

1. Record Nr.	UNINA9911001461703321
Titolo	Beckett Ongoing : Aesthetics, Ethics, Politics / / edited by Michael Krimper, Gabriel Quigley
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2024
ISBN	9783031420306 3031420306
Edizione	[1st ed. 2024.]
Descrizione fisica	1 online resource (ix, 193 pages)
Collana	New Interpretations of Beckett in the Twenty-First Century, , 2945-6800
Disciplina	828.91409
Soggetti	Literature, Modern - 20th century Critical theory Literature - Aesthetics Continental philosophy Twentieth-Century Literature Critical Theory Literary Aesthetics Continental Philosophy
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Chapter 1: "Beckett. On." David Lloyd (University of California, Riverside) -- Chapter 2: "'Where you are worth nothing': Beckett, Geulincx, and an Ethics of the Miracle," Gabriel Quigley (New York University) -- Chapter 3: "Philosophy in the Flesh: Feeling, Folly, and Animals in Beckett's <i>Molloy</i> ," William Broadway (University of Wisconsin-Madison) -- Chapter 4: "GGREY! (Beckett/dialectic)," Rebecca Comay (University of Toronto) -- Chapter 5: "Reading Beckett's Bilingualism with Jean-François Lyotard and Jacques Rancière," Nadia Louar (University of Wisconsin-Oshkosh) -- Chapter 6: "Rêve de transfert collectif: Beckett's Resurgent Unanimism," Jean-Michel Rabaté (University of Pennsylvania) -- Chapter 7: "'The Golden Moment': Violence, Escape, and Broken Immanence" Michael Krimper (New York University) -- Chapter 8: "Respirer sans cesse: Proust and

Beckett's Interruptions," Stefanie Heine (University of Toronto) -- Chapter 9: "The Grammar of Absurdity and Affective Crisis: Reading Anna Burns' Milkman through Beckett's Philosophic Comedy," John Waters (New York University).

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#### Sommario/riassunto

"You must go on. I can't go on. I'll go on." These are some of the most quoted lines written by Samuel Beckett, which speak to the impulse of persevering in times of crisis and impossibility. Yet few readers of Beckett agree about what this paradoxical formula could mean, let alone what mode of engagement it would seem to indicate, be it committed, autonomous, or something else entirely. This volume of essays explores what that mode of engagement could be, all the while elucidating the ethical and political stakes of the "ongoing" in both Beckett's life and work. Across multiple disciplines in the humanities, the authors delve into questions of political subjectivity and representation, the ethics of powerlessness and refusal, the aesthetics of syncopation and destitution, multimedia experiments between genre, as well as Beckett's wider impact on transnational itineraries of modernism and philosophy up to the contemporary. Michael Krimper teaches in the French and English departments at New York University, USA, where he received his PhD in Comparative Literature. His forthcoming book, *Out of Work: The Refusal of Literature from Melville to Blanchot*, examines the crystallization of an antiwork aesthetics and politics in late modernist writing and theory. He is also the editor of a recent special issue for the *Journal of Beckett Studies* that published Beckett's lost translations on the Marquis de Sade. His articles, reviews, and translations have appeared in *New Literary History*, *diacritics*, *SubStance*, *parallax*, *October*, the *Journal of Italian Philosophy*, and the *Los Angeles Review of Books*, among other venues. Gabriel Quigley is a doctoral candidate in the Department of Comparative Literature at New York University, USA. Combining comparative modernisms, continental philosophy, and postcolonial theory, his work focuses on retrieving concealed paradigms of possibility and freedom. His articles and translations have been published or are forthcoming in *Samuel Beckett Today/Aujourd'hui*, *French Studies Bulletin*, *Derrida Today*, *Critical Inquiry*, *Journal of Modern Literature*, and *Interventions: International Journal of Postcolonial Studies*.

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