is a sufficient focus for the reader's attention. In the modern history of literature he is a unique moral figure, not a dreamer of rose-gardens but a cultivator of what will grow in the waste land, who can make us see the exhilarating design that thorns and yucca share with whatever will grow anywhere.' - Hugh Kenner Contents: Waiting for Godot, Endgame, Happy Days, All That Fall, Acts Without Words, K rpp's Last Tape, Roughs for the Theatre, Embers, Roughs for the Radio, Words and Music, Cascando, Play, Film, The Old Tune, Come and Go, Eh Joe, Breath, Not I, That Time, Footfalls, Ghost Trio, but the clouds, A Piece of M onologue, Rockaby, Ohio Impromptu, Quad,
In The Plays of Samuel Beckett Eugene Webb first summarizes the western philosophical tradition which has culminated in the void—the centuries of attempts to impose form and meaning on existence, the failure of which has left experience in fragments and man a stranger in an unintelligible universe. Succeeding chapters take up the plays work by work, interpreting each individually and tracing recurrent motifs, themes, and images to show the continuity in the underlying tendencies of Beckett's mind and art.

Murphy, Samuel Beckett's first published novel, is set in London and Dublin, during the first decades of the Irish Republic. The title character loves Celia in a "striking case of love requited" but must first establish himself in London before his intended bride will make the journey from Ireland to join him. Beckett comically describes the various schemes that Murphy employs to stretch his meager resources and the pastimes that he uses to fill the hours of his days. Eventually Murphy lands a job as a nurse at Magdalen Mental Asylum, where he is drawn into the mad world of the patients which ends in a fateful game of chess. While grounded in the comedy and absurdity of much of daily life, Beckett's work is also an early exploration of themes that recur throughout his entire body of work including sanity and insanity and the very meaning of life.

This book considers how Samuel Beckett's critical essays, dialogues and reflections drew together longstanding philosophical discourses about the nature of representation, and fostered crucial, yet overlooked, connections between these discourses and his fiction and poetry. It also pays attention to Beckett's writing for little-magazines in France from the 1930s to the 1950s, before going on to consider how the style of Beckett's late prose recalls and develops figures and themes in his critical writing. By providing a long-overdue assessment of Beckett's work as a critic, this study shows how Beckett developed a new aesthetic in knowing dialogue with ideas including phenomenology, Kandinsky's theories of abstraction, and avant-garde movements such as Surrealism. This book will be illuminating for students and researchers interested not just in Beckett, but in literary modernism, the avant-garde, European visual culture and philosophy.

Samuel Beckett and trauma is the first book that specifically addresses the question of trauma in Beckett, taking into account the recent rise of trauma studies in literature. Beckett is an author whose works are strongly related to the psychological and historical trauma of our age. His works not only explore the multifarious aspects of trauma but also radically challenge our conception of trauma itself by the unique syntax of language, aesthetics of fragmentation, bodily malfunctions and the creation of void. Instead of simply applying current trauma theories to Beckett, this book provides new perspectives that will expand and alter them by employing other theoretical frameworks in literature, theatre, art, philosophy and psychoanalysis. It will inspire anybody interested in literature and trauma, including specialists and students working on twentieth-century world literature, comparative studies, trauma studies and theatre/art.

The Nobel laureate's eight most recent short dramatic works include the increasingly acclaimed Not I, its companion piece, That Time, and three radio and television pieces.

Beckett was one of the greatest and most influential literary figures of this century, and 'Waiting for Godot', now regarded as a classic of 20th-century European literature, is part of the standard repertoire in theatres around the world.

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'.

"[Beckett] never set out to be a revolutionary but rather to investigate the particular advantages of theater for his characteristic meditations on being, dubious presence, seriocomic desolation, and the artistic imperative to 'fail again, fail better.' In the process, though, he ended up turning the theater world—famously liberal politically yet notoriously conservative regarding received forms—on its head."—Jonathan Kalb, The New York Times A winner of the Nobel Prize for Literature in 1969, James Knowlson is the general editor of "The Theatrical Notebooks of Samuel Beckett."

"[Beckett] never set out to be a revolutionary but rather to investigate the particular advantages of theater for his characteristic meditations on being, dubious presence, seriocomic desolation, and the artistic imperative to 'fail again, fail better.' In the process, though, he ended up turning the theater world—famously liberal politically yet notoriously conservative regarding received forms—on its head."—Edward Albee "After Godot, plots could be minimal, exposition expendable, characters contradictory, settings unlocalized, and

---
dialogue unpredictable. Blatant farce could jostle tragedy." --- Ruby Cohn

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.

In 1933, Chatto & Windus agreed to publish Samuel Beckett's More Pricks Than Kicks, a collection of ten interrelated stories—his first published work of fiction. At his editor's request, Beckett penned an additional story, "Echo's Bones", to serve as the final piece. However, he'd already killed off several of the characters—including the protagonist, Belacqua—throughout the book, and had to resurrect them from the dead. The story was politely rejected by his editor, as it was considered too imaginatively playful, too allusive, and too undisciplined—qualities now recognized as quintessentially Beckett. As a result, "Echo's Bones" (not to be confused with the poem and collection of poems of the same title) remained unpublished—until now, nearly eight decades later. This little-known text is introduced by the preeminent Beckett scholar, Dr. Mark Nixon, who situates the work in terms of its biographical context and textual references, examining how it is a vital link in the evolution of Beckett's early work. Beckett confessed that he included "all I knew" in the story. It harnesses an immense range of subjects: science, philosophy, religion, literature; combining fairy tales, gothic dreams, and classical myth. This posthumous publication marks the unexpected and highly exciting return of a literary legend.

