

THE PHILOSOPHY OF SAMUEL BECKETT



JOHN CALDER

Philosophy Of Samuel Beckett

Andrea Oppo



Philosophy Of Samuel Beckett:

Philosophy of Samuel Beckett John Calder,2018-01-01 ncreasingly Samuel Beckett s writing is seen as the culmination of the great literature of the twentieth century succeeding the work of Proust Joyce and Kafka Beckett is a writer whose relevance to his time and use of poetic imagery can be compared to Shakespeare s in the late Renaissance John Calder has examined the work of Beckett principally for what it has to say about our time in terms of philosophy theology and ethics and he points to aspects of his subject s thinking that others have ignored or preferred not to see Samuel Beckett s acute mind pulled apart with courage and much humour the basic assumptions and beliefs by which most people live His satire can be biting and his wit devastating He found no escape from human tragedy in the comforts we build to shield ourselves from reality even in art which for most intellectuals has replaced religion However he did develop a moral message one which is in direct contradiction to the values of ambition success acquisition and security which is normally held up for admiration and he looks at the greed God worship and cruelty to others which we increasingly take for granted in a way that is both unconventional and revolutionary If this study shocks many readers it is because the honesty the integrity and the depth of Beckett s thinking expressed through his novels plays and poetry but also through his other writings and correspondence is itself shocking to conventional thinking Yet what he has to say is also comforting He offers a different ethic and prescription for living a message based on stoic courage compassion and an ability to understand and forgive **Samuel Beckett and**

the Philosophical Image Anthony Uhlmann,2006-12-14 A revolutionary reading of Beckett s aesthetic and philosophical interests *Samuel Beckett's 'Philosophy Notes'* Steven Matthews,Matthew Feldman,2022-10-12 The Irish writer and Nobel Prize winner Samuel Beckett assembled for himself a history of western philosophy during the 1930s just at the point at which his first novel *Murphy* was coming together The *Philosophy Notes* together with related notes taken at that time about St Augustine thereafter provided Beckett with a store of knowledge but also with phrases and images which he took up in the major work that won him international and enduring fame from the dramas *Waiting for Godot* and *Endgame* through to the late prose works *Worstward Ho* and *Stirrings Still* This edition presents for the first time Beckett s full *Philosophy Notes* which constitute his most extensive unpublished text The Notes display Beckett s own interests and emphases within the history of western philosophy from the pre Socratic Greeks onwards together with more familiar figures in the study of his work such as Descartes Leibnitz and Geulincx Here we see Beckett s original thoughts on all of these figures for the first time The Notes also tellingly and often comically display Beckett s impatience with many aspects of philosophy such as its anthropological or anthropomorphic bias or the idealism of the Enlightenment and Kant The Edition contains an extensive Introduction outlining the origin of Beckett s Notes his major sources and approach to them the historical context for his view of philosophy and the significance of Beckett s *Philosophy Notes* within his mature writings The many footnotes then suggest ways in which particular aspects of the philosophy narrated here by Beckett suggest fresh insights into those later

writings the images but also the creative impulses behind some of his most famous texts This Edition further raises larger questions about and perspectives upon the relation between philosophy and literature in the twentieth century and beyond

FORM AND PHILOSOPHY IN SAMUEL BECKETT. ESBEN. ANDREASEN,1968 **Samuel Beckett and the Encounter of Philosophy and Literature** Anthony Uhlmann,2013 This title presents a collection of critical essays investigating the complex encounter between Beckett s works and the discourse of philosophy **Beckett/Philosophy** Matthew Feldman,Karim Mamdani,2014-03-01 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 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 Samuel Beckett's How It Is Anthony Cordingley,2018-09-07 A critical guide to the philosophy of Giorgio Agamben organised around the philosophers and thinkers he draws on and critiques **The Empty Too** Arthur Broomfield,2014-06-26 This engaging and often controversial study of Beckett s works argues that for Beckett pure language is reality Taking its title from a sentence in *Worstward Ho* this rigorous reading of Beckett s key texts claims that what we perceive in the existential world can never be proved to exist while language survives scrutiny and will go on to become the real once it has been divested of its connection to the corporeal This book draws on the major philosophers to support this thesis but in so doing argues that Beckett s thinking surpasses all of theirs because Beckett s art is his philosophy and his philosophy is his art For Beckett pure language is beyond the text it is the unrepresentable presence Hamm s life to come

