

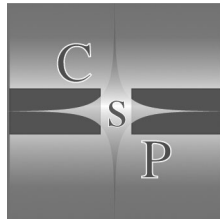
# Beckett's Literary Legacies



# Beckett's Literary Legacies

Edited by

Matthew Feldman and Mark Nixon



CAMBRIDGE SCHOLARS PUBLISHING

Beckett's Literary Legacies, edited by Matthew Feldman and Mark Nixon

This book first published 2007 by

Cambridge Scholars Publishing

15 Angerton Gardens, Newcastle, NE5 2JA, UK

British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

Copyright © 2007 by Matthew Feldman and Mark Nixon and contributors

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN 1-84718-281-X; ISBN 13: 9781847182814

For Kevin Feldman, one of a pseudo-couple, but always first amongst  
equals

And for Sheila and Peter Nixon, with gratitude for their love and support

The scroll will not stay put. Baffled, Beckett wrestles with the vellum, whilst I set up the small black ink bottle, with the skinny nib to dip in it. Finally, I have to hold down the curling corners, as he strives to write what may be his last lines: he died four years ago last December, 13 days after my visit. He would have been 88 on April 13. The lines are not new: he has chosen a quatrain written after his father's death, and the implications for his own demise, so long attended, are all too clear.

*Redeem the surrogate goodbyes  
the sheet astream in your hand  
who have no more for the land  
and the glass unmisted above your eyes.*

The sheet is not astream, but bucking and bounding, and his hands are shaking. Twice he has to stroke out lines, but he still goes on, with that near ferocity I associate with him, until the four lines are copied, in the center of a page. He looks at me, I look down to check, and murmur appropriate approval. He rolls the vellum, and with due ceremony hands it over to me, with the carton. Then, with a gesture of finality, he sweeps the lot, ink bottle, long black pen and spare pages of vellum, into the wastepaper bin.

—John Montague, 17 April 1994

# TABLE OF CONTENTS

<i>Acknowledgments</i> .....	ix
Chapter One.....	1
After ‘The End’ of Samuel Beckett: Influences, Legacies, and “Legacees” Matthew Feldman	
Chapter Two .....	22
Beckett/Blanchot: Debts, Legacies, Affinities Shane Weller	
Chapter Three .....	40
Absence <i>as</i> Influence: Samuel Beckett and Paul Muldoon Jonathan Ellis	
Chapter Four.....	58
“Like an idiot at High Mass”: Beckettian Motifs in John Banville’s Art Trilogy Justin Beplate	
Chapter Five .....	78
Transforming the Pseudo-Couple: Beckett in Kenzaburo Oe’s <i>Good-Bye, My Book!</i> Yoshiki Tajiri	
Chapter Six.....	95
“Rhythms of Doubt”: J. M. Coetzee and Samuel Beckett Steven Matthews	
Chapter Seven.....	112
Beckett – Joyce – Mayröcker “und kein Ende” Dirk Van Hulle	

Chapter Eight.....	129
69 Ways To Play Sam Again: Beckettiana in Jürg Laederach's Works and Letters Friedhelm Rathjen	
Chapter Nine.....	152
"Text-void": Silent Words in Paul Celan and Samuel Beckett Mark Nixon	
Chapter Ten.....	169
Beckett, Sarah Kane and the Theatre of Catastrophe Elizabeth Barry	
Chapter Eleven.....	188
The Book of Allusions: Where is Samuel Beckett in Paul Auster's <i>The New York Trilogy</i> ? Catherine Morley	
Chapter Twelve.....	207
"Stirring from the field of the possible": Beckett, DeLillo, and the Possibility of Fiction Peter Boxall	
<i>Contributors</i> .....	227
<i>Index</i> .....	230

## ACKNOWLEDGMENTS

For their support in bringing *Beckett's Literary Legacies* to completion, the editors gratefully acknowledge the support of all contributors to this volume, as well as the Beckett International Foundation at the University of Reading and librarians at the Bodleian Library Upper Reserve. We would also like to thank Andy Nercessian, Carol Koulikourdi, Amanda Millar and the helpful staff at Cambridge Scholars Publishing generally. We also would like to express our thanks to Tom Crook, Steph Prince, and Janet Wilson for their assistance in preparing the final manuscript.



## CHAPTER ONE

# AFTER ‘THE END’ OF SAMUEL BECKETT: INFLUENCES, LEGACIES, AND “LEGACEES”

MATTHEW FELDMAN

In his powerful memoir comprising the epigraph to this volume, John Montague may well elicit the ultimate legacy from Samuel Beckett (1906-1989). By December 1989 Beckett’s end was near, and both men knew it. The Nobel Laureate, dying in a Parisian “old crock’s home”, copied the above quatrain, actually written much earlier, for a canonical anthology of Irish literary greats, *The Great Book of Ireland*.<sup>1</sup> The poem Beckett chose to include in Montague’s edition, ‘Da Tagte Es’, had itself been originally composed, like its Dantesque partner, ‘Malacoda’, in the long months following William Beckett’s funeral in mid-1933; it is a son’s poignant eulogy to his departed father. But more than this, in Montague’s 1994 testimony, ‘Da Tagte Es’ ultimately comes to act, in a way, as a literary tombstone commemorating both Becketts.