Samuel Beckett's work forever changed the concepts of literature and theatre. His work remains a core part of introductory courses on literary history, drama, theatre or performance and also features in more specialist modules such as Modernism or The Absurd. Samuel Beckett is a comprehensive introduction to his life and work as well as an outline of the critical issues surrounding his work. This guidebook leaves judgements up to the student by explaining the full range of often very different critical views and interpretations and offers guides to further reading in each area discussed.

Winner of the Nobel Prize for literature and acknowledged as one of the greatest writers of our time, Samuel Beckett has had a profound impact upon the literary landscape of the twentieth century. In this one-volume collection of his fiction, drama, poetry, and critical writings, we get an unsurpassed look at his work. Included, among others, are: - The complete plays Waiting for Godot, Krapp's Last Tape, Cascando, Eh Joe, Not I, and That Time - Selections from his novels Murphy, Watt, Mercier and Camier, Molloys, and The Unnamable - The shorter works "Dante and the Lobster," "The Expelled," "Imagination Dead Imagine," and "Lessness" - A selection of Beckett's poetry and critical writings With an indispensable introduction by editor and Beckett intimate Richard Seaver, and featuring a useful select bibliography, I Can't Go On, I'll Go On is indeed an invaluable introduction to a writer who has changed the face of modern literature.

Published to celebrate the centenary of Beckett's birth

In this fascinating new exploration of Samuel Beckett's work, Pascale Casanova argues that Beckett's reputation rests on a pervasive misunderstanding of his oeuvre, which neglects entirely the literary revolution he instigated. Reintroducing the historical into the heart of this body of work, Casanova provides an arresting portrait of Beckett as radically subversive—doing for writing what Kandinsky did for art—and in the process presents the key to some of the most profound enigmas of Beckett's writing.

"On Beckett: Essays and Criticism" is the first collection of writings about the Nobel Prize–winning author that covers the entire spectrum of his work, and also affords a rare glimpse of the private Beckett. More has been written about Samuel Beckett than about any other writer of this century—countless books and articles dealing with him are in print, and the progression continues geometrically. "On Beckett" brings together some of the most perceptive writings from the vast amount of study that has been lavished on the man: in addition to widely read essays there are contributions from more obscure sources, viewpoints not frequently seen. Together they allow the reader to enter the world of a writer whose work has left an impact on the consciousness of our time perhaps unmatched by that of any other recent creative imagination.

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.

The Unnamable - so named because he knows not who he may be - is from a nameless place. He speaks of previous selves ('all these Murphys, Molloys, and Malones') as diversions from the need to stop speaking altogether. But, as with the other novels in the trilogy, the prose is full of marvellous precisions, full of its own reasons for keeping going, perhaps the words have carried me to the threshold of my story, before the door that opens on my story, that would surprise me, if it opens, it will be I, will be the silence, where I am, I don't know, I'll never know, in the silence you don't know, you must go on, I can't go on, I'll go on.

In prose possessed of the radically stripped-down beauty and ferocious wit that characterize his work, this early novel by Nobel Prize winner Samuel Beckett recounts the grotesque and improbable adventures of a fantastically logical Irish servant and his master. Watt is a beautifully executed black comedy that, at its core, is
rooted in the powerful and terrifying vision that made Beckett one of the most influential writers of the twentieth century.

In prose possessed of the radically stripped-down beauty and ferocious wit that characterize his work, this early novel by Nobel Prize winner Samuel Beckett recounts the grotesque and improbable adventures of a fantastically logical Irish servant and his master. Watt is a beautifully executed black comedy that, at its core, is rooted in the powerful and terrifying vision that made Beckett one of the most influential writers of the twentieth century.

For a long time, analysis of the work of Samuel Beckett has been dominated by existentialist and post-structuralist interpretations. This new volume instead raises the question of how to understand Beckett via the dialectics underpinning his work. The different chapters explore how Beckett exposes and challenges essential dialectical concepts such as objectivity, subjectivity, exteriority, interiority, immanence, transcendence, and most crucially: negativity. With contributions from prominent scholars such as Alain Badiou, Mladen Dolar, and Rebecca Comay, Beckett and Dialectics not only sheds new light on how Beckett investigates the shapes, types, and forms of negation – as in the all-pervasive figures of 'nothing', 'no', 'null', and 'not' – but also examines how several phenomena that occur throughout Beckett's work are structured in their use of negativity. These include the relationships between voice and silence, space and void, movement and stasis, the finite and the infinite and repetition and transformation. This original analysis lends an important new perspective to Beckett studies, and even more fundamentally, to dialectics itself.

Arena Stage, Zelda Fichandler, producing director. Thomas C. Fichandler, executive director presents Hume Cronyn, Jessica Tandy in "Two by Samuel Beckett," directed by Alan Schneider, production supervisor, Robert Walter, production coordinator Thomas Lloyd, stage manager Joseph Brocket, "Not I".

After a mid-career adoption of French as a language of composition, Beckett continued to write in his native English as well as French, and to translate his work, often unfaithfully, between the two. This study focuses on how Beckett's self-translation emerges as a crucial aspect of his exploration of uncertainty, exile, and the myth of identity.

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 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 pure abstraction with 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.

Representing a profound engagement with the work of Samuel Beckett, this volume gathers the very best of Stan Gontarski's Beckett criticism on practical, theoretical and critical levels. Such a range suggests a multiplicity of approaches to a body of work itself multiple, produced by an artist who underwent any number of transformations and reinventions over his long writing career. Many of the essays collected here explore Beckett's debt to his age, Beckett very much a product of a culture in transition, which change he would help foster. But much of Beckett's creative struggle was to find a new way, his own way. A M ost of the essays that comprise this volume detail that struggle, toward a way we now call Beckettian.