Philosophical Aesthetics and Samuel Beckett Andrea Oppo,2008 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 Beckett and Philosophy R. Lane, 2001-12-17 Beckett and Philosophy examines and interrogates the relationships between Samuel Beckett's works and contemporary French and German thought There are two wide ranging overview chapters by Richard Begam Beckett and Postfoundationalism and Robert Eaglestone Beckett via Literary and Philosophical Theories and individual chapters on Beckett Derrida Foucault Deleuze Badiou Merleau Ponty Adorno Habermas Heidegger and Nietzsche The collection takes a fresh look at issues such as postmodern and poststructuralist thought in relation to Beckett studies providing useful overview chapters and original essays *The Evolving Role of Philosophy Within the Novels of Samuel Beckett* Ryan Rushton, 2012 In recent years the study of Samuel Beckett's work has moved into increasingly specialised and archival areas With the sheer wealth of work undertaken since the field began in the 1960s and the availability of previously unobtainable materials this was somewhat of an inevitability The sub field of Beckett and Philosophy into which this thesis most comfortably falls has become so saturated with differing approaches that one might be forgiven for thinking new work which examines the core ideas guiding Beckett's writing redundant One of the key contentions of this thesis is that owing to the resistance Beckett's novels offer to critical discourse the task of understanding and explaining them is never complete Based on this belief I have attempted a new survey of the evolving place philosophy occupies within Beckett's novels seeking not to discount approaches such as the archival work already mentioned but to incorporate them into the fundamental question of what these books mean Rather than relying upon only one theoretical approach I attempt to draw from a variety of philosophical and literary sources in a process free enough to work with the developmental refining of Beckett's novels throughout the years In the first chapters on his early books *Murphy* and *Watt* I argue they engage in a process of bricolage bringing out their own philosophical perspectives in an illustrative manner The middle section of the thesis looks at the four 1946 novellas and the first work of *The Trilogy* *Molloy* as representative of a shift in Beckett's writing toward modes that employ form and content symbiotically in order to respond actively to metaphysical possibilities In the last two chapters on *Malone Dies* and *The Unnamable* I examine the process of reduction that leads Beckett to focus largely on form and the consequences this may have for the achievements of previous work **The Metaphysical Vision** Ulrich Pothast, 2008 *The Metaphysical Vision* Arthur Schopenhauer's *Philosophy of Art and Life* and Samuel Beckett's *Own Way to Make Use of It* expands upon the ideas and theories set forth in the author's *Die eigentlich metaphysische Tätigkeit bei Schopenhauers Ästhetik und ihre Anwendung* durch Samuel Beckett published in German in 1982 and hailed by Catharina Wulf in her book *The Imperative of Narration* 1997 as an excellent study and the most thorough enquiry into Beckett and Schopenhauer In the last years of the twentieth century new documents regarding Samuel Beckett's reading and thinking especially important notebooks and letters have become accessible to scholars These documents show much more clearly than could ever be demonstrated previously that

Beckett had a strong lifelong interest in Schopenhauer's philosophy. There is no other philosopher to whom Beckett refers more often in his personal comments throughout the years of his writing up to his seventies, no other philosopher whose view of life and the world comes closer to the image of human existence we find in Samuel Beckett's literary work. The striking similarity in matters of world view and human life and especially the evidence obtained from Beckett's previously unknown notebooks and letters call for a close systematic study of the Beckett-Schopenhauer relationship. Due to its comprehensiveness and in-depth approach, *The Metaphysical Vision* is and will be for many years to come what its forerunner was for more than two decades: the most thorough enquiry into Beckett and Schopenhauer.

Beckett and Badiou Andrew Gibson, 2007-01-11. Beckett and Badiou offers a provocative new reading of Samuel Beckett's work on the basis of a full critical account of the thought of Alain Badiou. Badiou is the most eminent of contemporary French philosophers. His devotion to Beckett's work has been lifelong. Yet for Badiou, philosophy must be integrally affirmative, whilst Beckett apparently commits his art to a work of negation. Beckett and Badiou explores the coherences, contradictions and extreme complexities of the intellectual relationship between the two oeuvres. It examines Badiou's philosophy of being, the event, truth and the subject and the importance of mathematics within his system. It considers the major features of his politics, ethics and aesthetics and provides an explanation, interpretation, critique and radical revision of his work on Beckett. It argues that once revised, Badiou's version of Beckett offers an extraordinarily powerful tool for understanding his work. Badiou and Beckett are instances of a vestigial or melancholic modernism that is in the teeth of a contemporary culture that dreams ever more ambitiously of plenitude; they commit themselves to a rigorous concept of limit and intermittency. Truth and value are occasional and rare. It is seldom that the chance event arrives to disturb the inertia of the world. For Badiou, however, it is the event and its consequences alone that matter. Beckett rather insists on the common experience of intermittency as destitution. His art is a series of limit figures, exquisitely subtle and nuanced forms for a world whose state of seemingly rigid paralysis is also always volatile, delicately balanced.

Rethinking Beckett Lance S. Butler, Robin J. Davis, 1990-02-19. Do we take Beckett seriously enough? This study starts from the assumption that we do not and that this arises from an unwillingness to face up to the central philosophical issues implicit in his work. By associating Samuel Beckett with the philosophy of Heidegger, Sartre and more experimentally, Hegel, this study attempts to illuminate Beckett with the help of these philosophers on the assumption that his work offers objective correlates of their central insights.

