

# Mercier Camier

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*Waiting for Godot* Paul Lawley  
2013-08-05 This book provides an introductory study of Beckett's most famous play, dealing not just with the four main characters but with the pairings that they form, and the implications of these pairings for the very idea of character in the play. After locating Godot within the context of Beckett's work, Lawley discusses some of the play's puzzles and difficulties-including the absent "fifth character", Godot

himself.

Samuel Beckett and the 'State' of Ireland Alan Graham 2018-07-27  
Reflecting the rich critical debate at the 'Beckett and the State of Ireland' conferences held in Dublin between 2011 and 2013, this volume brings together a selection of essays which explore and respond to the Irish concerns which echo in the fiction, drama, and poetry of Samuel Beckett. From the portrayals of the haunting landscape of South County Dublin in Beckett's work

to its interrogation of the political and social pieties of the infant nation state in which the author came to maturity, Beckett and the 'State' of Ireland uncovers the enduring presence of Ireland in one of the most influential bodies of writing in modern literature. Examining the politics of cultural identity, sexuality in the post-independence era, representations of disability in Beckett's fiction and drama, Ireland's culture of incarceration, the role of eugenics in the Irish cultural imagination, and the themes of exile and displacement in Beckett's writing, amongst other concerns, Beckett and the 'State' of Ireland enriches understandings of the social, cultural, and political dimensions of Beckett's work and introduces new and challenging perspectives to the study of Irish literature and culture.

*Mercier ile Camier* Samuel Beckett 2018-05

Novels Samuel Beckett 2006

Volume one of a four volume collection of the works of Samuel Beckett.

*Samuel Beckett, a Critical Study* Hugh Kenner 1968 Examines the themes, structure, and significance of selected works by the nobel prize-winning playwright

**Beckett's Dantes** Daniela Caselli 2013-07-19 Beckett's Dantes:

Intertextuality in the Fiction and Criticism is the first study in English on the literary relation between Beckett and Dante. It is an innovative reading of Samuel Beckett and Dante's works and a critical engagement with contemporary theories of intertextuality. It is an informative intertextual reading of Beckett's work, detecting previously unknown quotations, allusions to, and parodies of Dante in Beckett's fiction and criticism. The volume interprets Dante in the original Italian (as it appears in Beckett), translating into English all Italian quotations. It

benefits from a multilingual approach based on Beckett's published works in English and French, and on manuscripts (which use English, French, German and Italian). Through a close reading of Beckett's fiction and criticism, the book will argue that Dante is both assumed as an external source of literary and cultural authority in Beckett's work, and also participates in Beckett's texts' sceptical undermining of authority. Moreover, the book demonstrates that the many references to various 'Dantes' produce 'Mr Beckett' as the figure of the author responsible for such a remarkably interconnected oeuvre. The book is aimed at the scholarly communities interested in literatures in English, literary and critical theory, comparative literature and theory, French literature and theory and Italian studies. Its jargon-free style will also attract third-year or advanced undergraduate

students, and postgraduate students, as well as those readers interested in the unusual relationship between one of the greatest writers of the twentieth century and the medieval author who stands for the very idea of the Western canon.

**The Unhappy Consciousness** E.F. Kaelin 2012-12-06 In the wake of so many other keys to the treasure, whoever undertakes still another book of criticism on the novels and drama of Samuel Beckett must assume the grave burden of justifying the attempt, especially for him who like one of John Barth's recent fictional characterizations of himself, believes that the key to the treasure is the treasure itself. No one will ever have the privilege of the last word on these texts, since any words other than the author's own found therein must be referred back to the text themselves for cautious verification. Indeed, the words the author has used to create the

oeuvre stand by virtue of their own creativeness, or fail in their pretense, and need no critical comment to be appreciated for what they have achieved or have failed to achieve. In criticism there is no privileged point of view - not even the author's own. He has consulted his knowledge and experience to make the work, and whoever would criticize his efforts would seem to owe him the indulgence of doing the same. If communication is mediated through the works, the author and his readers respond in reciprocal fashion to the expressiveness of their contexts. For the philosopher of art, the challenge is extremely tempting - on a manifold count.

