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passage from his essay on Beckett's Endgame, the issue of meaning in theatre is complex.²

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Semiotics is an interdisciplinary field of

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research and Beckett's theatre is one which engages a large spectrum of subjects and concerns that touch upon multiple aspects of human experience. The Beckettian dramatic text, as shall be demonstrated in this book, is a fertile ground for a semiotic investigation that is orchestrated by

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the profound insights of C. S. Peirce. As it applies semiotics to Beckett's theatre, this book seeks to preserve, communicate and throw into relief those universal values in the playwright's works which remain unchallenged despite every change and every revolution in human

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Societies. What this book will hopefully contribute to the general canon of theatrical studies is its study of the Beckettian dramatic text not as a model of the absurd tradition, but rather as a cultural product whose writer's thinking can scarcely be dissociated from the cultural

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environment within which it took shape, and whose deciphering requires the use of cultural codes and sub-codes which will undergo detailed examination in the course of analysis, a study that we may so generically call a cultural semiotic study of Beckett.

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Contents: Keir ELAM: Catastrophic mistakes: Beckett, Havel, the end. Wouter OUDEMANS: En attendant. Mary BRYDEN: Balzac to Beckett via God(eau/ot). Catharina WULF: At the crossroads of desire and creativity: a critical approach of Samuel Beckett's Television Plays "Ghost Trio," ..".but

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Page 31/55

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bibliography of the vast literature about Samuel Beckett's dramatic works, arranged for the efficient and convenient use of scholars on all levels.

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Cameroon's composite state of postcoloniality inevitably burdened it

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with a linguistic and pedagogic culture that changed the eager student into a centripetal mimic of the colonial imagination. Recent events in the country, especially relating to the Anglophone Problem, have spotlighted the need to revisit this space, which has been over-politicised into what

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Anglophone Cameroonians see as a state of hypnosis. Given the clash between postcolonial consciousness and the globalizing forces of late capitalism, a necessary meeting point had to be negotiated in linguistic and pedagogic contexts, to (re)affirm the identity problematic in Cameroon, and

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in the interpretation of colonial voices in literary texts. Bordered Identities in Language, Literature, and Culture: Readings on Cameroon and the Global Space offers a variegated reflection on these issues, and simultaneously responds to increasing demands to re-negotiate identity

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beyond mega frames of Empire, based on contextual data that combine indigenous and globalising imperatives.

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A Companion to the War Film contains 27 original essays that examine all aspects of the genre, from the

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traditional war film, to the new global nature of conflicts, and the diverse formats that war stories assume in today's digital culture. Includes new works from experienced and emerging scholars that expand the scope of the genre by applying fresh theoretical approaches and archival resources to

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the study of the war film Moves beyond the limited confines of “the combat film” to cover home-front films, international and foreign language films, and a range of conflicts and time periods Addresses complex questions of gender, race, forced internment, international terrorism, and war protest

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in films such as Full Metal Jacket, Good Kill, Grace is Gone, Gran Torino, The Messenger, Snow Falling on Cedars, So Proudly We Hail, Tae Guk Gi: The Brotherhood of War, Tender Comrade, and Zero Dark Thirty Provides a nuanced vision of war film that brings the genre firmly into the

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21st Century and points the way for exciting future scholarship

In 1936, Samuel Beckett wrote a letter to the Soviet film director Sergei Eisenstein expressing a desire to work in the lost tradition of silent film. The production of Beckett's Film in 1964,

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on the cusp of his work as a director for stage and screen, coincides with a widespread revival of silent film in the period of cinema's modernist second wave. Drawing on recently published letters, archival material and production notebooks, Samuel Beckett and Cinema is the first book to

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examine comprehensively the full extent of Beckett's engagement with cinema and its influence on his work for stage and screen. The book situates Beckett within the context of first and second wave modernist filmmaking, including the work of figures such as Vertov, Keaton, Lang,

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Epstein, Flaherty, Dreyer, Godard, Bresson, Resnais, Duras, Rogosin and Hitchcock. By examining the parallels between Beckett's methods, as a writer-director, and particular techniques, such as the embodied presence of the camera, the use of asynchronous sound, and the cross-

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pollination of theatricality and cinema, as well as the connections between his collaborators and the nouvelle vague, the book reveals how Beckett's aesthetic is fundamentally altered by his work for the screen, and his formative encounters with modernist film culture.

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To commemorate the centenary of the birth of Samuel Beckett, this book, containing essays by leading international scholars, rethinks traditional critical assumptions, readings, and theories concerning the Beckett canon, and reassesses his

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impact on the modern imagination and legacy to future generations.

A critical look at the work of one of the twentieth century's most influential playwrights emerges from the viewpoint of numerous Beckett actors and directors and includes the author's

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academics, play practitioners, counsellors, arts therapists and play therapists from countries as diverse as Japan, Cameroon, India, the Czech Republic, Israel, USA, Ireland, Turkey, Greece and the UK explore areas of each topic, drawing links and alliances between each. The book includes

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complex case studies with children, adolescents and adults in therapy with arts and play therapists, research with children on play, work in schools, outdoor play and play therapy, animal-assisted play therapy, work with street children and play in therapeutic communities around the world.

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and students of play, play therapy, child development, education and the therapeutic arts. It will also be a key text for play and creative arts therapists, both in practice and in training, play practitioners, social workers, teachers and anyone working with children.

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This invaluable student handbook is the first detailed guide to explain in detail the relationship between the drama text and the theory and practice of drama in performance. Beginning at the beginning, with accessible explanations of the meanings and

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methods of semiotics, Theatre as Sign System addresses key drama texts and offers new and detailed information about the theories of performance.

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Page 54/55

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