Notwithstanding the context offered by Montague’s narrative of his last encounter with Beckett, a deathly theme is already inscribed in the two poems originally published in Beckett’s 1935 collection of poetry, *Echo’s Bones and Other Precipitates*. In the first place, both ‘Da Tagte Es’ and ‘Malacoda’ are thematically anchored to that floating signifier of mortality, the death-ship, which, “no more for the land” in ‘Da Tagte Es’, issues its last call in the final lines of ‘Malacoda’:

all aboard all souls  
half-mast aye aye

nay

Moreover, the subject matter of these poems—‘Malacoda’ begins “thrice he came”, referring to the “impassable” undertaker’s measuring, boxing and burying of Beckett’s father—concerns the paradoxical recognition and

rejection of the limits imposed by death.<sup>2</sup> I will argue this liminality marks Beckett's writing as surely as it marks his final days in *Les Tiers Temps*.

Like the century in which he lived, death is omnipresent in Beckett's work; as if writing about, or indeed beyond, death gave him the striking vitality noted in Montague's account. An ambivalence toward life itself, and the imminent solution to that ambivalence, is beautifully conveyed here with "resignation and, perhaps, disappointment" just days before Beckett's death; an event dramatically foreshadowed by his binning of pen and paper, that lifeblood of the writer, after finishing the transcription of 'Da Tagte Es'. But such a gesture of finality aside, the pre-boarding of his own death-ship also merited a prolonged, sardonic farewell, as Montague recounts: "And again the eyes focus on me, and I am astounded as always by their size and color, large as blue marbles. But clouded now, not watchful or challenging. 'I'm done,' again, with the same vehemence. 'But it takes such a long time'".

This episode seems particularly instructive in approaching Samuel Beckett's literary legacies; and more narrowly, as I will presently discuss with reference to the ensuing eleven chapters, it is also helpful in framing *Beckett's Literary Legacies*. In 'A Few Drinks and a Hymn', both the legacy (Beckett) and the "legacee" (Montague) are present, establishing a dialogic connection so frequently absent in literary debts and influences. Perhaps of even greater importance, in offering a self-chosen legacy to the country of his birth at the end of his life, Beckett drew upon a legacy erected more than fifty years earlier over the death of his father. This is effected through the "bucking" transcription of Beckett's poem for *The Great Book of Ireland*, but also by making a kind of *Doppelgänger* (rather than a pseudo-couple<sup>3</sup>) of his father: "I sat beside my father when he was dying. Fight, fight, fight, he kept saying. But I have no fight left."<sup>4</sup> In these layers of personal-cum-artistic meaning, the richness of which is enhanced by the *falsifiable* ability to empirically reconstruct pivotal events in both 1933 and 1989, 'Da Tagte Es' thus stands as a memorial to memory, to mortality, and to the poetics of mourning.

All of these tropes bear heavily upon Beckett's writing, and upon his now astronomical literary legacy, as the essays here attest. Through wide-ranging example, contributors to this volume have undertaken analyses of Beckett's influence on major international writers, most of whom are still alive and at work forging their own literary legacies. As for Beckett's, the authors surveyed here find that legacy to be both philosophically rich and artistically challenging. And Beckett scholars of similarly global breadth consider Beckett's art to be a truly revolutionary one, pushing at the very boundaries of literature. What follows is the first sustained attempt to

gauge the literary reception of that project, famously announced in Beckett's 1949 'Three Dialogues with Georges Duthuit': "There are many ways in which the thing I am trying in vain to say may be tried in vain to be said [...] of this submission, this admission, this fidelity to failure, a new occasion, a new term of relation, and of the act which, unable to act, obliged to act, he makes, and expressive act, even if only of itself, of its impossibility, of its obligation" (*Disjecta*, 144-45).