English Literature and the Other Languages 2022-06-08 The thirty essays in English Literature and the Other Languages trace how the tangentiality of English and other modes of language affects the production of English

literature, and investigate how questions of linguistic code can be made accessible to literary analysis. This collection studies multilingualism from the Reformation onwards, when Latin was an alternative to the emerging vernacular of the Anglican nation; the eighteenth-century confrontation between English and the languages of the colonies; the process whereby the standard British English of the colonizer has lost ground to independent englishes (American, Canadian, Indian, Caribbean, Nigerian, or New Zealand English), that now consider the original standard British English as the other languages the interaction between English and a range of British language varieties including Welsh, Irish, and Scots, the Lancashire and Dorset dialects, as well as working-class idiom; Chicano literature; translation and self-translation; Ezra Pound's revitalization of

English in the Cantos; and the psychogrammar and comic dialogics in Joyce's Ulysses, As Norman Blake puts it in his Afterword to English Literature and the Other Languages: There has been no volume such as this which tries to take stock of the whole area and to put multilingualism in literature on the map. It is a subject which has been neglected for too long, and this volume is to be welcomed for its brave attempt to fill this lacuna.

**Hugging the Shore** John Updike  
2013-01-15 WINNER OF THE NATIONAL BOOK CRITICS CIRCLE AWARD “Writing criticism is to writing fiction and poetry as hugging the shore is to sailing in the open sea,” writes John Updike in his Foreword to this collection of literary considerations. But the sailor doth protest too much: This collection begins somewhere near deep water, with a flotilla of short fiction, humor pieces, and

personal essays, and even the least of the reviews here—those that “come about and draw even closer to the land with another nine-point quotation”—are distinguished by a novelist’s style, insight, and accuracy, not just surface sparkle. Indeed, as James Atlas commented, the most substantial critical articles, on Melville, Hawthorne, and Whitman, go out as far as Updike’s fiction: They are “the sort of ambitious scholarly reappraisal not seen in this country since the death of Edmund Wilson.” With *Hugging the Shore*, Michiko Kakutani wrote, Updike established himself “as a major and enduring critical voice; indeed, as the pre-eminent critic of his generation.”

**Mercier and Camier** Samuel Beckett 2011-01-11 *Mercier and Camier*, Beckett’s first postwar novel and his first in French, has been described as a forerunner of his most famous work, *Waiting for Godot*. Like the play, *Mercier*

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and Camier revolves around two wandering vagabonds. Their journey is described as relatively easy going, with no frontiers or seas to be crossed. The reader never knows where the journey starts or where it ends and the novel is less about the characters' physical progress than their exchanges regarding the meaning of their journey, their goals, and life in general. One of Beckett's more accessible works, *Mercier et Camier* is one of his early endeavors to experiment with structure and reimagine the novel as it had been known.

*Mercier et Camier* Samuel Beckett 2006 *Mercier et Camier* nous invitent au voyage. La contrée qu'ils vont parcourir, une île jamais nommée, est parfaitement reconnaissable. C'est l'Irlande, merveilleusement décrite ici, avec ses landes de bruyères, les jetées de ses ports lancées vers le large pour enlacer la mer, ses sentiers parmi les tourbières, les écluses du canal de

Dublin, tout un paysage si cher à Samuel Beckett et si souvent présent en filigrane dans toute son œuvre. Le but du voyage de Mercier et Camier n'est guère précis. Il s'agit " d'aller de l'avant ". Ils sont en quête d'un ailleurs qui, par nature même, s'abolit dès qu'il est atteint. Leurs préparatifs ont été extrêmement minutieux, mais rien ne se passe tout à fait comme prévu. Il faut d'abord parvenir à partir ce qui n'est jamais une mince affaire. Il faudra ensuite rebrousser chemin pour moins mal se remettre en route derechef. Il pleuvra énormément tout au long du voyage. Ils n'ont qu'un seul imperméable à se partager et, après maints efforts, leur parapluie refusera définitivement de s'ouvrir. Leur unique bicyclette va bientôt être réduite à peu de chose : on a volé les deux roues. Cependant, mille embûches ne peuvent les faire renoncer à quitter la ville.

