



BECKETT AND INTERTEXTUALITY

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Abstracts and Bios

Einat Adar (University of South Bohemia)

‘No wall anymore’: The Intertexts of Blindness in *Endgame*

In ‘Word, Dialogue and Novel’, Julia Kristeva describes intertextual practice as a dynamic engagement with previous discourses, creating a tension that is resolved to create a new artistic harmony. This paper will argue that Beckett’s evocation of traditional representations of blindness in *Endgame* creates a similar artistic tension that remains unresolved. As scholars previously noted, Hamm’s blindness can be read as an allegory of moral character. Like Gloucester in *King Lear*, a well-known intertext for the play, or the mythological Oedipus, Hamm’s blindness is both a punishment for, and a symbol of, his moral deficiency. Hamm’s inability to see embodies his missing moral compass. At the same time, Hamm’s literary ambitions also evoke the figures of blind writers, from Homer and Milton to Joyce, and the myth of the blind seer which attributes spiritual knowledge to those who lost their worldly sight. In this view, Hamm gains a positive dimension of creativity and imagination, aspiring to a higher meaning even if he himself cannot attain it. The play’s simultaneous employment of incongruent discourses undermines any simple mapping of Hamm’s blindness unto pre-established cultural values, and casts doubt on their ability to make blindness a stable marker of hidden meaning.

Einat Adar is a lecturer in English Literature at the University of South Bohemia. Her research interests include Samuel Beckett, Irish modernism, and philosophy. Her work on Beckett has been published in the *Journal of Beckett studies*, *Partial Answers* and *Estudios Irlandeses*, as well the essay collection *Translating Samuel Beckett around the World* (Palgrave Macmillan, 2021). She is the co-editor, together with Galina Kiryushina and Mark Nixon, of *Samuel Beckett and Technology* (Edinburgh UP, 2021).

Douglas Atkinson (Vrije Universiteit Brussel)

Intertextuality as Intemporality in Beckett and Fosse

Jon Fosse’s affinities with Samuel Beckett are both extensive and well-documented. Indeed, Fosse – ‘the Beckett of the 21st century’ – regularly makes explicit references to his work on both a textual and an intertextual level. While the former instances are self-evident, the intertextual allusions are more nuanced and subtle, and thus in need of critical exegesis. Moving beyond Kristeva’s notion of intertextuality as ‘a mosaic of quotations’, I will argue that Fosse’s most quintessential stylistic strategy is best understood as an expansion of one of the late Beckett’s most evocative tropes, namely, the extension of the stream of consciousness beyond the borders of the present moment. Unlike earlier practitioners of the technique, for example Woolf or Faulkner, Beckett’s later works – especially *Company* and *A Piece of Monologue* – dismantle the temporal incongruities of linear consciousness, depicting not just concurrent images of past and present, but instead demonstrating their perpetually present intertextuality. Fosse, as I will show, takes Beckett’s motif even further, to the extent that both character and reader become ensnared in a web of intertemporal intertextualities that dispel the illusory notions of classical subjectivity and individual agency, culminating in what I term the stream of historical consciousness.

Douglas Atkinson teaches at the Vrije Universiteit Brussel, where he lectures in critical thinking, rhetoric, and academic composition. He holds a PhD in philosophy and specializes in 20th-century Continental Philosophy, with an emphasis on the intersection between philosophy and literature. His research focuses primarily on the philosophic import of Maurice Blanchot and his influence on the philosophy of language. His most recent publications have appeared in the *Journal of Beckett studies*, *Twentieth-Century Literature* and *Samuel Beckett Today/Aujourd’hui*, and he has helped organize conferences on Samuel Beckett and the Nonhuman and Samuel Beckett and the Anthropocene. He is currently working on a critical rereading of the Japanese reception of Samuel Beckett’s prose.

Liz Barry (University of Warwick)

‘Could bear it no longer’: Jane Austen’s *Emma*, Beckett’s *Happy Days* and the Poetics of Ageing

This paper will consider Beckett’s play *Happy Days* in relation to an unlikely intertext: Jane Austen’s 1815 novel *Emma*. Beckett, as is well known, mentioned ‘the divine Jane’ approvingly in a letter to Thomas MacGreevy, commenting that he liked her ‘manner’. *Emma* does not feature in his personal library, though four other of her novels do, but these were editions published much later than his letter, suggesting that he could have read other works, including the canonical *Emma*, in this earlier period. Even without direct evidence of influence, I want to trace stylistic similarities between the play and a distinctive passage of Austen’s novel. It seemed that Jane Austen may indeed have had ‘much to teach him’, whether he found it in this novel or not. As crucially to my purpose, I want to argue that these writers are elaborating a poetics of female midlife via these stylistic strategies. Both find – via strikingly similar formal and thematic means – a form to represent both historically specific and enduring elements of this experience, elements including non-normative experiences of time, embodiment, and social interaction.

Liz Barry is Professor of Modern Literature at the University of Warwick, UK. She has published widely on Samuel Beckett in relation to stylistics, medical humanities, and ageing, including *Beckett and Authority: The Uses of Cliché* (Palgrave Macmillan, 2006), and special issues of the *Journal of Beckett studies* and (with Ulrika Maude and Laura Salisbury) *Journal of Medical Humanities* on Beckett’s writing of medicine and the mind. She also co-edited the English Association’s 2020 volume *Literature and Ageing*, as well as special issues on ‘Transitional and Relational Aging’ of the journal *Age Culture Humanities* (7 & 8, 2023-24). She is the current President of the Samuel Beckett Society.

Jonathan Bignell (University of Reading)

Waiting for Godot on TV: Evaluating Complex Intertexts

This paper presents new aspects of my research into BBC TV’s broadcast of *Waiting for Godot* in 1977, made by the UK’s Open University. I presented a paper for the 2025 Samuel Beckett Society conference about the people behind the production and their interconnections. For 2026, I will offer an analysis of the broadcast’s intertextual position in a matrix of synchronic and diachronic relationships between audio-visual texts. These include connections with and differentiations from the other plays on the Open University’s educational curriculum and BBC’s previous TV Beckett adaptations. Within the Beckett TV canon, 1977 was the year of the BBC’s *Ghost Trio* and *...but the clouds...*, original dramas for TV with very different visual styles from *Godot*’s. The grid of the TV schedule (comprising competing programmes at the same time as, and programmes before as well as after the *Godot* broadcast) graphically invokes both planned and unplanned intertextual links that can be fruitful, intriguing or confusing. On the day of the Open University screening, *Godot* was preceded by a TV programme about the 1973 Oil Crisis, thus invoking environmental degradation and – perhaps anachronistically – inviting audiences to read *Godot* through ecological discourses. As such, this paper not only identifies intertexts but evaluates the complexities opened up by studies of intertextuality and adaptation.

Jonathan Bignell is Professor of Television and Film at the University of Reading. He has written extensively about Beckett’s television work and screen adaptations of his drama, including the monograph *Beckett on Screen: The Television Plays* (Manchester UP, 2009) and the essay collection *Beckett’s Afterlives*: (co-edited with Anna McMullan and Pim Verhulst; Manchester UP, 2023). His work on television drama is based on archival and historical research as well as detailed analysis of audio-visual aesthetics. Jonathan has contributed to the *Journal of Beckett studies*, *Samuel Beckett Today/Aujourd’hui*, and many collections of essays on Beckett. He is a Trustee of the Beckett International Foundation.

Patrick Bixby (Arizona State University)

Sound and Silence: Earl Kim's Settings of Beckett's Oeuvre

Earl Kim (1920-98) wrote more musical settings of Beckett's work than any other major composer, yet these compositions remain largely ignored. After studying with some of the most important composers of the twentieth century, including Arnold Schoenberg, Ernest Bloch and Roger Sessions, Kim produced his own remarkable oeuvre defined by precision, austerity and elegance. In a paradoxical phrase that could have come from Beckett, he once described his approach as 'reducing everything to its maximum'. Indeed, Kim found parallels between his artistic aims and the writer's exploration of the limitations of language and its expressive powers, which led Beckett toward increasingly spare utterances. In 1965, Kim appeared unannounced at the writer's apartment in Paris and presented him with a short score called *Dead Calm*, based on the addenda to *Watt*. Beckett would eventually grant the composer permission for a long series of adaptations, which incorporated song, spoken word, chamber music, dance, and even cinema: *Exercises en Route* (1961-70, *Malone Dies*, *Krapp's Last Tape*, *The Unnamable*); *They Are Far Out* (1966, *Malone Dies*); *Gooseberries*, *She Said* (1967, *Krapp's Last Tape*); *Rattling On . . .* (1970, *The Unnamable*); *Narratives* (1973-76, various texts); *Now and Then* (1981, various texts); *Footfalls* (1981); among several others. While a recent documentary, *Earl*. (2025), has revived interest in the composer and highlighted his connection with the writer, Beckett studies has almost entirely ignored Kim's work until now. Drawing on both Kristeva's notion of intertextuality and modernist music theory, I propose to explore his musical settings not just as innovative forms of adaptation, but as prompts to reassess the rhythms, tonalities, and diminuendos of Beckett's own literary aesthetic.

Patrick Bixby is Foundation Professor of Humanities at Arizona State University and past President of the Samuel Beckett Society. He has written extensively on the Irish author, including in his monographs *Samuel Beckett and the Postcolonial Novel* (Cambridge UP, 2009) and *Quotidian Beckett: Art of Everyday Life* (Cambridge UP, 2026). His other recent books, which range across the fields of modernist studies, Irish studies, and mobility studies, include *License to Travel: A Cultural History of the Passport* (U of California P, 2022), *Nietzsche and Irish Modernism* (Manchester UP, 2022), *Unaccompanied Traveler: The Writings of Kathleen M. Murphy* (Syracuse UP, 2022) and, with Gregory Castle, *A History of Irish Modernism* (Cambridge UP, 2019). In addition to acting as Chair of the Advisory Board for the Letters of Samuel Beckett at Emory University, he currently serves as Associate Editor of *The Beckett Review*.

Peter Boxall (University of Oxford)

First Loves: Sound and Distance in Beckett and Leopardi

In both Beckett's and Leopardi's work, there is a recurrent fascination with the way that sound travels over distance – and with the resonance between this effect and forms of intertextuality. This paper will read the approach to sound and distance in Beckett and Leopardi as this is developed in both writers' accounts of their first loves – in Beckett's 'First Love', and in Leopardi's 'Il Primo Amore'. In both cases, love is thought of as a particular encounter with distance, which the sound of distant music allows the poet/lover to measure. In listening to the echoes between Beckett and Leopardi, as they gather around the self-loss attendant upon forms of loving, the paper will attend to the distance between the writers themselves, as it is opened and closed by the intertextual relation between them.

Peter Boxall is Goldsmiths' Professor of English Literature at the University of Oxford, and a Fellow of the British Academy. His books include *Twenty-First-Century Fiction* (Cambridge UP, 2013), *The Value of the Novel* (Cambridge UP, 2015), and *The Prosthetic Imagination* (Cambridge UP, 2020). His edited collections include *1001 Books You Must Read Before You Die* (Cassell, 2006), and *The Cambridge Companion to British Fiction: 1980-2018* (Cambridge UP, 2019). He has been an editor of *Textual Practice* since 2009. His

volume of collected essays, *The Possibility of Literature* (Cambridge UP), was released in 2024, and his 'Cambridge Element' on *Beckett and Leopardi* (with Peter Nicholls) appeared in 2025. He is currently at work on book about Zadie Smith, titled *Life in Fiction* (Cambridge UP, 2027), in addition to a longer book titled *Fictions of the West*.

Luz María Sánchez Cardona (Universitat Oberta de Catalunya)

Beckett and the Erasure Apparatus

In 2024–2025, the exhibition *On Television, Beckett* at Württembergischer Kunstverein Stuttgart presented the teleplays Beckett produced for Süddeutscher Rundfunk between 1966 and 1985, foregrounding Stuttgart as a key site for his televisual language. Among them was *What Where*, Beckett's final SDR television work, produced and directed by the author in 1985. This paper approaches the TV play as an erasure apparatus. It reads the work as an intermedial operation in which voice, image, and televisual form organise a field of commands where interrogation and torture become formal procedures of control. Drawing on Agamben's notion of the 'apparatus' (2009), and informed by Mignolo's concept of *aestheSis* (2010), the paper asks how *What Where* may be sensed beyond exclusively textual or visual frameworks. In doing so, it proposes a reading of the play through the forms of erasure made possible by televisual technology.

Luz María Sánchez Cardona is a transdisciplinary artist and scholar whose practice engages expanded media and critical theory. Her installations have been presented internationally at Ars Electronica, ZKM Karlsruhe, Momentum Biennial, WRO Biennial, and MUAC Mexico City. She has published widely on Samuel Beckett's electronic works, including three monographs and several book chapters. From 2019 to 2023 she served on the Executive Committee of the Samuel Beckett Society, chaired its 2018 Mexico City conference, and founded the initiative Beckett-Mexico. Since 2022, she co-leads Vértice SB, a platform for Beckett studies in the Spanish language context.

