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978-1-107-01960-7 - Beckett and Animals  
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## BECKETT AND ANIMALS

The animals that appear in Samuel Beckett's work are diverse and unpredictable. They serve as victim and persecutor, companion and adversary, disconcerting observers and objects oblivious to the human gaze. Bringing together an international array of Beckett specialists, this is the first full-length study to explore the significance of the animals that populate Beckett's prose, drama and poetry. Essays theorize a broad spectrum of animal manifestations whilst focussing on the roles that distinct animal forms play within Beckett's work, including horses, sheep, cats, dogs, bees, insects and others. Contributors situate close readings within a larger literary and cultural context, drawing on thinkers ranging from Aristotle to Deleuze, Foucault and Agamben, and on authors such as Flaubert, Kafka and Coetzee. The result is an incisive and provocative collection that traverses disciplinary boundaries, revealing how Beckett's creatures challenge conventional notions of species identity and, ultimately, what it means to be human.

MARY BRYDEN is professor of French Literature at the University of Reading and co-director of the Beckett International Foundation.

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CAMBRIDGE UNIVERSITY PRESS  
Cambridge, New York, Melbourne, Madrid, Cape Town,  
Singapore, São Paulo, Delhi, Mexico City

Cambridge University Press  
32 Avenue of the Americas, New York, NY 10013-2473, USA  
[www.cambridge.org](http://www.cambridge.org)  
Information on this title: [www.cambridge.org/9781107019607](http://www.cambridge.org/9781107019607)

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First published 2013

Printed in the United States of America

*A catalogue record for this publication is available from the British Library.*

*Library of Congress Cataloguing in Publication data*  
Beckett and animals / [edited by] Mary Bryden.  
pages cm

Includes bibliographical references and index.

ISBN 978-1-107-01960-7 (hardback)

1. Beckett, Samuel, 1906–1989 – Criticism and interpretation. 2. Animals in  
literature. I. Bryden, Mary, 1953– editor of compilation.

PR6003.E282Z5688 2013  
848'.91409–dc23 2012044991

ISBN 978-1-107-01960-7 Hardback

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Frontmatter  
[More information](#)

Contents

<i>Notes on Contributors</i>	page vii
<i>Acknowledgements</i>	xiii
<i>List of Abbreviations</i>	xv
Introduction	i
<i>Mary Bryden</i>	
PART I: ANIMALITY	
1 Forms of Weakness: Animalisation in Kafka and Beckett	13
<i>Shane Weller</i>	
2 Beckett, Coetzee and Animals	27
<i>Yoshiki Tajiri</i>	
3 The Beckettian Bestiary	40
<i>Mary Bryden</i>	
4 ‘Quite Exceptionally Anthropoid’: Species Anxiety and Metamorphosis in Beckett’s Humans and Other Animals	59
<i>David Wheatley</i>	
5 ‘An Animal Inside’: Beckett/Leibniz’s Stone, Animal, Human and the Unborn	71
<i>Naoya Mori</i>	
6 Pavlov’s Dogs and Other Animals in Samuel Beckett	82
<i>Ulrika Maude</i>	
7 Little Animals in the Brain: Beckett’s ‘porteurs de la mémoire’	94
<i>Yoshiyuki Inoue</i>	

vi	<i>Contents</i>	
	PART II: THE SPECIFICITY OF ANIMALS	
8	‘Think, Pig!’: Beckett’s Animal Philosophies <i>Jean-Michel Rabaté</i>	109
9	Beckett’s ‘Necessary’ Cat[s] <i>Linda Ben-Zvi</i>	126
10	Making Flies Mean Something <i>Steven Connor</i>	139
11	‘Hooves!’: The Equine Presence in Beckett <i>Joseph Anderton</i>	153
12	The Dancing Bees in Samuel Beckett’s <i>Molloy</i> : The Rapture of Unknowing <i>Angela Moorjani</i>	165
13	‘Despised for Their Obviousness’: Samuel Beckett’s Dogs <i>Chris Ackerley</i>	177
14	Beckett and Sheep <i>Julie Campbell</i>	188
15	‘Eyes in Each Other’s Eyes’: Beckett, Kleist and the Fencing Bear <i>Maximilian de Gaynesford</i>	203
16	Words without Acts: Beckett’s Parrots <i>Brigitte Le Juez</i>	212
	<i>Index</i>	225

Cambridge University Press  
978-1-107-01960-7 - Beckett and Animals  
Edited by Mary Bryden  
Frontmatter  
[More information](#)

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 Frontmatter  
[More information](#)

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*Today/Aujourd'hui*, No. 19, 2008); “‘No Body Is at Rest’: The Legacy of Leibniz’s Force in Beckett’s Oeuvre’ in Linda Ben-Zvi and Angela Moorjani (eds.), *Beckett at 100: Revolving It All* (New York: Oxford University Press, 2008); and ‘Beckett’s Faint Cries: Leibniz’s *Petites Perceptions* in *First Love* and *Malone Dies*’ (*Samuel Beckett Today/Aujourd'hui*, No. 24, 2012).