*Mercier et Camier* vont nous entraîner par monts et par vaux,

et d'auberges en troquets où le whisky redonne courage. C'est qu'il faut du courage pour affronter leurs rencontres souvent périlleuses avec des personnages extravagants, cocasses ou inquiétants, voire hostiles, au point qu'un meurtre sera commis. De quiproquos en malentendus, de querelles en réconciliations, ainsi va le constant dialogue entre Mercier et Camier qui devisent et divaguent chemin faisant. Mercier et Camier sont unis dans l'épreuve et, si différents que soient leurs caractères, ils semblent à jamais indissociables. Cette solidarité survivra-t-elle aux péripéties du voyage ? Où vont-ils aboutir et peuvent-ils demeurer inchangés au terme d'une pérégrination si mouvementée ?

**The Cambridge Introduction to Literature and Psychoanalysis**

Jean-Michel Rabaté 2014-09-22  
Taking Sigmund Freud's theories as a point of departure, Jean-

Michel Rabaté's book explores the intriguing ties between psychoanalysis and literature.

**Sub-versions** Ciaran Ross 2010-01

From Swift's repulsive shit-flinging Yahoos to Beckett's dying but never quite dead moribunds, Irish literature has long been perceived as being synonymous with subversion and all forms of subversiveness. But what constitutes a subversive text or a subversive writer in twenty-first-century Ireland? The essays in this volume set out to redefine and rethink the subversive potential of modern Irish literature. Crossing three central genres, one common denominator running through these essays whether dealing with canonical writers like Yeats, Beckett and Flann O'Brien, or lesser known contemporary writers like Sebastian Barry or Robert McLiam Wilson, is the continual questioning of Irish identity – Irishness – going from its colonial paradigm and

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stereotype of the subaltern in MacGill, to its uneasy implications for gender representation in the contemporary novel and the contemporary drama. A subsidiary theme inextricably linked to the identity problematic is that of exile and its radical heritage for all Irish writing irrespective of its different genres. Sub-Versions offers a cross-cultural and trans-national response to the expanding interest in Irish and postcolonial studies by bringing together specialists from different national cultures and scholarly contexts – Ireland, Britain, France and Central Europe. The order of the essays is by genre. This study is aimed both at the general literary reader and anyone particularly interested in Irish Studies.

Mercier e Camier Samuel Beckett 2015

**The Grove Companion to Samuel Beckett** C. J. Ackerley 2004

From A to Z, this is an indispensable guide to the works, life, and thought of one of the most important writers of our time. The Nobel Prize-winning author Samuel Beckett was a literary treasure, and this work represents the only comprehensive reference to the concepts, characters, and biographical details mentioned by, or related to, Beckett. Painstakingly and lovingly compiled by acclaimed Beckett scholars C. J. Ackerley and S. E. Gontarski, it is alphabetical, cross-referenced, and laid out in a very user-friendly format. The Grove Companion to Samuel Beckett provides an organized trove of information for students and scholars alike, and is a must for any serious reader of Beckett. *Mercier and Camier* Samuel Beckett 1974 One of the most accessible examples of Samuel Beckett's dark humor, *Mercier and Camier* is the hilarious chronicle of its two heroes' epic

journey. While their travels are fraught with complications and intrigue, Mercier and Camier at least "did not remove from home, they had that good fortune."

**Beckett Before Godot** John Pilling 2004-07-29 In *Beckett before Godot*, John Pilling (editor of the Cambridge Companion to Beckett) re-evaluates the formative years of Beckett between the publication of his first work in 1929 and the composition late in 1946 of *The Calmative*, his last work before the 'trilogy'. Using a wealth of unpublished manuscripts and correspondence from around the world, Pilling offers a detailed account of Beckett's early psychological and aesthetic development, and shows how his artistic growth was paradoxically linked to the likelihood of failure, to which he was always temperamentally attracted. Pilling's treatment of the first two decades of Beckett's career as a writer offers for the first time a

coherent critical narrative of his development during this long period of apprenticeship. Beckett before Godot links biographical fact with a series of powerful close readings to modify and enhance our understanding of one of this century's most influential authors.

*A Samuel Beckett Chronology* J.

Pilling 2006-04-04 This is the most complete chronological account of Samuel Beckett's life and work, with full details of how, when and where each work by him came to be written, many details of which have only recently come to light and are often not known to scholars working in the field.

*Samuel Beckett: Debts and Legacies* Peter Fifield 2013-05-23

This text presents new scholarship addressing the sources, development and ongoing influence of Samuel Beckett's work. It presents 10 research essays by international scholars ranging across Beckett's

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work, opening up new avenues of enquiry and association for scholars, students and readers of Beckett's work.