Abstract Machines Garin Dowd, 2007-01-01. What can philosophy bring to the reading of Beckett? Combining intertextual analysis with a schizoanalytic genealogy derived from the authors of *L'Anti-dipe*, Garin Dowd's *Abstract Machines: Samuel Beckett and Philosophy after Deleuze and Guattari* offers an innovative response to this much-debated question. The author focuses on zones of encounter and thresholds of engagement between Beckett's writing and a range of philosophers among them Spinoza, Leibniz and Kant and philosophical concepts. Beckett's writing impacts in a variety of ways on Deleuze and Guattari's thought and in particular resonates with

Deleuze's contributions to the history of philosophy in books such as *Le Pli Leibniz et le baroque* and his critical and clinical approach to literature. Furthermore, the books co-written with Guattari concerned as they are with the molecularization of the discipline of philosophy in the name of thinking otherwise, reveal themselves in a new light when explored in conjunction with Beckett's *uvre*. With its arresting perspectives on a wide range of Beckett's works, *Abstract Machines* will appeal to academics and postgraduate students interested in the philosophical aspects of his writing. Its engagement with alternative contributions to the question of Beckett and philosophy, including that of Alain Badiou, renders it a timely and provocative intervention in contemporary debates on the relationship between literature and philosophy, both within the field of Beckett studies and beyond.

SAMUEL BECKETT'S CRITICAL AESTHETICS. TIMOTHY. LAWRENCE, 2018. 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.

Still: Samuel Beckett's Quietism Wimbush Andy, 2020-06-18. In the 1930s, a young Samuel Beckett confessed to a friend that he had been living his life according to an abject self, referring to quietism. Andy Wimbush argues that quietism, a philosophical and religious attitude of renunciation and willlessness, is a key to understanding Beckett's artistic vision and the development of his career as a fiction writer, from his early novels *Dream of Fair to Middling Women* and *Murphy* to late short prose texts such as *Stirrings*, *Still*, and *Company*. Using Beckett's published and archival material, *Still: Samuel Beckett's Quietism* shows how Beckett distilled an understanding of quietism from the work of Arthur Schopenhauer, E. M. Cioran, Thomas Kempis, Fyodor Dostoevsky, and André Gide, before turning it into an aesthetic that would liberate him from the powerful literary traditions of nineteenth-century realism and early twentieth-century high modernism. Quietism, argues Andy Wimbush, was for Beckett a lifelong preoccupation that shaped his perspectives on art, relationships, ethics, and even notions of salvation. But most of all, it showed Beckett a way to renounce authorial power and write from a position of impotence, ignorance, and incoherence, so as to produce a new kind of fiction that had, in Molloy's words, "the tranquility of decomposition."

Beckett and Poststructuralism Anthony Uhlmann, 1999-09-02. In *Beckett and Poststructuralism*, Anthony Uhlmann offers a reading of Beckett in relation to French philosophy, particularly the work of Foucault, Deleuze, and Guattari, Levinas, and Derrida. Uhlmann offers a work of literary criticism that is also a piece of intellectual history, emphasizing how Beckett develops a kind of critical thinking which

differs from yet is just as powerful as that of philosophers who along with Beckett found themselves faced with sets of ethical problems which were thrown into sharp relief in post war France Uhlmann explores the links between ethics and physical existence in Beckett Foucault and Deleuze and Guattari and between ethics and language in Beckett Derrida and Levinas showing how post war French philosophy was powerfully affected by Beckett's work Literature is not reduced to philosophy or vice versa rather Uhlmann considers how they interrelate and overlap informing and deforming one another and how both encounter history

Still Andy Wimbush, 2020 Andy Wimbush argues that quietism a philosophical and religious attitude of renunciation and will lessness is a key to understanding Samuel Beckett's artistic vision Using Beckett's published and archival material he shows how Beckett distilled an understanding of quietism and turned it into a new aesthetic Dr Matthew Feldmann

The omnipresent emptiness in Samuel Beckett's "Waiting for Godot" Saskia Bachner, 2008-08-12 Bachelor Thesis from the year 2008 in the subject English Language and Literature Studies Literature grade 1.6 University of Mannheim language English abstract Incomprehension and confusion are common reactions to the plays of Samuel Beckett The effort of the audience to extract an overall meaning from the plot mostly fails This is due to the fact that on the stage all concepts on which we usually rely collapse they lose their meaning Among them are for instance the belief in God in the unity of the world and in the knowability of experience Connor 3 The audience is no longer able to revert to familiar experiences in order to establish an interpretation The result is inner emptiness According to Beckett and the other writers of the so called Theatre of the Absurd inner emptiness is a basic experience of everyday life Against the background of the events of the Second World War they believe that our world is characterised by dissolution cf Esslin 1991 43 The concepts in which we believe have merely become illusions We cling to them in order to avoid the truth we are left alone in an empty world Beckett shares this opinion with several philosophical areas Nevertheless he is clearly no philosopher Beckett himself emphasises that he never understood the distinction between being and existence P J Murphy quoted in Barfield 155 However this does not seem to be entirely true since he includes these terms as well as the philosophical problem of the inner emptiness in his work Yet unlike Sartre and Camus Beckett does not present a solution to this problem cf Cormier Pallister 3f Nonetheless Martin Esslin states that philosophical problems are in general better expressed by the plays of the Theatre of the Absurd than by the plays or novels of Sartre and Camus In contrast to the latter the Theatre of the Absurd does not only illustrate emptiness in the content of the plot but also in the form of the play itself which differs considerably from all theatrical conventions cf Esslin 1968 24

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