María José Carrera (University of Valladolid)

'My account all patchy and nuanced': Elske Rahill's 'In White Ink' as an Intertext of Beckett's Works

Intertextual engagement with Samuel Beckett's works has been taken to a whole new level in *Pin de Fartie* (September 2025), the recently premiered film by Argentine director Alejo Mogueillansky – a playful adaptation of Beckett's *Fin de Partie* in which the pages with the text of the original play occupy as much screen time as the characters' interactions. This paper will refer to this kind of overt intertextuality as a counterpoint to the more understated interweaving of Beckettian 'bits of pipe' in a 2017 short story about maternity, parenthood, domestic violence and child custody by Dublin-born author Elske Rahill (1982). I argue that Rahill adopts – and adapts – the narrative framework of Beckett's *Company* by giving us a voice that engages a listener with disjointed fragments of stories from his past while simultaneously reflecting on the inadequacy of the vocal instrument to tell those stories and on their problematic reliability. This account, 'all patchy and nuanced', is sprinkled with subtle allusions to *Endgame*, *The Calmative*, 'what is the word', which may elude readers unacquainted with the Irishman's works but generate an additional layer of interest for the attentive Beckett reader and contribute to grounding Rahill's short story within a broader literary tradition than that with which she is usually associated, thus testifying to Beckett's enduring presence in contemporary literature.

María José Carrera is a Lecturer in Irish Literature at the University of Valladolid, Spain. She has published mainly on Samuel Beckett's short prose and his English translations of poetry in Spanish, with a special focus on the manuscript notes the author took in preparation for those translations. Dr Carrera has published in refereed international journals like *Samuel Beckett Today/Aujourd'hui* and she is currently also

preparing a monograph study on his English translation of *Antología de poesía mexicana (An Anthology of Mexican Poetry, 1958)*.

Daniela Caselli (University of Manchester)

Fantasies of the Female Anatomy: Dante, Joyce and Sexuality in Beckett

Through an approach developed from queer and trans theory (cf. Bersani, Berlant, Long Chu, Gabriel), this paper brings together sexuality studies, intertextual analysis, and aesthetics to compare two case studies which make use of intertextual references to Dante and Joyce while staging fantasies of female anatomy: the early poetry (especially 'Moly', 1931) and the 1964 prose work *All Strange Away*. In the first case study, intertextual references to Dante and Joyce create anachronistic decadent fantasies that challenge the desire for crystalline, hard-edged modernist verse which had been celebrated by Pound and T. E. Hulme for more than a decade. In the second instance, the nostalgia for Joyce's 'Nighttown' is a grand gesture made small, constrained into the increasingly confined spaces and white surfaces of a 1960s Paris busy in equal measure with the *nouveau roman* and Lacan: now the nostalgia for 'Circe' no longer leads to *Dream's* 'verbal coprotechnics' but, instead, creates an intimacy attainable only 'in fancy'. By addressing intertextuality using feminist, queer, and trans theory, this paper shows Beckett's relevance to contemporary debates in the fields of gender and sexuality studies and argues for the need to incorporate them into Beckett studies.

Daniela Caselli is Professor of Modern Literature at the University of Manchester. She is the author of *Insufferable: Beckett, Gender and Sexuality* (Cambridge UP, 2023), *Improper Modernism: Djuna Barnes's Bewildering Corpus* (Routledge, 2009), and *Beckett's Dantes: Intertextuality in the Fiction and Criticism* (Manchester UP, 2005). Her work has appeared in *Comparative Literature*, *Parallax*, *Modernism/modernity*, *Feminist Theory*, *The Cambridge Companion to American Gay and Lesbian Literature* (Cambridge UP, 2015) and *The Oxford Handbook of Dante* (Oxford UP, 2021). She sits on the editorial boards of *Feminist Modernist Studies*, *Samuel Beckett Today/Aujourd'hui* and the *Journal of Beckett studies*.

Hugh David Deasy (Concordia University)

'An old-fashioned schoolmaster': The Influence of Reverend Cooper's *Flagellation and the Flagellants* on Pim's Lessons in *How It Is*

During the 1931 summer break between terms at Trinity College, Dublin, Beckett read a curious work by the Reverend William Cooper, a pseudonym for James Glass Bertram, titled *Flagellation and the Flagellants*. Published in 1807, this *History of the Rod*, the text's subtitle, collects an array of historical, theological and mystical accounts of punishment by whip, cane and birch rod. Beckett read this work from start to finish and the many notes from it in his *Dream Notebook* attest to its importance when he wrote *Dream of Fair to Middling Women* and *More Pricks than Kicks*. What is less commonly discussed is the influence of this work on the description of Pim's lessons in *How It Is*. Anthony Cordingley has already provided us with convincing evidence, by way of Beckett's Philosophy Notes, that his philosophical studies undertaken in the early 1930s influenced the treatment of Pythagorean mathematics and philosophy in *How It Is*. I argue that Beckett's descriptions of Pim's lessons, intent on making a student into a learning machine – 'song this music as if I pressed a button' – are influenced by Cooper's depiction of punishment machines, where teachers birch students to produce 'a variety of notes from the patients'. As such, Beckett's echo of Cooper's text informs the travesty of progressive and traditional pedagogy that defines the lessons conducted in *How It Is*.

Hugh David Deasy is a PhD graduand at Concordia University in Montreal, Canada. He is currently in the process of revising for publication his thesis 'Pensums and Prizes: The Spectre of Schooling in Samuel

Beckett's Fiction'. Deasy's work focuses on Beckett's novels, early 20th-century Irish educational policy, philosophy of education, narratology, and Irish modernism. He completed his BA in English Literature and French Language, and his MA in Gender and Sexuality in Irish Literature and Culture, at Maynooth University in Kildare, Ireland.

Burç İdem Dinçel (Trinity College Dublin)

All Wound and (No) Moan: Beckett's Transtextual Dialogues with Attic Tragedy

The British premiere of Samuel Beckett's *Play* (1964) could be a rare instance where the close proximity between the author and Attic tragedy is not only acknowledged, but also foregrounded in an unusual double bill with Sophocles' *Philoctetes*. 'All wound and moan' was Beckett's sole reaction to the National Theatre's joint presentation at the Old Vic. Still, the author's response stands as an acute diagnosis of the liminal situation in which the Attic tragic personae and Beckett's figures bear the same ontological wound: 'being born'. This paper zeroes in on Beckett's transtextual reworking of the 'not to be born' trope of antiquity to conceptualise and contextualise the landscape via which the author's transcendental transformation of the Attic tragic mindscape takes place. The paper first illuminates the liminal condition that brings the tragic characters from the *Oresteia* to *The Trojan Women* to the verge of mental collapse, and then goes on to scrutinise the manners through which Beckett expresses the state itself by dint of auditory hallucinations, fragmented voices and bursts of laughter. Against this transcendental backdrop, the study highlights the transtextual imprints and traces of Attic tragedy in Beckett's aesthetics.

Burç İdem Dinçel is a research associate at the Trinity Centre for Beckett studies, Trinity College Dublin. He has published extensively on theatre and translation studies and is the author of *Last Tape on Stage in Translation: Unwinding Beckett's Spool in Turkey* (Cambridge Scholars, 2012), *The Tragic Transformed: Attic Drama on the Contemporary Stage* (Cambridge Scholars, 2024), as well as a co-editor (with Malgorzata Budzowska, Jadwiga Czerwinska and Katarzyna Chizynska) of *The Metamorphoses of Ancient Myths* (Peter Lang, 2017).

Garin Dowd (University of West London)

Towards a Monolingual Lexicon of Interlingual Intertextuality in the Work of Beckett

Loosely inspired by the account of how Barthes found inspiration in Ludovic Janvier's *Samuel Beckett par lui-même* (1969) when writing his *Roland Barthes par Roland Barthes*, this paper offers an intertextual exploration (via a range of theorists of textuality) of Beckett's interlingual intertextualities through a monolingual lexicon. Due to the bilingual or double-version status of his oeuvre, the inherent flaw or constitutive and inescapable fault in the act of classification within one language is itself an emphatic illustration of what intertextuality in its deployment in Barthes' thinking does: it destabilises and dislocates. Through a consideration of examples of untranslated and untranslatable intertextuality between French and English versions, as well as of essentially unmappable intertextual relations between works in either language whose translation imports traces of other works not present in the original/first/other version, I propose that Beckettian interlingual intertextuality precipitates a ceaseless transgression of boundary and escape from demarcation. In the course of my discussion, I will offer some observations on the fortunes of two modes of intertextuality in the field of Beckett studies over the last four decades.

Garin Dowd is Professor of Film and Literature at the University of West London, where he currently leads the BA (Hons) programme in English Literature. He is the author of the books *Leos Carax* (Manchester UP, 2003; with Fergus Daly) and *Abstract Machines: Samuel Beckett and Philosophy after Deleuze and Guattari* (Brill, 2007). Editor of *Genre Matters: Essays in Theory and Criticism* (Intellect, 2006; with Lesley Stevenson and Jeremy Strong) and *Genre Trajectories: Identifying, Mapping, Projecting* (Palgrave Macmillan, 2015;

with Natalia Rulyova), he is also the author of many book chapters and journal articles on a wide range of literary authors, philosophers, theorists and film directors.

Chloé Duane (University of the West of England Bristol)

Scenographic Echoes: Beckett, Place and Cultural Memory

Focusing on the case studies of Druid Theatre's 'Unusual Rural Tour' of Samuel Beckett's *Waiting for Godot* (2016) and Company SJ's *Beckett sa Chreig: Guth na mBan* (2025), this paper explores how theatre practitioners are using site-responsive scenography to engage the histories, cultural legacies and spatial politics of rural Irish landscapes. In doing so, these performances highlight how the themes of marginalisation and alienation in Beckett's work are recontextualised within the barren performance sites on Inis Meáin and Inis Oírr. These productions also demonstrate a form of intertextuality that extends beyond literary reference, incorporating place, memory, and audience perception as active elements. The use of site in this way, as audience questionnaires attest, invites an audience to bring their own memories, knowledge and feelings about the site, both perceived and conceived, and utilise this in their meaning-making process. By analysing Druid Theatre and Company SJ's approach to Beckett, this paper not only illuminates broader trends in the adaptation and reimagining of canonical texts in Ireland, but also situates Beckett's works within the socio-political and cultural realities that the work of these practitioners often addresses.

Chloé Duane is a digital learning designer at the University of Western England Bristol and contributing editor at *Tolka*, a journal of literary non-fiction. Her academic research focuses on audience engagement, scenography, and adaptation in contemporary theatre. She has published widely, with work appearing in *Theatre and Performance Design*, *Irish University Review*, and *Samuel Beckett Today/Aujourd'hui*.

Matthijs Engelberts (University of Amsterdam)

Commodification or Recontextualisation: A Comic *Godot*?

There is a longstanding and ongoing, albeit subdued debate about the comic nature of *Waiting for Godot*. From the 'laugh sensation of two continents' of the first US performance of the play in Miami until today's sometimes comic stagings of the text, audiences, theatre critics and academics as well as performers have tried to come to grips with the question how much comedy *Waiting for Godot* can 'bear'. The stance that appears to dominate is that the comedy in the play that Beckett called a 'tragicomedy' should be kept at bay: checks and balances should maintain an equilibrium between the dark and the light side of the waiting game played in the dramatic text that revealed Beckett to the world. This view has its merits; however, it tends to take too little into account the general intertexts of the play. As is well known, Beckett's first performed text was soon viewed in the context of contemporary French existentialism, an intertextual frame that still exerts an influence, for all the criticism it has been subjected to. It is probably not possible today to identify a theory as specific as 'existentialism' as a general intertext of *Waiting for Godot*. It seems clear, however, that later developments in Western culture and society have stressed the heterogeneity of texts and theories, and that laughter and irony subsequently became more prominent in theory and philosophy. The result is that the idea of a fixed limit to the laughter that the play can take should be abandoned; its hopelessness bears its humour more lightly in a different intertextual culture, as contemporary performances show.

Matthijs Engelberts is based at the University of Amsterdam. His current research is centred around the aesthetic and social relations between 'word and image' media in 20th-century as well as contemporary literature and the arts. Among his publications are books and articles in French and English on several topics, e.g. the functioning of literature and literary studies today (*Poétique* 183), on aspects of Beckett's

work, Duras, Molière, surrealist theatre, improvisational theatre, French national theatre, the telling /showing opposition, and the institutional history of university language departments. He has edited or co-edited volumes of the bilingual review *Samuel Beckett Today/Aujourd'hui*, of which he has been an editorial board member since its inception. He is also board member of the International Association for Word and Image Studies (IAWIS).

