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# Proust Samuel Beckett

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Proust

Beckett's Proust/Deleuze's Proust

Proust, Etc

Samuel Beckett as Critic of Proust and Joyce

Proust

Dream of Fair to Middling Women

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Proust

The Collected Works of Samuel Beckett: Proust

'Midway Between Poetry and Doctrine'

Samuel Beckett

Samuel Beckett as Critic of Proust and Joyce

Modes of Expression in the Novels and Plays of Samuel Beckett, with Special Reference to the Influence of Marcel Proust

Proust

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Childhood as Memory, Myth and Metaphor  
Samuel Beckett: Proust. Three Dialogues. [By] Samuel Beckett & Georges Duthuit  
Proust  
"\_till that time came\_"

*Proust Samuel Beckett*

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## **PORTER DANIEL**

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*Proust* Routledge

Ever since the first appearance of Proust in 1931, Samuel Beckett has responded extremely ambivalently, both praising and belittling his subject. Captivated by his occasionally contagious enthusiasm for it, Beckett's own critics have praised Proust as the ideal guide to both its subject and its author, creating the myth that their concerns are somehow one and the same. Nicholas Zurbrugg's work - itself virtually a

trilogy of critical studies - offers a timely antidote to this confusion. He begins by reassessing the Proustian vision before considering Beckett's Proust when he examines the evolution of this essay with particular reference to Beckett's own annotated copies of the work. Finally he reassesses Beckett's fictional vision, arguing that its peculiarly anti-Proustian character may be traced from his first, unpublished novel, *Dream of Fair to Middling Women*, to *Company* and his most recent writing of the 1980s. *Beckett's Proust/Deleuze's Proust* Springer  
This is the first book-length comparison of

the narrative techniques of Marcel Proust and Samuel Beckett. This study is an important contribution to critical literature, and offers fresh perspectives on the crucial importance of the *Recherche* and Beckett's trilogy: *Molloy*, *Malone dies*, and *The Unnamable* in the context of the twentieth-century novel.

**Proust, Etc** University of Missouri Press  
ProustRiverrun Press

Samuel Beckett as Critic of Proust and Joyce Gerrards Cross, Bucks. : C. Smythe ; Totowa, N.J. : Barnes and Noble Books  
This a comprehensive comparison of the narrative techniques of two of the

twentieth century's most important writers of prose. Using a combination of theoretical analysis and close readings of Proust's *A la recherche du temps perdu* and Beckett's trilogy of novels, *Molloy*, *Malone Dies*, and *The Unnamable*, James H. Reid compares the two novelists' use of first-person narration in constructing and demystifying fictions of consciousness. Reid focuses on the narrator's search to represent the voice that speaks the novel, a search, he argues, that structures first-person narration in the works of both novelists. He examines in detail the significant impact of Proust's writing on Beckett's own work as well as Beckett's subtle reworkings of Proust's themes and strategies. This study is an important contribution to critical literature, and offers fresh perspectives on the crucial importance of the *Recherche* and the trilogy in the context of the twentieth-century novel.

**Proust** Alma Books

Samuel Beckett (1906-1989) skriver som tjugofyraåring denna studie över Marcel Proust. Boken är en av de första studierna av författaren och har uppnått klassikerstatus. Erik Sandins översättning

har inför denna utgåva reviderats av Daniel Pedersen. Filosofen Johan Sehlberg har skrivit efterord.

Cambridge University Press

Glenn Hughes examines the ways in which six literary modernists—Emily Dickinson, Marcel Proust, T. S. Eliot, Ezra Pound, Samuel Beckett, and Bob Dylan—have explored the human relationship to a transcendent mystery of meaning. Hughes argues that visions of transcendence are, perhaps surprisingly, a significant feature in modernist literature, and that these authors' works account for many of the options for interpreting what transcendent reality might be. This work is unique in its extended focus, in a comparative study spanning a century, on the persistence and centrality in modernist literature of the struggle to understand and articulate the dependence of human meaning on the mystery of transcendent meaning. Hughes shows us that each of these authors is a mystic in his or her way, and that none are tempted by the modern inclination to suppose that meaning originates with human beings. Together, they address one of the most difficult and important challenges of modern literature: how to be

a mystic in modernity.

*Dream of Fair to Middling Women* Riverrun Press

Increasingly 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 & Compagnie BRILL

Samuel Beckett (1906-1989). Irish dramatist and poet. His use of the stage and dramatic narrative and symbolism has revolutionized drama in England.

**Childhood as Memory, Myth and Metaphor in the Works of Marcel Proust, Samuel Beckett and Louise Bourgeois** Proust

Samuel Beckett's celebrated early study of Marcel Proust, whose theories of time were to play a large part in his own work, was written in 1931. It is a brilliant work of

critical insight that also tells us much about its author's own thinking and preoccupations. In its own right it is a masterpiece of literary and philosophical creative writing. This edition was published in 1999 - ten years after the writer's death. The volume also contains the equally celebrated dialogues with the art critic Georges Duthuit - written to record their different points of view after the discussions took place. Beckett always let Duthuit win, but his very unusual and often opposite point of view on the nature and purpose of art is all the more forceful and memorable on that account.