**Self-Translation** Anthony Cordingley 2013-01-17 Self-Translation: Brokering originality in hybrid culture provides critical, historical and interdisciplinary analyses of self-translators and their works. It investigates the challenges which the bilingual oeuvre and the experience of the self-translator pose to conventional definitions of translation and the problematic dichotomies of "original" and "translation", "author" and "translator". Canonical self-translators, such as Samuel Beckett, Vladimir Nabokov and Rabindranath Tagore, are here discussed in the context of previously overlooked self-translators, from Japan to South Africa, from the Basque Country to Scotland. This book seeks therefore to offer a portrait of the diverse artistic and political

objectives and priorities of self-translators by investigating different cosmopolitan, post-colonial and indigenous practices. Numerous contributions to this volume extend the scope of self-translation to include the composition of a work out of a multilingual consciousness or society. They demonstrate how production within hybrid contexts requires the negotiation of different languages within the self, generating powerful experiences, from crisis to liberation, and texts that offer key insights into our increasingly globalized culture.

**Flaubert, Beckett, NDiaye**

Andrew Asibong 2017-01-23 The ten essays of this comparative study examine the strange kinship of the francophone writers Gustave Flaubert, Samuel Beckett and Marie NDiaye, all of whom are linked, it is argued, by their common preoccupation with aesthetic, emotional and political failure.

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## **The Novels of Oe Kenzaburo**

Yasuko Claremont 2008-12 Ôe Kenzaburô was awarded the Nobel Prize for Literature in 1994. This critical study examines Ôe's entire career from 1957 – 2006 and includes chapters on Ôe's later novels not published in English. Through close readings at different points in Ôe's career Yasuko Claremont establishes the spiritual path that he has taken in its three major phrases of nihilism, atonement, and salvation, all highlighted against a background of violence and suicidal despair that saturate his pages. Ôe uses myth in two distinct ways: to link mankind to the archetypal past, and as a critique of contemporary society. Equally, he depicts the great themes of redemption and salvation on two levels: that of the individual atoning for a particular act, and on a universal level of self-abnegation, dying for others. In the end it is Ôe's ethical concerns that win out, as

he turns to the children, the inheritors of the future, 'new men in a new age' who will have the power and desire to redress the ills besetting the world today. Essentially, Ôe is a moralist, a novelist of ideas whose fiction is densely packed with references from Western thought and poetry. This book is an important read for scholars of Ôe Kenzaburô's work and those studying Japanese Literature and culture more generally.

**Beckett Versus Beckett** 1998 Au cours des sept années d'existence de notre revue, nous avons pu être témoins d'un bon nombre de controverses concernant l'oeuvre de Beckett, que ce soit au sujet des publications posthumes ou bien par rapport aux représentations de ses pièces. Plus généralement, il existe aussi quantité de controverses portant sur la genèse et la transmission de ses textes, ses propres traductions inclus. Enfin, dans la recherche beckettienne récente, on peut

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repérer diverses controverses sur les rapports qu'entretient cette oeuvre avec les perspectives et les stratégies postmodernes entre autres. Nous publions dans notre 'numéro sept' 31 approches fort variées de cette problématique par autant de beckettians chevronnés.

*On Self-translation* Simona

Anselmi

2021-04-09T00:00:00+02:00 The book explores aspects of self-translation, an all but exceptional phenomenon which has been practised, albeit on the quiet, for nearly two thousand years and has recently grown exponentially due to the increasing internationalisation of English and the growing multilingualism of modern societies. Starting from the premise that self-translation is first and foremost a translational act, i.e. a form of rewriting subject to a number of constraints, the book utilises the most valuable methods and findings of

translation studies to account for the variety of reasons underlying self-translation processes and the diversity of strategies used by self-translators. The cases studied, from Kundera to Ngugi, and addressing writers like Beckett, Huston, Tagore, Brink, Krog and many others, show that the translation methods employed by self-translators vary considerably depending on their teloi.