José Francisco Fernández (University of Almería)

Fixated on Beckett: Intertextual Dialogues in the Visual Art of Russell Mills

In the early 1970s, Picador – a literary imprint of Pan Books – was established with the aim of publishing international literature in paperback editions. In 1979, the imprint commissioned British artist Russell Mills to design the covers for a new series of Samuel Beckett's works. As it happened, Mills, a devoted admirer of the Irish author, had just completed a project of eighty drawings of the human head inspired by Beckett's writings. Determined to make the most of this commission, he approached the task with great dedication, even corresponding with Beckett himself to learn his opinion on the work in progress and, ultimately, to obtain his approval. The result was a set of five iconic book covers that have accompanied Beckett scholars for decades. The aim of this paper is to explore the range of allusions that Mills integrated into his designs for Beckett's books. Seeking an intimate dialogue with the reader, Mills employed raw, elemental materials bearing the marks of natural decay, striving to wrest beauty from them. He also devised original ways of representing human consciousness. In this collection, he invoked allusions to other creators, infusing his book covers with a network of philosophical ideas that form part of twentieth-century aesthetics.

José Francisco Fernández is Professor of English Literature at the University of Almería, Spain. He was co-editor (with Nadia Louar) of a special issue of *Samuel Beckett Today/Aujourd'hui* dedicated to The Poetics of Bilingualism in the Work of Samuel Beckett (30.1, 2018), (with Mar Garre García) of *Samuel Beckett and Translation* (Edinburgh UP, 2021) and (with Pascale Sardin) of *Translating Samuel Beckett around the World* (Palgrave Macmillan, 2021). He has also translated into Spanish four novels and an assortment of short stories by Beckett. He taught Anglo-Irish literature at the National University of Distance Education in Spain and, more recently, he gave a course on Beckett's theatre at the University of Santiago, Chile. He was the general editor of the journal *Estudios Irlandeses*.

Kiminori Fukaya (Hosei University)

Theatricality of the Recumbent Body: Allusions to Shakespeare and Joyce in Beckett's 'Yellow'

Samuel Beckett's early prose work 'Yellow' portrays its protagonist, Belacqua, lying on his bed, reflecting on his physical state while awaiting medical treatment. The recumbent body is a significant image in Beckett's work. Although its immobility seems to exclude it from dramatic actions, this short prose work features theatrical allusions to the two literary masters, William Shakespeare and James Joyce. For example, Miranda, the nurse attending Belacqua, is associated with Prospero's innocent daughter in *The Tempest*. Similarly, Belacqua's recitation of the phrase 'I am what I am', a statement uttered by Richard Rowan in Joyce's play *Exiles*, helps alleviate his preoperative anxiety. Furthermore, much like Episode 9 ('Scylla & Charybdis') in *Ulysses* presents caricatures of Hamlet and Shakespeare, 'Yellow' incorporates motifs of light and darkness or the womb-tomb in *Romeo and Juliet*. Thus, Beckett's early writings appear to draw inspiration from both writers to transform the recumbent body into a dramatic image that constituted his signature posture. This paper employs an intertextual approach to probe how the theatrical allusions to Shakespeare and Joyce in 'Yellow' enhance the somatic image of a recumbent body that permeates Beckett's other works.

Kiminori Fukaya is a professor of English Literature at Hosei University, Japan, and a Japanese co-translator of *The Cambridge Companion to Modernism*. His recent research focuses on the relationship between early Beckett and his literary predecessors. He contributed the article 'The Early Beckett's Approach to Reality through a Textual Struggle with Rimbaud' to the *Journal of Beckett Studies* (26.2, 2017), and in 2022 he presented a Japanese essay analysing the influence of James Joyce's ideas about Aristotle on early Beckett in the centennial essay collections on *Ulysses* entitled *Hyakunenme no Ulysses*, published in Japan.

Mary Gallagher (University College Dublin)

Intertextuality, Translation, Co-Creation: Beckett Translating Joyce

In the wake of a significant number of forensic scholarly studies on the matter, both articles and book chapters, the recent feature film *Dance First* (2023) highlights Beckett's work alongside Alfred Péron on a first translation of an excerpt from *Finnegans Wake* (then still titled 'Work in Progress'). The film also dramatizes the subsequent re-working of that rookie translation by an expanded translation team including poet Pierre-Jean Jouve and scholar-translator Paul Léon. Focusing exclusively on 'act one' of this translation saga, this paper will be centred on the question of intertextuality as co-creation. It will approach this question less forensically than reflectively, and from a 'translation studies' and 'multilingual literacy' perspective. For the influential translation theorist, Lawrence Venuti, the work of literary translation is inseparable both from the fact of intertextuality and from the work of interpretation. Indeed, he devotes an article published in *Romance Studies* (2009) to a study of the place and impact of intertextuality as well as of hermeneutics in what Walter Benjamin called the 'Task of the Translator'.

Mary Gallagher is Professor of French and Francophone Studies at University College Dublin. She has produced (for L'Harmattan, Paris) critical editions of the 1920s and 1930s French translations of several of Lafcadio Hearn's writings on the Creole world and has herself translated Paul Morand's *Hiver Caraïbe* (*Caribbean Winter*; Signal Books, 2018). She has also edited Paul Léon's concentration camp letters and translated them into English (Paul L. Léon and James Joyce; Bloomsbury Academic, 2022).

Declan Gillespie (University of Warwick)

The Wombtomb: Nāgārjuna, Eckhart, and the Productive Void in Beckett's Early Prose

In *Dream of Fair to Middling Women*, Belacqua conceives of his interior, meditative retreat from the pains of the world as 'the wombtomb', a paradoxical term that implies both termination and generation, both dark nothingness and productivity. Indeed, Belacqua envisions the wombtomb – the state of bodily and mental quietude to which he repeatedly looks to return – as the source of his artistic creativity. This paper will pull on the conceptual threads intertwined in the image of the wombtomb, tracing its intertextual echoes of Christian mysticism and Mahayana Buddhism, focalised through Beckett's study of Schopenhauer. The seemingly contradictory notion of a productive void, common to mystical traditions both East and West, permeates Beckett's early work as a self-reflexive expression of the act of writing itself: it is both the source and end of his textual productions. Beckett's obsession with the imagery of the womb, particularly as a desired place of return, has long been acknowledged. Yet this paper will read his conception of the wombtomb as an early manifestation of an idea of philosophical importance to Beckett not just as an existential posture but as part of a burgeoning aesthetic theory, and one which continues in various guises across his oeuvre.

Declan Gillespie is a PhD candidate in the Department of English and Comparative Literary Studies at the University of Warwick. His thesis is entitled 'The Protruding Void: Mystical Affect in Samuel Beckett's Prose', and looks to intersect readings of Beckett's work in terms of negative theology and mysticism with a post-

Deleuzian affect theory to offer a reading of the 'void' at the core of Beckett's work not as a purely absent negativity but as a strangely chaotic, productive void protruding through the textual surface.

Mehmet Zeki Giritli (Koç University)

'Going to the cinema with Beckett': Beckettian Ruins and Intertextual Companionship in Sevim Burak's *Ah Ya Rab Yehova*

'I would like to go to the cinema with Beckett', writes Sevim Burak, envisioning an intimate yet public companionship with the writer. This paper explores the intertextual dialogue between Beckett's *The Unnamable* and Burak's *Ah Ya Rab Yehova*, focusing on how both texts dismantle the relationship between voice, identity, and belief. In Beckett, the speaking subject collapses under the weight of its own language; in Burak, this collapse acquires a specifically Turkish inflection, where theological and patriarchal discourses intersect to silence the female voice. Through fragmented syntax, abrupt repetition, and self-negating narration, Burak transforms Beckett's aesthetics as a culturally and gendered form of defiance. Drawing on Julia Kristeva's theory of intertextuality and Adorno's notion of 'negative aesthetics', this paper reads *Ah Ya Rab Yehova* as both an homage to and a rewriting of Beckett's 'I can't go on, I'll go on' logic – now voiced by a woman trapped within the ruins of both language and faith. By situating Burak's prose within the broader field of Beckett's intertextual afterlives, this study demonstrates how modernist minimalism becomes a translingual and transhistorical space for articulating silence, resistance, and unnameability.

Mehmet Zeki Giritli is a scholar, theatre practitioner, creative drama educator, and translator. He holds a PhD in comparative literature from Istanbul University, specializing in anti-realist playwriting and acting techniques in the postwar era. Since 2017, he has been teaching modern theatre and gender studies courses at Koç University in Istanbul. His research explores the intersections of theatre and politics, theatre and gender, and theatre translation. He has published widely in peer-reviewed journals, and his most recent work appears as a book chapter in *Beckett and Nature* (Bloomsbury, 2025). As a translator, he has rendered over ten books into Turkish, including works by William Shakespeare, Harold Pinter, John Banville, and F. Scott Fitzgerald. He has also held visiting research positions at institutions such as Trinity College Dublin, Aarhus University, and the University of Barcelona. He is the Koç University representative in UNIC Culture and Arts Thematic Line as well as a UNIC Chair, and he was recently appointed as the International Secretary Asia (West) for the Edward Albee Society.

Katya Gosteva (Independent Scholar)

Beckett as a Reader of Dostoevsky

Little is known about Samuel Beckett's attitude toward Dostoevsky as a critic of modernity – a writer whose influence on 20th-century European intellectuals can hardly be overstated. Within Beckett studies, it is assumed that the admiration he expressed for Dostoevsky in *Proust* and his letters, as well as in his references to him in the Trinity College lectures, merely reflect a debt to Gide's theory of the novel. Surprisingly, scholars who hold this view tend to overlook the fact that, for Gide, Dostoevsky was above all an architect of the *Übermensch* – in Gide's own words, 'the only philosopher who assists Nietzsche'. Could Beckett really have been unaware of Gide's theory of freedom as an 'unmotivated act,' *l'acte gratuit* – the new moral principle Gide formulated from Dostoevsky's novels? This paper advances the hypothesis that Beckett arrived at an independent reading of Dostoevsky – as a theorist of the beautiful who upheld the idea of art as the highest manifestation of freedom; and as a writer who transformed his art into an inimitable caricature of the ideal of the autonomy of the human will. The proposed hypothesis is grounded in a parallel reading of *Proust* and 'Le Concentrisme' alongside those passages from Dostoevsky's critical as well as literary texts in which the problem of freedom occupies a central place.

Dr Katya Gosteva is an independent scholar. She earned her PhD from the University of Reading in 2020, under the supervision of Professor Mark Nixon. Her doctoral thesis titled 'Metaphysical Comedy: Samuel Beckett and Fyodor Dostoevsky' is currently under revision for publication as a monograph. Katya lives in Ireland (Sligo), where she has gotten actively involved in local theatrical life and collaborates in a number of projects for film as well as drama screenwriting.

Celia Graham-Dixon (University of Reading)

Encounters Not Intertexts: A Feminist Approach to Beckett's Works for Television

This paper will explore how the notion of the 'encounter', as theorised by the feminist artist, psychoanalyst and theorist Bracha Ettinger, aids a reading of Beckett's television work outside of the masculinist intertextual framework that has dominated the field. For Ettinger, the encounter is aesthetic, affective and ethical. By reading the television plays alongside other artists and practitioners, not through, against or for intertextual references, but in terms of the encounters that the works contain and engender, I will show how this approach gets us closer to what the work is doing and how it is doing it on an aesthetic, affective and ethical level. In contrast to scholarship dedicated to the impact of art on Beckett and Beckett's impact on art, this paper will move away from questions of authorial intention or influence to explore how the encounter and its feminist application provides a unique perspective on Beckett's works for television as we find them today. Exploring how the television plays often problematise and refuse the very intertexts that they appear to invite, this paper will reveal new ways that Beckett's screen work complicates, enriches and broadens our understanding of intertextuality.

Dr Celia Graham-Dixon is a Postdoctoral Research Assistant and Visiting Research Fellow at the Samuel Beckett Research Centre, University of Reading. She was awarded her PhD last year for a thesis that examined Beckett's works for television through the lens of feminist aesthetic theory and practice. Her research operates at the intersection of media, screen and visual studies. It has been published in *Samuel Beckett Today/Aujourd'hui* and as part of *The Replaceability Paradigm: Replacement and Irreplaceability from Dante to DeepDream* (De Gruyter Brill, 2024). Celia has held teaching positions in Cultural Analysis at UCL, Media at Goldsmiths and Film, Theatre and Television at the University of Reading. She is the Performance Reviews Editor at *The Beckett Review*.