**Arduous Identifications** Ann Arbor, Mich. : University Microfilms International  
 Samuel Beckett & Compagnie est l'histoire d'une quête infinie à la recherche de l'autre. L'autre tel qu'il échoit dans les textes, surgit dans les figures théâtrales, se faufile parmi les ombres. Cette Compagnie sera mal vue et mal dite avant de s'évader « Cap au Pire ». La Compagnie, c'est aussi Marcel Proust, Claude Simon, Robert Pinget, Christian Oster, Gilles Deleuze.

**Proust** Les Editions de Minuit  
 This is Samuel Beckett's first novel and

“literary landmark” (St. Petersburg Times)—a savory introduction to the Nobel Prize-winning author. Written in the summer of 1932, when the twenty-six-year-old Beckett was poor and struggling to make ends meet, *Dream of Fair to Middling Women* offers a rare and revealing portrait of the artist as a young man. Later on, Beckett would call the novel “the chest into which I threw all my wild thoughts.” When he submitted it to several publishers, all of them found it too literary, too scandalous, or too risky, and it was sadly never published during his lifetime. In this stunning first novel, *Belacqua*—a young version of Molloy, whose love is divided between two women, Smeraldina-Rima and Alba—“wrestles with his lusts and learning across vocabularies and continents, before a final ‘relapse into Dublin’,” says the *New Yorker*. Youthfully exuberant and visibly influenced by Joyce, *Dream of Fair to Middling Women* is a work of extraordinary virtuosity. Beckett delights in the wordplay and sheer joy of language that mark his later work. Above all in this handsomely bound hardcover edition, the story brims with the black humor that, like brief stabs

of sunlight, pierces the darkness of his vision.

**Proust** Psychology Press

Paris, juin 1930, Samuel Beckett a vingt-quatre ans. Il finit sa seconde année en tant que lecteur d'anglais à l'École normale supérieure de la rue d'Ulm. Avec Whoroscope il vient de remporter un concours – lancé par Richard Adlington et Nancy Cunard qui dirigent les éditions Hours Press à Paris –, pour le meilleur poème de moins de cent vers ayant pour sujet le temps. Adlington et Cunard apprennent alors qu'à Londres les éditions Chatto & Windus envisagent de publier une monographie sur Marcel Proust. Ils proposent cette commande à Samuel Beckett qui accepte. Samuel Beckett reproche aux critiques littéraires de pratiquer volontiers "des hystérectomies à la truelle" et pour son Proust ce n'est certes pas oeuvre de critique littéraire qu'il entend faire. Il ne se livre pas non plus à une analyse académique en bonne et due forme : c'est là un genre qu'il ne goûte guère, il est à mille lieues de tout formalisme et de toutes conventions

universitaires. C'est en écrivain accompli que Samuel Beckett s'exprime et s'affirme déjà ici. Cet ouvrage nous ouvre des perspectives nouvelles aussi bien sur l'oeuvre de Marcel Proust que sur celle, alors encore à venir, de Samuel Beckett lui-même. C'est un acte de compréhension où se révèlent tout à la fois l'oeuvre comprise et celui qui la comprend. *The Intangible Iridescence of Samuel Beckett's Proust* Simon and Schuster "A fascination with childhood unites the artist Louise Bourgeois (1911-2010) and the writers Samuel Beckett (1906-89) and Marcel Proust (1871-1922). But while many commentators have traced their childhood images back to memories of lived experiences, there is more to their mythologies of childhood that waits to be explored. They invite us to move away from familiar ideas - whether psychological or biographical - about what a child can represent, and even what a child is. The haunting child figures of Bourgeois, Beckett and Proust echo each other as they show how imagining origins- for a life, for a work of art - involves paradoxes that

test the limits of our forms of expression. Art meets literature, profusion meets concision, French meets English, and images of childhood reveal new insights in this encounter between three great figures of twentieth- and twenty-first-century culture. Catherine Crimp holds a PhD from the University of Cambridge and is currently Lectrice d'anglais at theEcole Normale Superieure de Lyon."

[Proust por Beckett](#)

An encounter between Deleuze the philosopher, Proust the novelist, and Beckett the writer creating interdisciplinary and inter-aesthetic bridges between them, covering textual, visual, sonic and performative phenomena, including provocative speculation about how Proust might have responded to Deleuze and Beckett.

*Proust*

**Beckett and Proust**

*Samuel Beckett*

*Proust, Beckett, and Narration*

**Proust**

*The Collected Works of Samuel Beckett: Proust*