Nonetheless, most self-translations display domesticating tendencies similar to those observed in allograph translations, which confirms the view that self-translators, just like normal translators, are never free from the linguistic and cultural constraints imposed by the recontextualising of their texts in a new language. Most interestingly, the study brings to light certain recurring features, e.g. a tendency of author-translators to revise their original during the self-translation process or after completing it, which

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make self-translators privileged authors who can revise their texts in the light of the insights gained while translating.

**Beckett's *Dedalus*** Peter John Murphy 2009-01-01 Paying close attention to the extensive network of allusions Beckett derived from Joyce's writing, P.J. Murphy reveals how Beckett consistently echoed and engaged in dialogue with Joyce's works.

**Mercier y Camier** Samuel Beckett 2013-10  
*Beckett and the Modern Novel* John Bolin 2013 John Bolin challenges the notion that Beckett's fiction is best understood through philosophical or Anglo-Irish literary contexts.  
*Rethinking Beckett* Lance S Butler 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 correlatives of their central insights.

**The New Samuel Beckett Studies** Jean-Michel Rabaté 2019-07-04 Discusses the most recent advances in the Beckett field and the new methods used to approach it.

**Mercier and Camier** Samuel Beckett 2011 Mercier and Camier, Beckett's first postwar novel and his first in French, has been described as a forerunner of his most famous work, *Waiting for Godot*. Like the play, *Mercier and Camier* revolves around two wandering vagabonds. Their journey is described as relatively easy going, with no frontiers or seas to be crossed. The reader never knows where the journey

starts or where it ends and the novel is less about the characters' physical progress than their exchanges regarding the meaning of their journey, their goals, and life in general. One of Beckett's more accessible works, *Mercier and Camier* is one of his early endeavors to experiment with structure and reimagine the novel as it had been known.

Surreal Beckett Alan Warren Friedman 2017-08-15 Surreal Beckett situates Beckett's writings within the context of James Joyce and Surrealism, distinguishing ways in which Beckett forged his own unique path, sometimes in accord with, sometimes at odds with, these two powerful predecessors. Beckett was so deeply enmeshed in Joyce's circle during his early Paris days (1928 - late 1930s) that James Knowlson dubbed them his "Joyce years." But Surrealism and Surrealists rivaled Joyce for Beckett's early and continuing attention, if not affection, so that

Raymond Federman called 1929-45 Beckett's "surrealist period." Considering both claims, this volume delves deeper into each argument by obscuring the boundaries between these differentiating studies. These received wisdoms largely maintain that Beckett's Joycean connection and influence developed a negative impact in his early works, and that Beckett only found his voice when he broke the connection after Joyce's death. Beckett came to accept his own inner darkness as his subject matter, writing in French and using a first-person narrative voice in his fiction and competing personal voices in his plays. Critics have mainly viewed Beckett's Surrealist connections as roughly co-terminus with Joycean ones, and ultimately of little enduring consequence. Surreal Beckett argues that both early influences went much deeper for Beckett as he made his own unique way

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forward, transforming them, particularly Surrealist ones, into resources that he drew upon his entire career. Ultimately, Beckett endowed his characters with resources sufficient to transcend limitations their surreal circumstances imposed upon them.

**Défis du récit scénique** Matthijs Engelberts 2001 Depuis Platon et Aristote, la théorie et l'histoire littéraires nous avaient habitués à admettre que l'absence de narrateur externe était l'une des constantes du texte dramatique. Or aujourd'hui, certains récits de Beckett et de Duras nous invitent à mettre en question l'apparente universalité de ce trait générique. Défiant les partages les mieux établis par la tradition, leurs œuvres font en effet intervenir - à plusieurs niveaux - des narrateurs scéniques. Les romans et les textes à vocation théâtrale de ces deux auteurs font ici l'objet d'analyses minutieuses. La présente étude montre

comment l'introduction du 'mode narratif' dans le théâtre permet néanmoins à Beckett de maintenir la frontière entre les genres, alors que les textes de Duras la suppriment. Chez Beckett, les articulations des dispositifs narratifs et dramatiques font directement écho au sort réservé à la question de la subjectivité. Explorant les lisières du genre dramatique pour se mesurer à ce qui en fait finalement la spécificité, les textes de cet auteur représentent des situations limites où le 'moi' se confronte à autant d'expériences radicales. Chez Duras en revanche, la fusion des genres littéraires recoupe celle à laquelle le récit scénique soumet les identités des protagonistes. Elle répond ainsi - à travers la question de la passion amoureuse - à toute une thématique de l'indifférenciation et du dépassement du moi, abondamment exploitée par la littérature contemporaine.