Rainier Grutman (University of Ottawa)

Writing in Beckett's Bilingual Shadow: Federman's *Voice* (1979) and Huston's *Limbo* (1999)

Intertextuality takes two directions: upriver (Beckett incorporates fragments from other texts) and downriver (his name and work reverberate with other writers who read his texts.) Since this conference allows for the study of both dynamics, my paper will focus on two significant 'creative responses to Beckett's work': i.e. Raymond Federman's *Voice in the Closet* (1979) and Nancy Huston's *Limbo* (1999). Both are fairly short, sparsely punctuated, prose texts that mention a character (or voice) named 'Sam' and exhibit a rambling logorrhoea reminiscent of Beckett's prose (most notably *Comment c'est / How It Is* but also *Lessness* and *Company*.) The rapport of *Voice* and *Limbo* with Beckett is at once 'intertextual' and 'hypertextual' (to use a distinction made by Gérard Genette in *Palimpsestes*): intertextual in that they each echo specific texts – a process that will be examined more closely in the paper – and hypertextual insofar as neither *Voice* nor *Limbo* would have come into existence without Beckett leading the way. Both Federman and Huston are very much aware of his aura. They attempt to imitate/emulate Beckett's style, in both English and French (*Voice/Voix* and *Limbes/Limbo* were published in bilingual editions/self-translations,) which qualifies them as positive pastiches, not meant to poke fun but rather to

praise. *Voice* and *Limbo* are earnest and serious homages to Beckett as an icon of bilingual writing: ‘Beckett beckons’, as Nancy Huston puts it.

Rainier Grutman is a Professor of French and Translation Studies at the University of Ottawa (Canada). Trained in Romance Philology at Namur, Leuven and Madrid universities, he received his PhD from the Université de Montréal. In addition to studying bilingual writers and multilingual writing (*Des langues qui résonnent*; Fides, 1997; Classiques Garnier, 2019), he has focussed on literary translation and in particular self-translation. Co-editor (with Alessandra Ferraro) of *L’Autotraduction littéraire: perspectives théoriques* (Classiques Garnier, 2016), he has contributed articles on the topic to many journals as well as works of reference such as the *Routledge Encyclopedia of Translation Studies* (1998, 2009, 2019), the *IATIS Yearbook* (2013), and the *Wiley-Blackwell Companion to Translation Studies* (2014).

Kathleen Gyssels (University of Antwerp)

‘Beckett goes Creole’: échos bidimensionnels dans l’œuvre schwarz-bartienne (post-Shoah, post-colonial)

Que la Shoah laisse une empreinte sur l’écriture de Samuel Beckett me paraît indéniable, bien que négligée. C’est chez le couple André et Simone Schwarz-Bart que l’intertexte devient durablement et doublement signifiant: non seulement André Schwarz-Bart avait quasiment toute l’œuvre de Beckett dans sa bibliothèque, mais comme résident du Moulin d’Andé (Gyssels, 2020, 2021, 2023) où l’on joua énormément Beckett, l’auteur du *Dernier des Justes* (Goncourt 1959) prépara des pièces ‘absurdes’, restées malheureusement inachevées. Quant à son épouse, elle reprend *La dernière bande* dans son unique pièce de théâtre, une réécriture postcoloniale distinctement beckettienne. A ce riche échange s’ajoute le fait que les romans de Simone Schwarz-Bart ont été traduits par Barbara Bray et que celle-ci devina le ‘cross-over’ entre post-Shoah et post-colonial lorsqu’elle s’informa sur *Ti Jean L’Horizon*, odyssée caribéenne qui fait ‘nœud de mémoire’ (Rothberg, 2010), comme je l’ai démontré à satiété (Gyssels, 1996). A la préface de Bray s’ajoute enfin une dernière ‘encontre’ qui solidifie les liens entre Beckett et Schwarz-Bart: la résistance sous la Seconde Guerre. En effet, Beckett était proche d’un réseau dans lequel au moins une membre pivotale avait des amis en commun avec le dénommé Abraham Schwarz-Bart. Dans le sens inverse, j’ai la ferme confirmation que Beckett avait lu le ‘roman devenu un fait de civilisation’ (Rawicz, 1982), ‘an untimely novel’ (Stonebridge, 2014) qui a impacté un nombre impressionnant de prix prestigieux (Goncourt, Renaudot, Nobel, jusque dans la Caraïbe).

Kathleen Gyssels (HDR Sorbonne nouvelle) est professeure de littérature et de culture postcoloniales à l’université d’Anvers. Ses publications portent principalement sur les auteurs et les sujets africains américains, caribéens et francophones dans une perspective largement comparative et interdisciplinaire. Ses recherches actuelles ont étendu son champ d’action à des questions conflictuelles, telles que les lois mémorielles et les guerres de la mémoire dans la République française et en Europe. Dans des publications récentes, elle a abordé l’invisibilité de la présence juive dans la ‘pensée archipélique’, tant dans ses littératures (tant théoriques que fictives); de même que l’absence de musées et de statues pour les héros et héroïnes ‘autochtones’ (la ‘Memory 3D’: du roman à la statue, de la statue au musée, donnant l’exemple de *Solitude* d’après le roman éponyme d’André Schwarz-Bart). A cela s’ajoutent les questions taboues de la résurgence de l’antisémitisme dans les Caraïbes, des sexualités non-hétéronormatives (la ‘queerolization’).

Minfang Hu (University of Bristol)

Beckett, Bram van Velde, and Rilke: *Écart* and Reversibility

Bram van Velde’s paintings, as artistic ‘texts’, operate as intertexts in Beckett’s prose. This paper will focus on the concept of the *écart* (gap, dehiscence, divergence, spacing, deviation) shared

by Maurice Merleau-Ponty and Jacques Derrida, to demonstrate the resonance between Bram van Velde's treatment of subject and object relations and Beckett's post-war prose. In van Velde's paintings, objects respond to the painter's gaze with resistance and elusion which, nonetheless, constitutes a response to the subject's gaze, albeit a negative one. The resistance and elusion of objects that the painter encounters constitute the *écart* in the intertwining, or the dehiscence of what Merleau-Ponty calls the flesh of the world. As a case study, the paper will analyse the synaesthetic sound Beckett hears in Bram van Velde's paintings ('a very distinctive sound, that of a door slamming in the distance, the small, dull thud of a door that has just been slammed so hard that it seems torn away from the wall') and the gongs that appear in *Molloy*, drawing upon Rilke's poem *Gong (II)* (1925), which constitutes another intertext in Beckett's work.

Minfang Hu is a PhD student in Comparative Literatures and Cultures at the University of Bristol, UK. Her doctoral project examines Marcel Proust, Rainer Maria Rilke, and Samuel Beckett through the lens of the visual arts. She presented a paper on 'Beckett's Multimodal Translation: Pangs of Faint Light and Stirrings Still' at the Samuel Beckett Society Conference in Edinburgh in 2024.

Jeni Jones (Independent Practitioner)

Beckett and His Blizzard Verse

As I stated in *The Beckett Review*: 'As an actor, after you get to a certain point in any Beckett play, all of a sudden everything starts collapsing in on you. The text loops back on itself, and you completely get lost in the center of the text. Like a blizzard. At that point, I used rapping. I'd put on a beat and freestyle the entire play over beats. I'd go into a flow state and rap the whole *Not I* monologue'. Every time I perform *Mouth*, I can't help but think of my Beckett brethren: Lucky and Krapp and all of the actors who have embodied them, wandering through blocks of Beckett's blank verse. I don't think in general before jumping up on stage, but the day I inhabited *Mouth* I was forever lost in Beckett's blizzard. I'm still lost. Is anyone else in here? Lucky!?! Drawing on my practical experience of Beckett's work, including my performances of *Mouth* and 'V' in *Rockaby*, as well as my direction of others in *Godot* and *Krapp*, I will explore how rhythm and rhyme, specifically hip-hop, combined with my intertextual approach to *Mouth* and other Beckett monologues, helps me and actors I direct navigate a personal path out.

Jeni Jones has worked for 30 years as a director, producer, actor, writer, and rapper. She earned her BA in Theatre Directing & English Literature from Fordham, and MFA in Directing from CalArts. She has worked as a Film Executive and is credited for creative contributions to numerous films. She has directed Beckett's *Krapp's Last Tape*, *Waiting for Godot*, *Not I*, and *Rockaby*. Her direction of the play *Women on the Verge* earned an NAACP Theatre Award. She has also won multiple 'Best Direction' Awards for her film *CLUB RAT\$* and she is an award-winning actor. As a rapper, her album *Gahalla* is on all platforms. Jeni has several projects in development. Throughout 2025 and 2026, she has been performing and traveling with her double bill of Beckett's *Not I* and *Rockaby*, including at the Beckett Society Conference 2025 in Edinburgh and a pop-up *Not I* in NYC in November 2025.

Tomoya Kawashima (University of Tokyo)

Writing and Dying in *Molloy*: From the Negativity of Language to the Metamorphoses of the 'I'

This paper reconsiders the relation between writing and dying in *Molloy* (1951) in terms of the negativity of language. As Gerald L. Bruns has pointed out, Beckett's letter to Georges Duthuit (3 January 1951) indicates that he had read Maurice Blanchot's essay 'De l'angoisse au langage' in *Faux pas*. It has also been noted that certain sentences in *Three Dialogues* are strikingly similar to passages from this text. Although it is unclear whether this reading preceded the writing of *Molloy*, Beckett's style at this time certainly resonates with Blanchot's thought. As Blanchot

writes in 'La littérature et le droit à la mort,' 'le mot me donne ce qu'il signifie, mais d'abord il le supprime.' In this sense, language is fundamentally bound to death. In *Molloy*, 'the icy words hail down upon me, the icy meanings, and the world dies too, foully named'. Molloy himself is dying from the beginning: 'What I'd like now is to speak of the things that are left, say my goodbyes, finish dying'. Furthermore, the 'I' – that is, Molloy and Moran – undergoes metamorphoses in this negativity of language, which accompanies the act of self-writing. Thus, investigating the relation between writing and dying in *Molloy* reveals the variability of the 'I' through linguistic negativity, shedding new light on the intertextuality between Beckett and Blanchot.

Tomoya Kawashima is a PhD student at the University of Tokyo, researching the works of Samuel Beckett. He is also a visiting student in the School of English at Trinity College Dublin for the 2025–26 academic year. His research focuses on the relationship between language and the subject in Beckett's works. He has published three papers in Japanese, analysing *The Unnamable*, *Not I* and *Company* in relation to Maurice Blanchot and Émile Benveniste. His current project examines the issues of writing and dying in *Molloy* in terms of the negativity of language.

Galina Kiryushina (Anglo-American University, Prague)

'Suggesting pursuit of knowledge at some period': Beckett's Encyclopaedic Imagination in *All Strange Away*

This paper investigates the intertextual traces of the *Encyclopaedia Britannica* in early drafts of *All Strange Away* (1964–5) to explore how factual data motivated Beckett's creative imagination. The initial transformation, in Beckett's 'Fancy Dead Dying' notebook, of the cubical container into a rotunda as a confining and showcasing space for the female figure marks a major shift in narrative perspective that will shape the later 'observational' closed-space pieces. Linking the newly-formed enclosure ('Place round') with the organ of vision ('Eye'), Beckett draws on an entry in the *Britannica*, adopting its wording verbatim as a literal blueprint for his imaginative construction. While this instance of Beckett's use of the *Britannica* to consult architectural terminology may suggest a technical necessity, his later incorporation of material from another entry triggers a more complex creative conflation of natural imagery with the image of a closing eye, resulting in a distinctly poetic transposition. Paradoxically, Beckett's process of eliminating the superfluous and the foreign from both the text and the imagination it portrays ('So little by little all strange away') is explicitly conditioned by cultural intertexts drawn from the *Britannica*.

Dr Galina Kiryushina is a Lecturer in literature at the Anglo-American University, Prague. Her most recent publications have examined cinematic and televisual legacies in Beckett's writing, with a focus on his late prose. Her work has appeared in academic journals and essay collections, including in *Samuel Beckett Today/Aujourd'hui*, the *Journal of Beckett studies*, *Beckett and Modernism* (Palgrave Macmillan, 2018), and *Samuel Beckett and Technology* (Edinburgh UP, 2021), which she also co-edited with Einat Adar and Mark Nixon. Her current research focuses on Beckett's collaborations, in particular with the German TV broadcaster Süddeutscher Rundfunk (SDR/SWR).

Onno Kusters (Utrecht University)

No Such Thing as 'the same effect': Equivalence and the Visibility of the Translator in the Two English Translations of *Eleutheria*

A common ideal among readers and translators is that a target text should offer 'the same effect' (a.k.a. 'equivalence') as the source text. But there is no such thing as 'the same effect.' Beyond statements of the grossly obvious, it is impossible to measure 'the effect' of a source text, to say nothing of the representation of that effect in the target text. The effect, whether of source text or target text, is always subjective, or at best intersubjective; equivalence is no more than a norm-

determined dynamic somewhere on a scale between (target audience-oriented) 'acceptance' and (source text oriented) 'adequacy' (Toury, 1995). Focusing on the two translations of Beckett's play *Eleutheria* (Michael Brodsky, 1995; Barbara Wright, 1996), this paper seeks to address a number of issues related to translatorial 'equivalence' and 'equivalent effect' by discussing notions such as 'exotisation' versus 'naturalisation', 'explicitation', and 'cohesion'. In various ways the two translators make themselves visible in their translations of the play; only if we take into account their two widely different translation poetics is it possible to arrive at a fair and balanced critique of their work.