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Frontmatter  
[More information](#)

---

*Contributors*

xi

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## *Acknowledgements*

In the interstices of other Beckett activity, I have often planned to draw together some long-standing reflections on Beckett and animals. It was encouraging to find that there were many Beckett pursuants at home and abroad who were also convinced of the importance of the topic. I would like to thank all of my contributors, as well as interested colleagues and interlocutors associated with the Beckett International Foundation in Reading, especially Jim Knowlson, John Pilling and Mark Nixon. All of this enthusiasm would not, however, have seen the light of day without Dr Ray Ryan and his colleagues at Cambridge University Press, whose support and assistance I deeply appreciate. I am also most grateful to Mr Edward Beckett and the Beckett Estate for permission to publish doodles from the *Mercier et Camier* notebooks, as well as some other unpublished material. Thanks for permissions are similarly owed to the Harry Ransom Center at The University of Texas at Austin and to the Beckett International Foundation at the University of Reading. On the bestiary material specifically, I would like to acknowledge useful exchanges with Sarah Kay and Catherine Leglu, and also to thank the Society for French Studies and its then-president, Susan Harrow, for inviting me to present some of this material in a plenary session at its annual conference, resulting in some invaluable feedback. Finally, I must thank my husband Ray for his loving comradeship, and for his tolerance of Beckett-related critter-talk over many years.

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[More information](#)

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CP	<i>Collected Poems 1930–1978</i> (London: John Calder, 1986)
CSP	<i>Collected Shorter Prose 1945–1980</i> (London: John Calder, 1986)
CSPL	<i>Collected Shorter Plays of Samuel Beckett</i> (London: Faber, 1984)
DFMW	<i>Dream of Fair to Middling Women</i> (Dublin: Black Cat, 1992)
DIS	<i>Disjecta</i> , ed. by Ruby Cohn (London: John Calder, 1983)
EG	<i>Endgame</i> (London: Faber, 1958)
FDP	<i>Fin de partie</i> (Paris: Editions de Minuit, 1957)
HD	<i>Happy Days/Oh les Beaux Jours</i> , bilingual edition, ed. by James Knowlson (London: Faber, 1978)
HII	<i>How It Is</i> (London: John Calder, 1964)
LDP	<i>Le Dépeupleur</i> (Paris: Editions de Minuit, 1970)
<i>Letters I</i>	<i>The Letters of Samuel Beckett 1929–1940</i> , ed. by Martha Dow Fehsenfeld and Lois More Overbeck (Cambridge: Cambridge University Press, 2009)
<i>Letters II</i>	<i>The Letters of Samuel Beckett 1941–1956</i> , ed. by George Craig, Martha Dow Fehsenfeld, Dan Gunn and Lois More Overbeck (Cambridge: Cambridge University Press, 2011)
LI	<i>L'Innommable</i> (Paris: Editions de Minuit, 1953)
MC	<i>Mercier et Camier</i> (Paris: Editions de Minuit, 1970)
MCa	<i>Mercier and Camier</i> (London: Picador, 1988)
ML	<i>Molloy</i> (Paris: Editions de Minuit, 1951 [1982 printing])
MLa	<i>Molloy</i> (London: Faber, 2009)
MM	<i>Malone Meurt</i> (Paris: Editions de Minuit, 1951)
MPTK	<i>More Pricks Than Kicks</i> (London: Calder and Boyars, 1970)
MU	<i>Murphy</i> (London: Picador, 1973)
NO	<i>Nohow On</i> (London: Calder, 1992)

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Frontmatter  
[More information](#)

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xvi	<i>Abbreviations</i>
P	<i>Proust, and Three Dialogues with Georges Duthuit</i> (London: John Calder, 1965)
PFE	<i>Pour finir encore</i> , in <i>Pour finir encore et autres foirades</i> (Paris: Editions de Minuit, 1991), pp. 8–12
T	<i>The Beckett Trilogy: Molloy, Malone Dies, The Unnamable</i> (London: Picador, 1979)
TCD	Trinity College Dublin
UoR	University of Reading
W	<i>Watt</i> (London: John Calder, 1976)
WFG	<i>Waiting for Godot</i> (London: Faber, 2010)