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Company*

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## NEWTON CONOR

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*In the Dim Void* Abrams

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 .  
[The Company We Keep](#) BoD - Books on Demand  
 IN THE DIM VOID: SAMUEL BECKETT'S LATE TRILOGY: COMPANY, ILL SEEN ILL SAID AND WORSTWARD HO by GREGORY

JOHNS This book considers Samuel Beckett's 1980-83 trilogy of short texts, *Company*, *Ill Seen Ill Said* and *Wortstward Ho*, otherwise known as the *Company* or *Nohow Trilogy*, published not long before Beckett's death in 1988. These are dense, complex, allusive, highly lyrical and emotional pieces which contain many of Beckett's key philosophies and approaches to writing. Includes photographs of Samuel Beckett and his plays, and a bibliography. ISBN 9781861715616. REVISED AND UPDATED. This new edition has been completely revised. Also available in hardback. [www.crmoon.com](http://www.crmoon.com) EXTRACT FROM CHAPTER ONE The emotional core of *Company* is a nostalgic yearning, manifested in those vignettes or memories, which some see as having

correlations with Beckett's own life, so that *Company* is the closest thing in the Beckett canon to autobiography. Certainly many of the sections in *Company* have the whiff of autobiography, but these are memories mediated, edited, shaped, compressed and transformed by Samuel Beckett's various voices. For in *Company* we find a narrator, a voice, a remembering self, in fact a complex hierarchy of various levels of consciousness and self-consciousness. Some of the passages are Beckett at his most lyrical, his most self-indulgently lyrical, one might add, for no sooner is lyricism evoked than it is stamped out. Ornamental writing is detested by Beckett, yet he can be as poetic in the ecstatic sense as any other poet. Here is a powerful sequence from

Company: the light there was then. On your back in the dark the light there was then. Sunless cloudless brightness. You slip away at break of day and climb to your hiding place on the hillside. A nook in the gorse. East beyond the sea the faint shape of high mountain. Seventy miles away according to your Longman. For the third or fourth time in your life. The first time you told them and were derided. All you had seen was clod. So now you heard it in your heart with the rest. Back home at nightfall supperless to bed. You lie in the dark and are back in that light. Straining out from your nest in the gorse with your eyes across the water until they ache. You close them while you count a hundred. Then open and strain again. Again and again. Till in the end it is there. Palest blue against

the pale sky. You lie in the dark and are back in that light. Fall asleep in that sunless cloudless light. Sleep till morning light. (20) This memory sequence is a kind of ecstasy. An everyday sort of ecstasy, perhaps, but even Beckett's rigorous control of language and his hyper-realist outlook on life cannot hide the joy in this passage. For there is joy in Beckett's art, though always, as in Thomas Hardy's fiction, very brief joy, soon smothered by all manner of other concerns. AUTHOR'S NOTE: The late trilogy of short prose works, the Nohow or Company trilogy, is a beautiful, lyrical work from Samuel Beckett, which I have explored in I hope is an informative and insightful manner. I have revised the text throughout, and have also brought the bibliography and references up-to-

date. IN THE DIM VOID CONTENTS 1: Into the Darkness: Company 2: What When Words Gone? Beckett and Language 3: In the Zone of Stones: Ill Seen Ill Said 4: Sometimes in the Light of the Moon: Magic and Ritual in Ill Seen Ill Said 5: No Words Left: Worstward Ho 6: From Void to Void: Beckett and Philosophy Illustrations Bibliography

*Beckett, Lacan, and the Voice* Oxford University Press

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.

**IN THE DIM VOID** European Writers Series

In honour of Samuel Beckett's eightieth birthday.

**In the Dim Void** Columbia University Press

The voice traverses Beckett's work in its entirety, defining its space and its structure. Emanating from an indeterminate source situated outside

the narrators and characters, while permeating the very words they utter, it proves to be incessant. It can alternatively be violently intrusive, or embody a calming presence. Literary creation will be charged with transforming the mortification it inflicts into a vivifying relationship to language. In the exploration undertaken here, Lacanian psychoanalysis offers the means to approach the voice's multiple and fundamentally paradoxical facets with regards to language that founds the subject's vital relation to existence. Far from seeking to impose a rigid and purely abstract framework, this study aims to highlight the singularity and complexity of Beckett's work, and to outline a potentially vast field of investigation.