Onno Kusters is an Associate Professor of English Literature and Translation Studies at Utrecht University. His teaching and research fields are English and Anglo-Irish literature 1700-present (with specific attention to James Joyce and Samuel Beckett), translation, and translation studies. His doctoral dissertation on Joyce (*Ending in Progress: Final Sections in James Joyce's Prose Fictions*) was published in 1999. He has translated Beckett's *Watt* into Dutch, and has published widely on (translating) Joyce, Beckett, T. S. Eliot, Seamus Heaney, Weldon Kees, and many others.

Olivia Kulczycky (Boston University)

'No faces, just cloaks': Undoing of the Self in Beckett and Anne Carson

Anne Carson's engagement with the work of Beckett permeates through her poetry, essays, and translations. From brief references to his manuscript annotations in her poem 'Peril' to more detailed discussion of his conception of tragedy in her preface to *Hekabe*, Carson's work is shaped by her deep interest in Beckettian themes and stylistic minimalism. However, Beckett's influence on Carson has yet to undergo a sustained treatment. My paper considers this influence, particularly in Carson's experimental collection *Decreation: Poetry, Essays, Opera* (2005). In a series of creative pieces, Carson's *Decreation* explores the undoing of the self, a prominent theme in Beckett's work. In addition to poems inspired by Beckett ('Her Beckett', 'Beckett's Theory of Tragedy', and 'Beckett's Theory of Comedy'), Carson includes a fragmented essay on Beckett's teleplay *Quad* and a still image from the 1981 Süddeutscher Rundfunk production. Through a reading of Beckett's *Quad* and Carson's interpretation of the teleplay, my interest in this paper lies in how the two writers explore being and non-being by positioning *Quad* as an anti-creative piece of art. With *Quad*'s faceless, cloaked figures pacing in geometrical patterns, bodies are reduced to pure image and movement, dismantling themselves through their lack of perception and identification.

Olivia Kulczycky is an English PhD Student at Boston University researching 20th-century literature and avant-garde performance. She is especially interested in the role of embodiment and sensory perception in the works of Samuel Beckett and Marcel Proust.

Deb Lacusta (Independent Practitioner)

'Out of the mouth of puppets': Beckett Text as an Improvisational Prompt in Puppet Performance

Taking Julia Kristeva's approach that texts are a 'mosaic' of already existing texts, I created an improvisational film in which quotations from Beckett's texts are further taken out of con-text. I compiled a list of Beckett lines that struck me for their humor, poetics, humanity, and sheer strangeness. I created hand puppets, a puppet sound stage, and used lines of Beckett text as prompts to begin each improvised scene. The actors, voiced by Dan Castellaneta (*The Simpsons*) and myself, bring our backgrounds and reference levels to play, creating unexpected, unplanned puppet theater that resembles Beckett but creates new meaning made in the improvisatory moment. I also took Beckett text and had traffic signage made (the photographic series *Words*

are All We Have), which I placed in different environments. With the text taken out of context again, the observer is allowed to make their own sense or non-sense of it.

Deb Lacusta is an artist, filmmaker, and writer who uses language as a medium to recontextualize meaning in relation to images/materials from popular culture. Her video performance work has been seen at the UCLA Hammer Museum, P.S.1 MOMA New York, Art Basel Miami Beach, and abroad. For over 40 years, she has taught and performed improvisation in Chicago, and LA. She holds an MFA from the Art Center College of Design in Pasadena (California), a BFA from Otis College of Art in LA (California), and a BGS from the University of Michigan, Ann Arbor. In Chicago, Deb worked as an advertising Copywriter/ Producer at Foote Cone & Belding and DMB&B. She has written for theater and television, most notably *The Simpsons*.

Jem Lloyd (Cardiff University)

‘[C]ondemned / In this abhorred deep to utter woe’: The Echoes of Miltonic Isolation and Erasure in *Not I* and *Ohio Impromptu*

This paper considers the desolate worlds of Samuel Beckett’s late theatre alongside the Miltonic construction of Hell, through the examples of *Not I* (1971) and *Ohio Impromptu* (1981). While Beckettian scholarship has acknowledged John Milton’s undeniable influence on Beckett’s work, this is often as a passing comment, only ever being mentioned in the same breath as the likes of Dante, Joyce, and Shakespeare. There exists, to some extent, a critical no man’s land between the two great writers. In contrast to the limited critical material which does exist, in which they have been bridged through divinity (such as Calder, 2018), this paper explores the influence of Milton’s corrosive isolation on Beckett: from the diminution of Satan’s own form and its regressive reproductions, to his metaphysical transmutation into the hidden acrostic in Book IX, I illuminate the degenerative effect of Milton’s Hell on its creator. I thus posit that chronological reading of *Not I* and *Ohio Impromptu* reveals an increasingly Miltonic undertone. Authors of their own erasure, I argue that Mouth, Reader, and Listener strive to resist the gradual effacement of individual identity which underpins their existence, creating a stasis which reaches back through the centuries to connect them with Milton’s Arch-Fiend.

Jem Lloyd is a postgraduate student at Cardiff University, currently completing her Master’s in English Literature. She previously studied English Literature at undergraduate level, also at Cardiff University, graduating with a First in 2024. She has been a member of the Beckett Society since January 2025, and attended her first Beckett conference last year in Edinburgh. She is currently planning her Master’s dissertation, on which the topic of her conference paper is based. Following the completion of her current course, Jem hopes to undertake a PhD focused on the reception and productions of Samuel Beckett’s theatre in Wales.

Megane Mazé (Trinity College Dublin)

From Reading to Writing: The Poetics of Recycling in Beckett’s Correspondence

Samuel Beckett’s epistolary writings constitute a vital extension of his literary practice, offering insight into the interplay between his reading and his writing, and into the way they shaped him as an author and as a man. His correspondence reveals a complex network of intertextual and intratextual connections that illuminate his creative process and the construction of the self. Passages drawn from his extensive readings – sometimes cited, often absorbed without attribution – merge seamlessly with Beckett’s own idiom, blurring the line between commentary and composition. The letters also contain fragments exhibiting a marked intratextuality: some anticipate or echo his published texts, recalling Malone’s exercise-book; others recycle images, anecdotes, and formulations across different letters, subtly adapting them to the linguistic and emotional expectations of each recipient. These quotations and repetitions, with their variations,

prefigure the recursive patterns of his literary work and reveal an author who is continually testing expression against audience as well as language. This paper offers to investigate the inter- and intratextual dynamics of the letters to highlight how Beckett's correspondence functions as a space of creative experimentation, one where reading, writing and self-construction continually intersect.

Megane Mazé is a PhD candidate at the University of Orléans (France) and a Teaching Fellow in the French Department at Trinity College Dublin. Her research interests include epistolary studies, medical humanities, narratology, and genetic criticism. She has presented her research at several international conferences and contributed articles to various publications, including: *Le Style de Beckett au miroir épistolaire* (Lettres Modernes Minard, 2023), *Nommer le corps, nommer la maladie* (Lambert-Lucas, 2024), *Comment c'est / How It Is* (Lettres Modernes-Minard, 2024) and a special issue on Beckett (*Europe magazine*, 2025).

Matthew McFrederick (University of Reading)

Not Beckett and Intertextuality: New Plays, Creative Dialogues and Teachings

Not Beckett, The Plays represents a new creative engagement, a collection of short plays 'loosely inspired' by the seeds of Samuel Beckett's oeuvre. Conceived and created by playwrights Hannah Khalil and Jennifer Barclay, these five new plays by female and non-binary writers of Irish heritage respond to Beckett's opus in works that 'expand on the idea of what Irishness looks and sounds like today'. Premiering in October 2024 at the Jermyn Street Theatre in London, these plays were subsequently staged as part of an international rolling world premiere concept that saw the works later presented in Reading, New York and Dublin with further performances to come. This paper will explore the origins and genesis of the project from Khalil's creative fellowship at the Beckett Research Centre in Reading, before enthusing premieres and its publication as an anthology of plays. The paper will evaluate early readings of these works and their intertextual relationship with Beckett's drama and archive, as plays that both echo Beckett and stand as original works in their own right. Through interviews with the playwrights, it will examine this fresh creative dialogue and its pedagogical potential in teaching Beckett, new writing and staging texts.

Dr Matthew McFrederick is a Lecturer in Theatre and Co-Director of the Samuel Beckett Research Centre at the University of Reading. He is the author of *Staging Beckett in London* (Bloomsbury / Methuen Drama, 2025), as well as chapters for *Not Beckett, The Plays* (Bloomsbury, 2025), *Beckett and Politics* (Palgrave MacMillan, 2020), *Staging Beckett in Great Britain* (Bloomsbury / Methuen Drama, 2016), and articles in *Samuel Beckett Today/Aujourd'hui* and the *Journal of Beckett Studies*.

John McKeane (University of Reading)

Beckett, Translation, Simulation

Translation is the intertextual art par excellence, and Samuel Beckett had a life-long commitment to translating, his own work and that of others, both from French to English and vice-versa, while touching other languages too. This paper sets out to examine his early translations of French Surrealist texts simulating mental illness. These pieces raise fundamental questions: can we align the translation approach taken here with the free-translation line he takes elsewhere ('you wouldn't say that in English, you'd say something else')? Is it possible to consciously simulate or mime such distressed conditions, and would it be accepted today to write- or think-oneself-into such a state? And how formative was this translation experience for Beckett's later work, notably its explorations of the limits of meaning (Lucky's speech, Watt, Bing being just three examples)?

John McKeane is Associate Professor of French Thought at the University of Reading, where he has recently become a co-director of the Samuel Beckett Centre. He has published widely, including *Philippe Lacoue-*

Labarthe: (Un)timely Meditations (Routledge, 2015) and *Sarah Kofman and Ancient Thought: Learning to Live at Last* (Oxford UP, forthcoming). He is also the translator of four books, including Jean-Luc Nancy's *Adoration* (2013) and Christophe Bident's *Maurice Blanchot: A Critical Biography* (2018).

James McNaughton (University of Alabama)

Beckett, Intertextuality, and Racial Capitalism

In this paper, I will advance my recent work on Beckett and racial capitalism. Here, I will argue that intertextuality in Beckett's writing – with *Comment C'est* and *How It Is* as my main examples – indicts liberal culture for its complicity in normalizing eugenics and genocide. I will point out that Beckett makes intertextuality ambiguous. Intertextual references point the reader to two interpretative realms: one is autobiography, places Beckett has visited or scientific thinkers he has read. Beckett scholars are generally receptive to decoding these. Two, the same references refer to a political history of atrocity, references which annotated guides and scholarly work often omit or downplay. What matters is less that we notice the political references as new content, or corrections, than that we investigate Beckett's doubling of allusions. What I will argue is that this intertextual doubling is another one of the dark mirrors by which Beckett's work provokes readers into now ignoring, now seeing how humanist traditions of autobiography and scientific theorizing are shadowed by racist discourse that humanism and science repress or normalize and by atrocious outcomes help to produce. *Comment C'est* and *How it Is* present a good opportunity to examine this dynamic. Critics have seen Ernst Haeckel and Charles Darwin, for example, in references, as content. But what we will notice is that Beckett wittily reworks Haeckel's metaphysical evolutionary theories in his form. He matches aesthetic ontogeny with capitalist phylogeny, critiquing how the will to exterminate, so common in the 20th century, owes to this peculiar brand of science that fuses autobiography and racial capitalism itself.

James McNaughton is a professor of English at the University of Alabama. His latest book, *Send in the Clowns! Popular Politics after Neoliberalism*, co-written with Seán Kennedy, appeared from OR Books in 2025. He has published extensively on Beckett's political aesthetic, with his latest article, 'Rubber Genocide in Joyce and Beckett: From Casement's Congo to Vel d'hiv and Auschwitz', appearing in *Interventions: International Journal of Postcolonial Studies* (27.1, 2024). He is currently working on a book about *Conspiracism, Racial Capitalism, and Irish Writing*, alongside another project on *Beckett and Racial Capitalism*.