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**A Beckett Canon** Ruby Cohn  
2010-05-25 Samuel Beckett is unique in literature. Born and educated in Ireland, he lived most of his life in Paris. His literary output was rendered in either English or French, and he often translated one to the other, but there is disagreement about the contents of his bilingual corpus. *A Beckett Canon* by renowned theater scholar Ruby Cohn offers an invaluable guide to the entire corpus, commenting on Beckett's work in its original language. Beginning in 1929 with Beckett's earliest work, the book examines the variety of genres in which he worked: poems, short stories, novels, plays, radio pieces, teleplays, reviews, and criticism. Cohn grapples with the difficulties in Beckett's work, including the opaque erudition of the early English verse and fiction, and the searching depths and syntactical ellipsis of the late works. Specialist and nonspecialist readers will find *A Beckett*

*Canon* valuable for its remarkable inclusiveness. Cohn has examined the holdings of all of the major Beckett depositories, and is thus able to highlight neglected manuscripts and correct occasional errors in their listings. Intended as a resource to accompany the reading of Beckett's writing--in English or French, published or unpublished, in part or as a whole--the book offers context, information, and interpretation of the work of one of the last century's most important writers. Ruby Cohn is Professor Emerita of Comparative Drama, University of California, Davis. She is author or editor of many books, including *Anglo-American Interplay in Recent Drama*; *Retreats from Realism in Recent English Drama*; *From Desire to Godot*; and *Just Play: Beckett's Theater*.

**Samuel Beckett and the Arts** Lois Oppenheim 2021-05-19 This book, first published in 1999,

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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.

**I Can't Go On, I'll Go On** Samuel Beckett 2007-12-01 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*, *Molloy*, 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

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of modern literature.

### **Samuel Beckett in Confinement**

James Little 2020-05-14

Confinement appears repeatedly in Samuel Beckett's oeuvre – from the asylums central to Murphy and Watt to the images of confinement that shape plays such as *Waiting for Godot* and *Endgame*. Drawing on spatial theory and new archival research, *Beckett in Confinement* explores these recurring concepts of closed space to cast new light on the ethical and political dimensions of Beckett's work.

Covering the full range of Beckett's writing career, including two plays he completed for prisoners, *Catastrophe* and the unpublished 'Mongrel Mime', the book shows how this engagement with the ethics of representing prisons and asylums stands at the heart of Beckett's poetics.

**Werke : Werkausgabe Edition Suhrkamp ; in zehn Bänden. 5.**

**Mercier und Camier** Samuel

Beckett 1995 Die beiden Hauptpersonen 'Mercier und Camier' wollen gemeinsam eine Reise unternehmen, ausgerüstet nur mit einem Fahrrad, einem Regenschirm, einem Wettermantel und einem Sack. Aber sie kommen nicht weit und kehren immer wieder in die Stadt zurück, die ihnen vertraut ist und wo sie notfalls bei einer Helene unterschlüpfen können.

**Samuel Beckett: Mercier and Camier** Samuel Beckett 2006

"This edition ... [contains] the works on which Samuel Beckett's reputation rests"--  
Editor's note.

*The Distance of Irish Modernism*

John Greaney 2022-06-16 *The Distance of Irish Modernism* interrogates the paradox through which Irish modernist fictions have become containers for national and transnational histories while such texts are often oblique and perverse in terms of their times and geographies. John Greaney

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explores this paradox to launch a metacritical study of the modes of inquiry used to define Irish modernism in the 21st century. Focused on works by Samuel Beckett, Elizabeth Bowen, John McGahern, Flann O'Brien and Kate O'Brien, this book analyses how and if the complex representational strategies of modernist fictions provide a window on historical events and realities. Greaney deploys close reading, formal analysis, narratology and philosophical accounts of literature alongside historicist and materialist approaches, as well as postcolonial and world literature paradigms, to examine how modernist texts engage the cultural memories they supposedly transmit. Emphasizing the proximities and the distances between modernist aesthetic practice and the history of modernity in Ireland and beyond, this book enables a new model for narrating Irish modernism.

*On Beckett* S. E. Gontarski 2014-01-15 "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 scrutiny 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.

