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RESIDUA

Six Residua

Michael Brown



Six Residua:

Six Residua Samuel Beckett, 1978 **Beckett and Decay** Kathryn White, 2011-11-01 The word decay is often used by critics in general reference to Beckett's thematic emphasis and philosophical outlook. However, this book explores the idea of decay as the fundamental core of Beckett's work, dominating it thematically, linguistically, and artistically. Kathryn White explores Beckett's representation of physical decay, mental and spiritual deterioration, and finally the idea that decay is to be found in language itself. This study explores the importance of both theme and form in Beckett's work and considers whether Beckett will, in future generations, be remembered both for his representation of existence and his innovations in language.

Deleuze and Sex Frida Beckman, 2011-07-07 This collection of essays offers a fresh and new philosophical approach to the study of sex and sexuality as practice in the philosophy of Deleuze. *Short Stories and Short Fictions, 1880-1980 C.* Hanson, 1984-12-06 Unwording the World Carla Locatelli, 2016-11-11 This comprehensive study of Beckett's art proposes a doubly contextualized reading of his later works. Carla Locatelli reads late Beckett through his previous writings and relates them to the literary, philosophical, and critical community which surrounds him. To appreciate his contribution as an epistemological rhetorician, she proposes a multidisciplinary approach that draws upon a remarkably wide range of theorists, including Kierkegaard, Husserl, Heidegger, Peirce, Jakobson, Deleuze, Lacan, and Derrida. In Part One of this study, Locatelli traces the evolution of Beckett's writing, proposing that his principal concern devolves more and more upon the essential character of representation and its role in the constitution and signification of the subject. Part One also provides a history of this thematic, showing how Beckett's writing effects a radical displacement of representation from function to object of discourse. In Part Two, Locatelli focuses on Beckett's fiction after the Nobel Prize of 1969 and on the epistemological and aesthetic issues in *Company* (1980), *Ill Seen, Ill Said* (1981), and *Worstward Ho* (1983). She examines his unwording in this Second Trilogy and defines it as a process of subtraction that probes into the most basic mode of our being in the world. Here, Beckett proposes, as Locatelli suggests, a very real hermeneutics of experience beyond the schools of suspicion which are still influencing some postmodernist thinking. This volume will be of particular value to scholars and students of twentieth-century English literature, French literature, and literary theory. *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. James Little's *Beckett in Confinement* offers a brilliant analysis of the politics behind Beckett's production of closed space, both as a writer and as a director. It carefully

examines the move from writing about closed space to creating an art of confinement To argue that Beckett's use of confined space is central to the political dynamics of his works James Little also superbly employs genetic criticism to open up the confined space of the published text and bring highly relevant draft materials back into the critical conversation Dirk Van Hulle Professor of Bibliography and Modern Book History University of Oxford UK The many characters Beckett invented share one characteristic they are all imprisoned or trapped in some way no matter where they are Samuel Beckett in *Confinement The Politics of Closed Space* draws on untapped riches from Beckett's correspondence and the archives to reconsider the obsession with entrapment coercion and detention central to Beckett's varied oeuvre In this exciting and illuminating analysis James Little offers a fresh and original reading of the work's ethical and political dimensions and shows us why we need to stop thinking about confinement as a metaphysical metaphor Emilie Morin Professor of Modern Literature University of York UK Little breaks new ground in this expansive investigation to explore how confinement is a central component of Beckett's political aesthetics The reader is guided by a crisp and easy style of writing as Little demonstrates a command of sources which are broad in scope but negotiated to form a compelling and impactful study *Journal of Beckett Studies* , *Twentieth Century Fiction* George Woodcock, 1983-04-01 **Glossator 8** Michael Cisco, Thomas Day, Ian Heames, Sam Ladkin, Richard Parker, 2013-11-21 *Glossator 8* 2013 Kafka's Zura Aphorisms Michael Cisco Sensuous and Scholarly Reading in Keats's *On First Looking into Chapman's Homer* Thomas Day Notes to Stephen Rodefer's *Four Lectures* 1982 Ian Heames Ornate and Explosive Grief A Comparative Commentary on Frank O'Hara's *In Memory of My Feelings* and *To Hell With It* Incorporating a Substantial Gloss on the Serpent in the Poetry of Paul Valéry and a Theoretical Excursus on Ornate Poetics Sam Ladkin *On In Memory of Your Occult Convolutions* Richard Parker **Discern(e)ments** , 2022-06-08 A bilingual collection of essays on the aesthetics of Gilles Deleuze *Discern(e)ments* highlights what is at stake in Deleuzian philosophy of art It traces the reception of Deleuzian thought in a broad range of disciplines and gauges its use value in each of them Following the dynamics between structure and becoming that punctuates Deleuzian aesthetics *Discern(e)ments* sketches and erases boundaries between methods and traditions in philosophy and art theory as well as in literary performance and film studies Offering both numerous case studies as well as theoretical outlines *Discern(e)ments* engages faculties disciplines and criticisms not in a mere exchange of points of view but in heterogenesis mapping out further discernments in Deleuzian aesthetics

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