Naoya Mori (Kobe Women's University)

'Borrowed boots' and 'three crosstrees': From *Ulysses* to *Waiting for Godot*

This paper examines Beckett's creative inheritance of James Joyce's 'productive misreadings', tracing the evolution from the Joycean 'addition' of universal signs to a Beckettian 'subtraction' of nominalist lack. The study begins with the 'borrowed boots' motif; Estragon's struggle in *Waiting for Godot* finds its visceral origin in the oversized boots of the nameless vagrant in *Ulysses*, signaling the physical agony of inhabiting another's poetic space. Central to this transition is the 'three crosstrees' imagery. Whereas Joyce visualizes a 'moving Golgotha' via the Rosevean – employing this nautical misnomer as a Leibnizian device to facilitate the predestined encounter of Stephen and Bloom – Beckett severs that causal chain. By aligning the two thieves (Didi and Gogo) with the solitary stage tree, Beckett visualizes a 'static Golgotha' that culminates in Act II. The two men mimic the tree, staggering on one leg until they cry out: 'Pity on me!' Here, the solemnity of Mantegna's 'Crucifixion' is transfigured into music-hall slapstick. Ultimately, Beckett rejects the Leibnizian-Joycean 'Principle of Sufficient Reason' in favor of 'reasons unknown', transforming a biblical narrative into a farce of probability. Surprisingly enough, Beckett

mercilessly yet respectfully transformed Joyce's *Ulysses* into its own negative image: *Waiting for Godot*.

Naoya Mori is Emeritus Professor of English at Kobe Women's University. He is a co-translator of James Knowlson's *Damned to Fame* (Bloomsbury, 1996) into Japanese as *Beckett-Den* (Hakusui-sha, 2003), and has published numerous papers focusing on the influence of Leibniz's philosophy and metaphysics on Beckett's works; now expanding his inquiry to include Joyce's role in Beckett's literary inheritance. Among his publications are 'Beckett's Window and the "Windowless Self"' (*Samuel Beckett Todau/Aujourd'hui*, 14, 2004); 'The Monadic Clock in Samuel Beckett's *Quad*: A Deconstruction of the "Dramatised Taboo"', published in *Samuel Beckett and Technology* (Edinburgh UP, 2021); 'Beckett's Monadology and Anti-Catastrophic Aesthetics', published in *Beckett and Catastrophe* (Palgrave Macmillan, 2023).

Jonathan Naito (St. Olaf College)

Samuel Beckett and Space-Time: Reading Beckett with Rovelli

My talk addresses the intertextual relationship between Beckett's writing – in particular, *Company* and *Ill Seen Ill Said* – and the long intellectual history that has shaped the contemporary scientific understanding of the nature of space and time. To assist in my efforts, I turn to the work of the Italian theoretical physicist Carlo Rovelli, who, in addition to his research, is the author of books including *The Order of Time* (2018), *Reality Is Not What It Seems* (2016), and *Anaximander and the Birth of Science* (2011/2023). In reading Beckett with Rovelli, I aim to draw attention to the ways in which Beckett's distinctive renderings of space and time – which are intimately bound up with familiar Beckettian topics like memory, existence, movement, and presence and absence – intersect with a body of scientific research that has challenged even its fiercest advocates to reconsider what they think they know about the nature of the universe and everyday life. This exploration involves ranging widely across foundational insights of quantum mechanics and general relativity articulated during Beckett's lifetime, the contemporary discoveries that have built upon that work, and the long history of ideas that, in retrospect, can be seen as pointing towards the contemporary understanding of space and time.

Jonathan T. Naito is the Associate Dean of Humanities and an Associate Professor of English at St. Olaf College in Northfield, Minnesota. His work on Beckett includes 'Samuel Beckett and the Black Atlantic' in *The Black and Green Atlantic: Cross-currents of the African and Irish Diasporas* (Palgrave Macmillan, 2009) and 'Samuel Beckett's Early Mimes' (*Samuel Beckett Today/Aujourd'hui*, 19, 2009). His work on Beckett includes 'Samuel Beckett and the Black Atlantic' in *The Black and Green Atlantic: Cross-currents of the African and Irish Diasporas* (Palgrave Macmillan, 2009), 'Samuel Beckett's Early Mimes' (*Samuel Beckett Today/Aujourd'hui*, 19, 2009). His other recent scholarship includes a chapter in *Teaching George Orwell*, which is forthcoming from MLA Press.

Iqra Nasim (Charles University, Prague)

When Waiting Ends: Beckett, Nadeem and the Illusion of Arrival

This paper examines *Dora ka Intezar* (*Waiting for Dora*, 2008) by the Pakistani playwright Shahid Nadeem as an intertextual reworking of *Waiting for Godot*. Nadeem, a co-founder of Ajoka Theatre, adapts Beckett's dramaturgy to interrogate Pakistan's political and moral paralysis. In his version, waiting becomes collective rather than existential, reflecting a nation suspended between hope and disillusionment. Where Beckett's Godot never arrives, Nadeem's Dora does as a foreign saviour figure whose arrival mirrors Pakistan's recurring dependence on external rescue and international aid. Her presence exposes the futility of seeking redemption through imported leadership or foreign intervention. Her arrival transforms the metaphysical absence of the original play into political satire on false deliverance and recurring public hope. Through this inversion, Nadeem turns despair into resistance, using irony and humour as instruments of

critique. Building on the firsthand interview with Shahid, this paper incorporates the playwright's reflections on the process of engaging with Beckett's theatrical language, his interpretation of 'waiting' in a postcolonial context, and his use of performance as a form of political commentary. By combining textual analysis with the author's insight, this study offers a new perspective on the discussion of Beckett's intertextual influence in contemporary Pakistani theatre.

Iqra Nasim is a PhD student in the Department of Irish Studies at Charles University, Prague. Her research focuses on the intersection of philosophy and literature, particularly the exploration of themes of blindness and invisibility in Samuel Beckett's theatre.

Mark Nixon (University of Reading)

Milton Regained: Beckett's School Copy of *Paradise Lost*

In existing discussions of Beckett's vast reading, from the most tangential references to the 'old chestnuts', the great English poet John Milton rarely receives a mention. This is not surprising, given that Milton is a notable absence in Beckett's letters, manuscripts and published works. There are marks within the relevant sections on Milton in Beckett's copy of A. Hamilton Thompson's *A History of English Literature, and of the Chief English Writers*, acquired in February 1923 and undoubtedly read in preparation of his studies at Trinity College Dublin, which commenced in October 1923. Indeed, Milton's *Paradise Lost* was, unsurprisingly, on Beckett's syllabus at TCD. And while Beckett's extant library contains a 1904 edition of *Paradise Lost*, a modern edition of the *Poetical Works* (1969) and an antiquarian edition of *Paradise Regained and Samson Agonistes* (1713), the only explicit references to Beckett's reading of Milton were, until recently, to be found in letters to MacGreevy of 1934 and 1955. However, in 2023, Beckett's schoolboy copy of Milton's *Paradise Lost* (Books I and II) was found, dated 'S. Beckett / Portora Jan. 26th 1923'. This paper will examine the relevance of the annotations and marginalia found in this volume. The reading traces suggest that the book was read at two separate times, and that Beckett's interest in the text waned rather quickly. However, he did compile two pages of notes on the empty pages at the back of the volume and, as was often his *modus operandi* at the time, cross-referenced the text with other writers, in this case Shakespeare and Dante.

Mark Nixon is Professor of Modern Literature and Beckett Studies at the University of Reading, where he is the Director of the Beckett International Foundation. With Dirk Van Hulle, he is Editor-in-Chief of the *Journal of Beckett studies*, Co-Director of the Beckett Digital Manuscript Project (BDMP) and Series Editor of 'Elements in Beckett studies' (Cambridge UP). He is also a former President of the Samuel Beckett Society. He has authored or edited more than ten books on Beckett's work. He is currently preparing critical editions of Beckett's 'German Diaries' (with Oliver Lubrich; Suhrkamp, 2026) and *Beckett's Critical Writings* (with Dirk Van Hulle, Faber & Faber, 2027), as well as co-editing *The Oxford Handbook of Samuel Beckett* (with Dirk Van Hulle; Oxford UP, forthcoming).

Alicia Nudler (University of Río Negro)

Intertext and Proffered Reading: Resonances of *Le Dépeupleur / The Lost Ones* in an Argentinian Context

In this paper we focus on Beckett's prose piece *Le Dépeupleur / The Lost Ones*, whose genesis is contemporaneous with the conceptualization by Julia Kristeva of intertextuality within a closed system of language and literature (1968). The title of her seminal essay 'Le texte clos' (the closed-off text) reminds us of the diegesis of the Beckett novella, in which an ironically detached narrator recounts the deathly fate of two hundred lost bodies trapped in a rubber cylinder. *Le Dépeupleur* is an apt text to discuss how intertextuality is 'productive' (Kristeva) of a 'memory of literature' (Samoyault). But, we will argue, instead of closing the text off onto itself, intertextuality opens it

to multiple historical resonances, political interpretations and possible adaptations. We will see how this plays out in an Argentinian context: in one staging of the piece by Michel Didym in 2020, in a performance by Miguel Guerberof and Cristina Banegas at a Beckett-based musical concert in 1998, and finally in parallelisms with Griselda Gambaro's *Information for Foreigners*, a play written in 1973 and first performed in 2024. These productions will be analyzed in the wake of James McNaughton's interpretation of *Le Dépeupleur* as linked to the rubber genocides of Congo and Putumayo Amazon. While the term 'despoblador', used in the Spanish translation of the text, echoes the forced depopulation of the area of Patagonia by the Argentinian state in the 19th century, the 'lost ones' echo the events which took place in the most recent Argentinian dictatorship (1976-1983).

Alicia Nudler is the director of a post-graduate theatre studies program at Universidad de Río Negro and a researcher at Instituto de Artes del Espectáculo, Universidad de Buenos Aires, Argentina. She completed her PhD in 2024 with a thesis on *Krapp's Last Tape* from an embodied perspective. She has published in *Beckettiana*, *Samuel Beckett Today/Aujourd'hui*, the *Journal of Beckett Studies* and *The Beckett Review*, and she is currently writing a chapter about Beckett's theatre in Mendoza, Argentina, to be published by Universidad Nacional Autónoma de México.

David Pattie (University of Birmingham)

Tales from the Poky: Beckett and James Kelman

In 2017, the Scottish author James Kelman gave the inaugural address at the launch of the Samuel Beckett Research Centre. During the address, he attacked what he called the 'so-called God voice' adopted by many of the canonical authors in the English literary tradition; a voice that, for Kelman, hid its prejudice and its sectarianism, and its elitism under the guise of objectivity. Beckett, for Kelman, is significant, because in Kelman's words he creates 'the kind of literary work we expect to see in cultures fighting to survive' – one in which orature contends with literature, and where the single voice in effect speaks multitudes. This paper will examine the relation between Kelman's work and Beckett's, discussing the ways in which oracy functions in their work – as an exercise in subordinate fluency, in which the disregarded, excluded speaker finds what Kelman, in the 2017 address, terms an existential voice.

David Pattie is Associate Professor in Drama at the University of Birmingham. He is the author of *The Complete Critical Guide to Samuel Beckett* (Routledge, 2000), and he has published widely on Beckett, contemporary theatre, popular music and popular culture. He is currently working on a monograph about memory in Beckett's prose and drama.

Virginie Podvin (University of Western Brittany)

Correspondance et œuvre beckettienne – un dialogue à une voix

Dans l'introduction générale au premier volume de la correspondance beckettienne, il est notifié que '[l]orsque Edward Beckett devint exécuteur testamentaire littéraire, [il] partagea le plus souvent l'avis des éditeurs, qui soutenaient que les lettres elles-mêmes étaient d'importants actes d'écriture' (2014, 25). Ce faisant, les éditeurs reconnaissent à la correspondance sa littérarité, ce qu'entérine le réseau citationnel qui s'y déploie et qui est aussi conséquent que celui qui habite l'œuvre de l'auteur. Parmi les voix avec lesquelles Beckett dialogue au cœur de l'épistolaire figure la sienne propre et l'étude de la correspondance dévoile les murmures d'une œuvre en devenir. En effet, l'épistolaire s'avère être le lieu d'expérimentation thématique (esquisse des contours de certains personnages, nomination et contenu de l'œuvre) et stylistique (apprentissage de la neutralité, lieu de recherche de la juste formule, concision) de

l'œuvre beckettienne. Cette communication propose d'interroger les phénomènes d'échos de la voix beckettienne entre l'épistolaire et l'œuvre.

Virginie Podvin a consacré une thèse à *L'Esthétique de Samuel Beckett* à la lumière de sa correspondance, récemment parue, sous la direction de Madame Sophie Guermès, à l'Université de Brest pour laquelle elle a obtenu un contrat doctoral. Ses travaux de recherche portent sur la littérature du XXe siècle, plus précisément, sur l'œuvre de Virginia Woolf, Nathalie Sarraute, Marguerite Duras et Samuel Beckett notamment dans leur interaction avec la musique et les arts visuels. Elle a obtenu la qualification de Maître de conférences en littérature française du XXe siècle.