*Beckett's Later Fiction and Drama*

Ibidem Press

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

Beckett's Late Stage MacMillan

Publishing Company

This book discusses the luminous beauty and dense, rigorous poetry of Beckett's late works, *Company*, *Ill Seen, Ill Said* and *Worstward Ho*. Johns looks back over Beckett's long writing career, charting the development from the *Molloy-Malone Dies-Unnamable* trilogy through the 'fizzles' of the 1960s to the elegiac lyricism of the *Company* series. Johns compares the trilogy with late plays such as *Ghosts*, *Footfalls* and *Rockaby*.

*Samuel Beckett and the Language of Subjectivity* Crescent Moon Publishing Company was first composed in English over two years, with Beckett breaking a 20-year-long pattern of composing primarily in French to craft this meticulously structured 59-paragraph masterpiece of his late prose. Its French companion, *Compagnie*, was translated in only two weeks. The genetic critical analysis of the manuscripts of *Company/Compagnie* takes this schema-dependent compositional method as its core focus. It forwards a new hypothesis regarding the genetic map of both works, and considers the relationship between this uniquely entwined 'original' and 'translation.' This volume is part of the Beckett Digital Manuscript Project (BDMP), a collaboration between the

Centre for Manuscript Genetics (University of Antwerp, Belgium), the Beckett International Foundation (University of Reading, UK) and the Harry Ransom Humanities Research Centre (University of Texas at Austin, USA), with the support of the Estate of Samuel Beckett.

**Samuel Beckett** Cambridge University Press

The first study to assess the importance of the marginalia, inscriptions, and other manuscript notes in the 750 volumes of Samuel Beckett's personal library.

**Company / Ill Seen Ill Said / Worstward Ho / Stirrings Still**  
Routledge

A trilogy of the three major novels written by Beckett in the decade following his seventieth birthday:

"Company," "Ill seen ill said," and  
"Worstward ho."

*Samuel Beckett and the Terror of  
Literature* University of Pennsylvania  
Press Anniversary Collection

A new edition, including a new  
introduction and a new bibliography.  
This book discusses the luminous beauty  
and dense, rigorous poetry of Beckett's  
late works, *Company*, *Ill Seen, Ill Said*  
and *Worstward Ho*.

*Compagnie* Bloomsbury Publishing  
Begins a series of bilingual variorum  
editions of Irish writer Beckett's  
(1906-89) work. He wrote in both English  
and French, and the two versions, with  
their textual variants, are presented on  
facing pages to allow scholars to  
compare them and trace the evolution of  
each. *Company* was published in 1980,

and *Monologue* in 1979-82. No index.  
Annotation copyright by Book News, Inc.,  
Portland, OR

**Still: Samuel Beckett's Quietism**

Crescent Moon Pub

Stephen Jones is a shiny new hire at  
Zephyr Holdings. From the outside,  
Zephyr is just another bland corporate  
monolith, but behind its glass doors  
business is far from usual: the beautiful  
receptionist is paid twice as much as  
anybody else to do nothing, the sales  
reps use self help books as manuals, no  
one has seen the CEO, no one knows  
exactly what they are selling, and  
missing donuts are the cause of office  
intrigue. While Jones originally wanted to  
climb the corporate ladder, he now finds  
himself descending deeper into the  
irrational rationality of company policy.



What he finds is hilarious, shocking, and utterly telling.

**Company** Cambridge University Press  
The three pieces that comprise this volume are among the most delicate and disquieting of Samuel Beckett's later prose. Each confined to a single consciousness in a closed space, these stories are a testament to the mind's boundless expanse. In *Company*, a man—"one on his back in the dark"—hears a voice speak to him, describing significant moments from his lifetime, and yet these memories may be merely fables and figments invented for the sake of companionship. *Ill Seen Ill Said* tells of a solitary old woman who paces around a cabin, burdened by existence itself. And *Worstword Ho* explores a world devoid of rationality

and purpose, containing the famous directive: "Try again. Fail Again. Fail Better." The quintessential distillation of Beckett's philosophy on human existence and the ultimate example of his minimalist approach to fiction, *Nohow On* is a vital collection, concerned with conception and perception, memory and imagination.

**Samuel Beckett's Theatre** European Writers

This book considers Samuel Beckett's 1980-83 trilogy of short texts, *Company*, *Ill Seen Ill Said* and *Worstword Ho*.

Samuel Beckett--humanistic Perspectives Grove/Atlantic, Inc.

Over the last decade, Samuel Beckett's popularity has rocketed around the world and he is increasingly recognised as one of the most important and

influential writers of the twentieth century but there has been very little scholarly work on Beckett's reception outside Europe. This comprehensive volume brings together essays from leading critics on Beckett's international critical reception. Due to Beckett's linguistic and artistic abilities, he was intimately involved in the translation and production of his writings in German, French, English and Spanish; and consequently countries using these languages have sophisticated critical traditions. However, many other countries have adopted Beckett as their own, from places where he lived for lengthy periods of his life (England, France, Ireland and Germany), to those finding directly applicable political messages in his work (such as ex-Soviet

states including the Czech Republic and Romania), and those countries whose national literary traditions bear heavily upon his work (e.g. Norway and Italy). This fascinating volume reveals Beckett's evolving critical reception from contemporary reviews to the present.

**Waiting for Godot** Ohio State University Press

Samuel Beckett and the Terror of Literature addresses the relevance of terror to understanding the violence, the suffering, and the pain experienced by the narrative voices of Beckett's major post-1945 works in prose: *The Unnamable*, *Texts for Nothing*, *How It Is*, *Company*, *Ill Seen Ill Said*, and *Worstward Ho*. Through a sustained dialogue with the theoretical work of Maurice Blanchot, it accomplishes a

systematic interrogation of what happens in the space of literature when writing, and first of all Beckett's, encounters the language of terror, thereby giving new significance - ethical, ontological, and political - to what speaks in Beckett's texts.<sup>a</sup>

Nohow On Anchor

Samuel Beckett's *Geological Imagination* addresses the ubiquity of earthy objects in Beckett's prose, drama and poetry, exploring how mineral and archaeological objects bear upon the themes, narrative locus, and sensibilities of Beckett's texts in surprisingly varied ways. By deploying figures of ruination and excavation with etymological self-awareness, Beckett's late prose narratives - *Company*, *Ill Seen Ill Said*, and *Worstward Ho* - comprise a late-

career meditation on the stratigraphic layerings of language and memory over an extended writing career. These layers comprise an embodied record of writing in their allusions to literary history and to Beckett's own oeuvre.

**Unwording the World** Oxford University Press

In the 1930s, a young Samuel Beckett confessed to a friend that he had been living his life according to an 'abject self-referring quietism'. Andy Wimbush argues that 'quietism'—a philosophical and religious attitude of renunciation and will-lessness—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 à 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'.

**The English Stage Company ...** BoD – Books on Demand

This realistic New York Times–bestselling epic spy novel captures the thrilling story of CIA agents in the latter half of the Twentieth Century. The New York Times bestselling spy novel *The Company* lays bare the history and inner workings of the CIA. This critically acclaimed blockbuster from internationally renowned novelist Robert Littell seamlessly weaves together history and fiction to create a multigenerational, wickedly nostalgic saga of the CIA—known as “the Company” to insiders. Racing across a landscape spanning the legendary Berlin

Base of the '50s, the Soviet invasion of Hungary, the Bay of Pigs, Afghanistan, and the Gorbachev putsch, The Company tells the thrilling story of agents imprisoned in double lives, fighting an amoral, elusive, formidable enemy—and each other—in an internecine battle within the Company itself. “Compulsive reading from start to finish.” —The Boston Globe “Hugely entertaining . . . A serious look at how our nation exercises power. . . . Popular

fiction at its finest.” —The Washington Post Book World “As it happens, this longest spy novel ever written turns out to be one of the best.” —Chicago Tribune “Reads like a breeze . . . guaranteed to suck you right back into the Alice-in-Wonderland world of spy vs. spy.” —Newsweek “If Robert Littell didn’t invent the American spy novel, he should have.” —Tom Clancy “It’s gung-ho, hard-drinking, table-turning fun.” —Publishers Weekly