Niloofar Rezaee (University of Western Ontario)

Between the I and the Not-I: The Spectropoetics of *Embers*

This paper focuses on Beckett's second radio play, *Embers* (1959), and the ways in which its depiction of a narrator haunted by what may or may not be his father's death by drowning, enacts, both in its narrative and its self-conscious attention to the radiophonic medium, the spectral nature of intertextuality. It begins with a 1949 letter to Georges Duthuit, where Beckett writes that the artist creates 'in the absence of relations, as much between the I and the not-I as within the former'. He then adds that this lack of a relation between the I and the not-I, or within the I itself, alters the very nature of the work, where it now exists 'in several forms, in which each in a sense takes turn at certifying the others' (19). This fracture within the self and the multiplicity that arises from it anticipate what Julia Kristeva later describes as the replacement of intersubjectivity with intertextuality: 'any text is the absorption and transformation of another', and 'poetic language is read as at least double' (66). Beckett and Kristeva locate creation in a space of division, where the self and its expression are already haunted by an other, which need not be that of a person, living or dead, but the otherness of language itself. This sense that each speech act is necessarily haunted by every other possible one that it might have been but is not, is enacted, in *Embers*, by the ways in which Henry's stories interrupt and replace one another, and the manner in which the play's other voices, those of his father, Ada, Addie, Bolton, and Holloway, return to haunt the act of narration itself. The effect is further amplified by the differences that gradually open up between the play's interpolated story within a story and the other non-embodied voices. This diegetic haunting is doubled in the play's form as well. Radio is, as Jeffrey Sconce argues, a necessarily haunted medium, one that detaches the living presence of the voice from the body. In so doing, the text, which was originally recorded on magnetic tape for later transmission, subverts the experience of the voice as a living presence, as that which speaks to us from the moment of the now, in much the same manner as Henry's monologue dramatically divides and multiplies across a variety of histories and narrative forms. *Embers*, the paper concludes, continues to reach us now, through the affordances of modern digital reproduction, as a ghostly trace of a voice that speaks, as it has always spoken, as if from the land of the dead.

Niloofar Rezaee is a PhD candidate in the department of English and Writing Studies at Western University in London, Canada. Her dissertation, supported by a Social Sciences and Humanities Council Graduate Fellowship, explores Iranian diasporic theatre in Canada. She has maintained an active research record in Beckett Studies, having previously presented on Hyperobjects and *The Lost Ones* at the eighth Samuel Beckett Society conference. She is especially glad to acknowledge the support of the Ruby Cohn Bursary to attend this conference.

Gabriela Milkova Robins (University of St Andrews)

Godot Arrives in (Post-)Yugoslavia

My paper explores the significance of Godot's arrival in Miodrag Bulatović's 1965 *Godot je došao* (*Godot Has Arrived*). This play marks the first, but not the last, instance in which Godot, as a character, arrives in a (post-)Yugoslav sequel play. It is followed in the years, and wars, to come by Danilo Kocevski's *Mucmep Bekem* [*Mister Beckett*] (1999), Žarko Komanin's *Godot je došao po svoje* [*Godot Has Arrived to Collect His Dues*] (2002), and Branko Dimitrijević's *Godot na usijanom limenom krovu* [*Godot on a Hot Tin Roof*] (2007). Bulatović's play was written during a decade of political, economic, and cultural flux following World War II and Yugoslavia's split with Stalin in 1948. The three consecutive plays were written amid and after the Yugoslav wars and the dissolution of Yugoslavia into today's independent republics. My paper interprets these works as post-war literature where Godot manifests as a means of alleviating a shared frustration that characterises wartime, post-wartime, and *Godot* – awaiting an end. By tracking Godot's arrival across political upheaval and catastrophe, I argue that his recurrent presence, in place of his absence, becomes emblematic of the continual violence and deferral of resolution in the region.

Gabriela Milkova Robins is a SGSAAH AHRC-funded PhD Student at the School of English and the School of Modern Languages, University of St Andrews. Her PhD project is titled: 'Samuel Beckett's Arrivals on the Yugoslav Stage: *Godot's* "Lives" and "Afterlives" in the Inter- and Postwar Periods of the Former Socialist Federal Republic of Yugoslavia'. She holds a Master of Philosophy in English Studies: Modern and Contemporary Literature from the University of Cambridge, and a Master of Arts in English Literature from the University of St Andrews.

Mirna Sindičić Sabljo (University of Zadar)

Play Beckett: Intertextuality and the Memory of Yugoslav Political Violence

In the summer of 2004, Rade Šerbedžija directed *Play Beckett* at Theatre Ulysses in Croatia. This ambitious theatrical project situated Samuel Beckett's *Waiting for Godot* within a politically charged context. The performance consisted of two parts: first, Borislav Vujčić's adaptation of *Waiting for Godot*, which relocated Beckett's characters to Barren Island (Goli otok), the notorious Yugoslav prison camp for political opponents of Tito following the 1948 Tito-Stalin split; and second, four original monologues composed in accordance with Beckett's stylistic principles. In this adaptation, Beckett's characters were transposed to Barren Island, where approximately 13,000 prisoners, many of them innocent, endured harsh conditions between 1949 and 1956. The production was accompanied by the international project *Reading Godot – The Barren Island 1949–1956*, developed in collaboration with Vanessa Redgrave, which included a workshop, a documentary, and a site visit to the island. This paper analyzes the intertextual strategies employed in Vujčić's adaptation and the four monologues, examining how Beckett's textual fragments and motifs are re-inscribed into a specific historical and political landscape. By situating Beckett's writing within the memory of Yugoslav political violence, *Play Beckett* exemplifies both the adaptability and the enduring political ambiguity of his oeuvre. The aim of this analysis is to contribute to debates concerning the political interpretation of Beckett by demonstrating how intertextual recontextualization generates new meanings within both local and global performance traditions.

Mirna Sindičić is a Full Professor at the Department of French and Francophone Studies at the University of Zadar (Croatia). She obtained her PhD at the University of Zagreb in 2013 with a thesis on Samuel Beckett and Eugène Ionesco's reception in Croatia. She wrote a monograph on the reception of the French New Theatre in Croatia and another on cultural transfers between French and Croatian literatures. Her current research focuses on sociology of translation of French literature.

Antonio Sanges (Independent Scholar)

The 'Superficiality' of Influence: Beckett's (Not) Reading Schopenhauer

'I am reading Schopenhauer. [...] But I am not reading philosophy', Beckett once wrote to Thomas MacGreevy. This statement encapsulates the paradoxical nature of his engagement with philosophical texts. While Schopenhauer profoundly shaped Beckett's intellectual formation – evident in the marginalia of his copy of *À la recherche du temps perdu* and in the monograph *Proust* – Beckett's use of philosophical material resists metaphysical commitment. His late works, such as 'Neither', echo Schopenhauerian ideas of 'no way out', yet they transform these concepts into aesthetic rather than philosophical gestures. I argue that Beckett's 'reading' of Schopenhauer is literal rather than philosophical: he treats philosophy as writing, not as system. Intertextuality with Schopenhauer (and with philosophy) functions as a surface encounter. Intertextual gestures such as appropriation of tone and his interest for the 'intellectual justification of unhappiness' do not suggest a proliferation of philosophical meanings but simply testify that Beckett read philosophy. He shows little interest in the metaphysical structure of Schopenhauer's system which, in Wittgensteinian terms, lay 'outside his world'. Schopenhauer's metaphysical concerns become 'lost' or nonsensical themes. Beckett's engagement with philosophy is thus intentionally superficial: a reading that transforms speculation into material for art because the metaphysical concerns are no longer important and not even intelligible.

Antonio Sanges holds a BA and an MA in Modern Philology from Sapienza University of Rome, as well as an MA in Language, Culture and History from University College London (UCL). His primary research focuses on the philosophical interpretation of Beckett's theatre, culminating in the publication of his monograph *Les jeux sont faits: la cultura della superficie* (Carla Rossi Academy Press, 2023). Alongside his scholarly work, Sanges is also a poet. He has published three poetry collections in Italian: *Penne d'oca* (Lithos, 2015), *Poesie in itinere* (Controluna, 2019); and *Distensione del destino* (Ensemble, 2025), with an introduction by Silvio Raffo.

Pascale Sardin (Bordeaux Montaigne University)

Intertext and Proffered Reading: Resonances of *Le Dépeupleur / The Lost Ones* in an Argentinian Context

In this paper we focus on Beckett's prose piece *Le Dépeupleur / The Lost Ones*, whose genesis is contemporaneous with the conceptualization by Julia Kristeva of intertextuality within a closed system of language and literature (1968). The title of her seminal essay 'Le texte clos' (the closed-off text) reminds us of the diegesis of the Beckett novella, in which an ironically detached narrator recounts the deathly fate of two hundred lost bodies trapped in a rubber cylinder. *Le Dépeupleur* is an apt text to discuss how intertextuality is 'productive' (Kristeva) of a 'memory of literature' (Samoyault). But, we will argue, instead of closing the text off onto itself, intertextuality opens it to multiple historical resonances, political interpretations and possible adaptations. We will see how this plays out in an Argentinian context: in one staging of the piece by Michel Didym in 2020, in a performance by Miguel Guerberof and Cristina Banegas in a Beckett-based musical concert in 1998, and finally in parallelisms with Griselda Gambaro's *Information for Foreigners*, a play written in 1973 and first performed in 2024. These productions will be analyzed in the wake of James McNaughton's interpretation of *Le Dépeupleur* as linked to the rubber genocides of Congo and Putumayo Amazon. While the term 'despoblador', used in the Spanish translation of the text, echoes the forced depopulation of the area of Patagonia by the Argentinian state in the 19th century, the 'lost ones' echo the events which took place in the most recent Argentinian dictatorship (1976-1983).

Pascale Sardin is a Professor at the University of Bordeaux Montaigne (France) where she teaches English literature and translation studies. She is the author of three monographs and has directed several collective volumes on Samuel Beckett. She recently authored a literary biography of Barbara Bray, a collaborator of

Harold Pinter, Samuel Beckett and Joseph Losey, and the preferred translator of Marguerite Duras in English (Routledge, 2025).

Rodney X. Sharkey (Weill-Cornell Medical College Qatar)

‘A thing of shreds and patches’: Beckett’s *Repeat Performance*

This paper will argue that William O’Farrell’s noir potboiler *Repeat Performance* (1947), read by Beckett in French translation as *Les Carottes sont cuites* in 1951, has been overlooked as a text that has significant intertextual resonance in Beckett’s work. Three separate references to the novel in three letters to George Duthuit testify to Beckett’s enthusiasm for its meta-theatricality (two central characters are both playwright and actor, respectively), the plot’s inexorable repetition of a traumatic central event (hence the novel’s title) and O’Farrell’s sympathetic portrayal of a psychologically disturbed woman who communicates her trauma by adopting silence. It appears that the novel influenced Beckett’s turn towards female characters in his stage work of the sixties and his attempt therein to faithfully represent female experience. In O’Farrell’s novel, the central character’s wife and mistress are murdered and all three are forced to relive this trauma endlessly. This noir melodrama, present as an intertext in *Play*, is translated by Beckett into something more resonant as embodied drama. Similarly, in *Happy Days* the tale of Mildred and the mouse mirrors a central incident in *Repeat Performance* that can be used to illuminate the ways in which Beckett approaches and complicates gender in his stage plays of the sixties and seventies.

Rodney Sharkey is a Professor of Literature at Weill-Cornell Medical College in Qatar. He publishes regularly on Beckett, most recently essays such as 'Towards a Modernism with Meaning: Beckett's Refugees' in *Beckett and Politics* (Palgrave Macmillan, 2020), 'Beckett's Present Moments' in the *Journal of Beckett Studies* (30.1, 2021) and a comparative study, *Bowie, Beckett and Being: The Art of Alienation* (Bloomsbury, 2024).

Manuel Sosa (The Curtis Institute of Music / The Juilliard School)

Sounds in Sound: Musical Readings of Sounds from Samuel Beckett’s *Variations on a ‘Still’ Point*

Sounds is a short prose work from 1973 that proposes the possibility of a variety of readings. The text unfolds as a layered fabric of multi-directional moments that engage beautifully in a counterpoint of rhythmic patterns. This inherent musicality also allows for various readings of the text against itself, inviting the contributions of related intertextual mechanisms. This presentation focuses on the description of three intertextual and complementary mechanisms, as they relate to *Sounds*: 1) a reading of the text through its own deconstruction, as a way to put into play its dynamic and varied rhythmic layers; 2) a reading of the text through the setting of these layers to a linearity: proportions in time that now delineate melodic contours; 3) the actual performance of the resulting musical composition – a work for a female voice and clarinet – embracing dual renderings of the rhythmic and melodic possibilities of the text itself. These mirror readings present a set of intertextual musical variations on Beckett’s text, just as *Sounds* is itself a variation on ‘*Still*’ *Point*.

Manuel Sosa is a Venezuelan/American composer, educator, and percussionist who resides in Brooklyn, New York. His orchestral and chamber music works have been performed in North and South America, Europe, Asia, and his scholarly writings have been published in Europe and South America. He has received fellowships from the John S. Guggenheim Memorial Foundation, the Civitella Ranieri Foundation, Meet the Composer (New Music USA), and the Corporation of Yaddo. He is a graduate of the Juilliard School, with further studies in South America and Europe, and he also teaches at the Juilliard School and at the Curtis Institute of Music.

Thomas Symeonidis (Athens School of Fine Arts)

Architectures of the I/Eye: Beckett's Intertextual Afterlives in Georges Didi-Huberman

This paper investigates the intertextual afterlives of Beckett by showing how his complex models of subjectivity and vision migrate into the investigative narrative forms of Georges Didi-Huberman. Building on recent work such as the *Journal of Beckett studies* special issue on 'Beckett and Contemporary Aesthetic Form' and the collection *Beckett's Afterlives* (2023), I argue that Beckett's aesthetic procedures, grounded in minimalism and formal repetition, function beyond allusion or citation: they operate as compositional devices that organize looking, stance, and movement in prose. In Didi-Huberman's *Essayer voir* (2014), formulations from *Three Dialogues*, *The Unnamable*, and *Worstward Ho* are redeployed to test the limits of assertion and description, turning quotation into a laboratory for minimal utterance and visual attention. In *Écorces* (2011), a thread from *Le Dépeupleur* acts as a guidance system in the ethically charged space of Auschwitz, where the first-person narrative and the body probe the conditions of seeing and susceptibility. Similarly, in *L'homme qui marchait dans la couleur* (an essay on James Turrell, 2001), the prose adopts a Beckettian kinetics so that writing 'walks' the image rather than explains it. Read together, these case studies reframe intertextuality as operative form: Beckett engineers procedures for seeing and saying that live on as 'architectures of the I/eye'. In Mieke Bal's terms, this is less intermediality than transposition, an infra-structure of vision that later criticism inhabits and clarifies.

Thomas Symeonidis is a lecturer in Aesthetics and Criticism at the MFA program of the Athens School of Fine Arts and in the History of European Literature at the Hellenic Open University. He has translated into Greek major texts by Samuel Beckett (*Waiting for Godot*, *Happy Days*, *Not I*, *The lost Ones*, *Proust*, the later trilogy, *First Love*, and others). His research focuses on intersections between literature, theory and art history, and visual art practices. His book *Designing the Body of Writing*, is forthcoming in English. He is also guest editor of a special issue of *Parallax* on 'Diagrams of Writing: Figural Aesthetics in Literature and Visual Culture'.

Thomas Thoelen (Independent Scholar)

Cracked Mirrors: Narcissus and the Prosthetics of the Self in Beckett's (Early) Prose

This paper explores how the allusions to the myth of Narcissus in Beckett's prose might offer a model for understanding intertextuality across his work as a whole. The argument is that Beckett reconfigures the myth within a distinctly 'techno-logical' framework: while Ovid's Narcissus is captivated by an idealized reflection of himself in a pool of water, Beckett's characters encounter impoverished traces of selfhood in crutches, bicycles, sticks, and even in language itself. This dynamic is not merely thematized within Beckett's writing, but inscribed in the very process of composition, such that one may speak not only of the genesis of Beckett's texts but also – following Bernard Stiegler – of their 'epiphylogenesis'. Stiegler's concept describes how human memory is transmitted through technical supports. Beckett's prose, this paper argues, enacts the breakdown of this process, dramatizing what Stiegler calls symbolic misery: the deprivation that arises when collective meaning-making fails. As exemplified by Watt's dictum 'no symbols where none intended', Beckett's intertextual practice does not reject symbolic systems, but exposes their fragility, reducing them to mere echo. Like Molloy's crutches or Malone's stick, Beckett's fractured intertextual references, as well as other distorted symbolic echoes, serve as prosthetic extensions (tenuously) connecting self, world, and others.

Thomas Thoelen earned his PhD at Vrije Universiteit Brussel (Belgium), focusing on the role of technology in Beckett's prose fiction, with support from the Research Foundation Flanders (FWO). He co-edited the special issue on 'Samuel Beckett and the Nonhuman' in *Samuel Beckett Today/Aujourd'hui* (32.2, 2020)

and has published articles in a number of academic journals, as well as a chapter in *Samuel Beckett and Technology* (Edinburgh UP, 2021). He currently teaches English at Humaniora Kindsheid Jesu.

Kaitlin Thurlow (University of Georgia)

Archiving the Everyday: Beckett and Avigdor Arikha's *Au loin un oiseau (In the Distance a Bird)*

Inspired by his friend, Alberto Giacometti, Arikha Avigdor discarded abstraction and committed to a renewed passion for the figure. In this representative turn, the artist devoted himself to drawing, a practice that perhaps led to his survival while a prisoner in a labor camp during World War II. In the suggestion of the human form, Arikha developed a new creative practice in observing things: shoes, spectacles, coats and other still life objects. Absorbed at a flurried pace, Beckett described Arikha's working process as 'siege laid again to the impregnable without. Eye and hand fevering after the unself'. The collaborative fine press editions of *The North*, produced by the Enitharmon Press in 1972, and *Au loin un oiseau (In the Distance a Bird)* in 1973, are a culmination of this textual and visual friendship in material form. Through their intermedial conversations, things play a central role. Julie Bates writes that for Beckett, 'material elements were [...] intimately involved in the act of imagining'. This paper argues that these collaborative and intertextual processes, made at a mature phase of the artists' productive outputs, dissolve borders of artistic autonomy and mediate creative isolation towards new imaginative acts.

Kaitlin Thurlow is a PhD candidate in English at the University of Georgia in the USA. She holds a master's degree in English Literature and a BFA in Painting from the University of Massachusetts. Her research interests include modernist and contemporary Irish literature, visual art and book culture. She has published papers and reviews in *Studi Irlandesi*, *The James Joyce Quarterly* and *Irish Studies Review*. Her book chapter on the artist Sean Scully, 'Painting a Global Immigrant's Vision', appeared in the anthology *Art History at the Crossroads of Ireland and the United States* (Routledge, 2022).

Tank Tsai (National Taipei University of Technology)

Echoes that Laugh and Falter: The Intertextuality of Beckett and Lai in Crosstalk Drama

This paper argues that Stan Lai's crosstalk dramas enter an intertextual conversation with Beckett in which four stage devices – repetition, memory, listening, and laughter – jointly manufacture tragicomedy. Repetition comes first: Beckett's loops and lexical dead-ends (e.g., the immobilizing 'relaxation' exchange) are re-timed as crosstalk beat-chains – repetition of incompetence, elucidation, and univocal sound – so purposelessness turns into comic tempo and social critique. Memory follows: Beckett's Proustian distinction between voluntary and involuntary memory frames pain and relief; Lai's 'Memory and Forgetfulness' literalizes that logic with a tripartite taxonomy performed via *guankou*, producing swings between consolation and torment. Listening then recasts attention itself: in Beckett it borders on misperception and empty hope, while in Lai (e.g., *Millennium Teahouse*) it becomes a philosophical audition where beauty and value are tested aloud. Finally, laughter: like Beckett, Lai presents a laugh that is not a laugh – crying-like laughter and the officials' smothered laugh evacuate joy while exposing cruelty, dependency, and power; he also stages the ethics of refusing laughter altogether. Taken together, these intertextual procedures show how Beckett's cues are performatively transposed into Taiwan's hybrid popular stage to yield a distinctive tragicomic grammar for thinking memory, attention, relief, and responsibility across publics.

Tank Tanhsin Tsai is a lecturer at the National Taipei University of Technology (NTUT, Taiwan, Republic of China) and a PhD candidate in English at the University of Exeter. His PhD thesis in progress, currently entitled 'Crosstalk Drama: The Legacy of Samuel Beckett's Comedy in Taiwan', investigates the physical

and metaphysical influence of Beckett's works on Stan Lai. Tsai's MA thesis, titled 'From Fear to Laughter: Patrick Barlow's *The 39 Steps*', explores the fear-laughter relationship in the play's parodic structure.

Lysandre Vareil (Sorbonne University Paris)

The Beckettian 'ever tried ever failed' as a Montaignian Principle

My contribution proposes to reflect on the famous quote from *Worstward Ho*: 'Ever tried. Ever failed. No matter. Try again. Fail again. Fail better' and to link it to Michel de Montaigne's poetics of the essay. It is known that Beckett read Montaigne, whom he cites in a letter to Thomas MacGreevy dated August 30th 1932, and also owned a Pléiade edition by Thibaudet (1958). The essay is by definition unfinished, contemplates failure and results in a poetics of trial and error. For both Beckett and Montaigne, writing is an unfinished, ever revisable dynamic. This paper will examine the two authors' ponderings as Cartesian or Pyrrhonian, their humility, even their frank self-deprecation, linked to the intriguing titles of their works: on the one hand essays (of which success is uncertain), on the other 'fizzles' and 'for to end yet again'. One can then consider Montaigne's 'allongeails' as a Beckettian way of 'failing better'. Both value a form of intellectual modesty: they are writers of non-knowledge, of hesitation. This study will illustrate Beckett and Montaigne's similarities and differences, how their works are both similar and antithetical.

Lysandre Vareil is a PhD student in French literature at Sorbonne University Paris. He works at the CELLF laboratory (UMR8599 – ED III). His thesis about Beckett as a reader of Rabelais tries to highlight patterns and characteristics that bring them together and distinguish them, particularly in terms of hybridity and meaning. He has already published a few articles about Beckett's notes on Rabelais (TCD MS 10969) and Ronsard in Beckett's works.

Katherine Weiss (California State University Los Angeles)

More than '...just bits of pipe...': Beckett's Intertextual Presence in Black American Writing

Black American intellectuals have woven into their texts and orations Beckett's words. Igniting surprise and curiosity, philosopher and political activist Cornel West quoted *Worstward Ho*'s 'fail again, fail better' during Anderson Cooper's coverage of the George Floyd riots. West, breaking from the coverage, defended his use of Beckett, characterizing the intertextual reference as a 'blues line from our Irish brother'. Author Suzan-Lori Parks, too, draws on Beckett. America's most notable Black absurdist playwright, Parks says of Beckett: 'He just seems so Black to me'. This simple statement, echoing West's 'brother', is more than just an acknowledgment of Beckett's influence on her work. The 'bits of pipe' that Parks draws on help her explore American history, race and trauma. Elsewhere, Parks writes: 'As Beckett sez: "No symbols where none intended"'. Her 'sez' directly brings together the voice of Black Americans with the final words of Beckett's *Watt*. My paper will explore his intertextual presence in the works of Black American intellectuals (those discussed above, Spoon Jackson and others). It discusses how Beckett became a 'brother' who speaks to the Black American experience – its history and its possible future.

Katherine Weiss is the Associate Dean of the College of Arts and Letters at California State University, Los Angeles. She has published widely on modern and contemporary theatre, notably as a co-editor of *Samuel Beckett: History, Memory, Archive* (Palgrave Macmillan, 2009; with Seán Kennedy), *Samuel Beckett and Contemporary Art* (ibidem, 2017; with Robert Reginio and David Houston Jones), and author of *The Plays of Samuel Beckett* (Bloomsbury, 2013). She has also been a lecturer at the Samuel Beckett Summer School (TCD, 2019). More recently, she was made the scholar-in-residence for the Ashland Beckett Shorts Festival.

Feargal Whelan (Trinity College Dublin)

'Suicides always jump from bridges': Beckett in Crisis in *Dream of Fair to Middling Women*, 'A Wet Night' and Mary Manning's *Youth's the Season-?*

Mary Manning's 1931 play *Youth's the Season-?* is of interest to Beckett scholars as a work to which he contributed through suggestion and discussion, and also as a depiction of the Dublin milieu in which both authors moved. I have previously outlined that the representation of one of the play's protagonists, Killigrew, a suicidal and creatively paralysed poet, provides the audience with an insight to Manning's view of young Beckett in crisis. Building on that work, I propose that reading the play intertextually with the *Dream of Fair to Middling Women* and 'A Wet Night' illuminates inherent difficulties for Beckett in representing personal crisis in the moments of *roman à clef* which appear to erupt into both works. The party sequence at the Frica's in *Dream* echoes the second act in Manning's play, even in its precise location, and both inform the other, even implying moments of actual biography. Beckett's reworking of the passage for *More Pricks than Kicks* betrays a current deeper personal anxiety all too visible in the portrayal by Manning. This presentation will ask how all three texts draw from these incidents and inform their subsequent representation.

Feargal Whelan is a Visiting Research Fellow and occasional lecturer at Trinity College Dublin. He has published and presented widely on the works of Beckett and on 20th-century Irish drama. He collaborates regularly with Mouth on Fire theatre company and has provided introductory lectures for numerous theatrical productions. He has also scripted and contributed to a number of television documentaries, and has authored chapters in a wide selection of academic collections and journals. He has edited *The Beckett Review*, the official publication of the Samuel Beckett Society, and its predecessor, *The Beckett Circle*, for the past ten years.