In introducing the essays to follow, I want to suggest that through oftentimes paradoxical (especially postwar) writing, a language of silence, or a "text-void" to use Paul Celan's neologism, is in fact a recurring, and in some cases, decisive artistic legacy for authors devising in Beckett's wake. For it is precisely this "literary minimalism" (Friedhelm Rathjen); "abstract minimalism" (Catherine Morley); "poetics of impasse" (Peter Boxall); "formal disunities" (Steven Matthews); or "work in regress" (Dirk Van Hulle)—that conscious attempt to find a form for abstract literature undertaken after the completion of *Watt* in 1945—seized upon in the following essays. Indeed, for the majority of the critics and their respective case studies here, Beckett's influence represents an apparent schism in the Western literary canon, one perceived to be an artistic challenge no less than a literary liberation from representation—however well-disguised the latter may be.<sup>5</sup>

This now-famous shift toward the embrace of artistic and epistemological failure is dramatised in *Krapp's Last Tape* as "The vision at last [...] the dark I have always struggled to keep under is in reality my most..." (*The Complete Dramatic Works*, 220); although Beckett "exhorted" his authorised biographer to note that "Krapp's vision was on the pier at Dún Laoghaire; mine was in my mother's room. Make that clear once and for all". In doing so, Knowlson reminds us that even literary radicals come from *somewhere*: "The image of Beckett undergoing a conversion like St Paul on the road to Damascus can too easily distort our view of his development as a writer [...] The ground had been well prepared." Turning toward this ground, that is to say, gesturing toward the European canon in which Beckett may still be situated, is thus of help in contextualising even "THE revelation".<sup>6</sup> As regards the latter, in conversation with another 'legatee', the American writer Lawrence Shainberg, Beckett was explicit on the connection between that radical art and the revelatory effect of watching his mother dying from Parkinson's Disease:

Her face was a mask, completely unrecognizable. Looking at her, I had a sudden realization that all the work I'd done before was on the wrong track. I guess you'd have to call it a revelation. Strong word, I know, but

so it was. I simply understood that there was no sense adding to the store of information, gathering knowledge. The whole attempt at knowledge, it seemed to me, had come to nothing. It was all haywire. What I had to do was investigate not-knowing, not-perceiving, the whole world of incompleteness. (Shainberg, 106)

Importantly, Beckett repeatedly contrasted this “not-knowing” with the exhaustive knowledge—or at least expansiveness—of his own artistic mentor, James Joyce:

The more Joyce knew the more he could. He’s tending toward omniscience and omnipotence as an artist. I’m working with impotence, ignorance [...] My little exploration is that whole zone of being that has always been set aside by artists as something unusable—as something by definition incompatible with art.<sup>7</sup>

As several ensuing essays note, the mature writings of Joyce and Beckett are in some respects diametrically opposed, with writers foundering in their wakes being forced to choose between a master minimalist and a master maximalist. But even if this divergent Irish bequest is an apt characterisation of the two, citing a few of Beckett’s own influences will suggest that even a “non-can-er, a non-know-er” may be set within that much-maligned hydra, the European artistic canon. At the very least, such a sketch gives the lie to his contemporaneous remarks on Jack B. Yeats: “The artist who stakes his being is from nowhere, has no kith” (*Disjecta*, 149). That is to say, like those literary artists surveyed here, Beckett was himself demonstrably influenced by a host of ‘canonical’ writers; contra his ‘Homage to Jack B. Yeats’, he too had artistic kith (like Jack B. Yeats, or Bram van Velde), and he too came from somewhere.

In considering this intertextual aspect of Beckett’s writings, a vital one admirably traced in numerous works of recent scholarship,<sup>8</sup> Beckett’s poem for *The Great Book of Ireland* again emerges as a fitting example. Although no explicit reference is made within the poem itself (unlike the reference to Dante’s Scarmilion in Beckett’s companion piece ‘Malacoda’, both recondite names taken from the windy demons of *Inferno*’s Canto XXI); the title of ‘Da Tagte Es’ [‘Then Dawn Broke’] is itself allusive. As Mark Nixon has shown, this seemingly opaque text is partially indebted to the medieval German troubadour, Walther von Vogelweide. For it is this *Minnesänger*’s poem ‘Nemt, frowe disen kranz’ [‘Take this wreath, my lady’; sometimes given as ‘Der Traum’; ‘The Dream’], containing the phrase “it was dawn and I had to wake”, that Beckett uses as a point of departure in writing about his father’s death.<sup>9</sup>

Or does he? For, as is so frequently the case in Beckett's interwar writings, Nixon has shown that the allusion is poached from a secondary source, in this case John G. Robertson's 1902 *A History of German Literature*, which argues that Walther "speaks to the modern world almost as a contemporary" (Robertson, 127).<sup>10</sup> But what Beckett heard, to be sure, were cries of mourning. As both Nixon and Giuseppina Restivo argue, Walther is the forerunner of the poetics of pathos; "one of the most famous icons of melancholy" (Restivo, 103). This is borne out by Beckett's use of Walther as early as 'Da Tagte Es', and as late as his 1988 *Stirrings Still*: "for want of a stone to sit like Walther [...] not knowing where he was or how he got there or how to get back to whence he knew not how he came" (*The Complete Short Prose*, 263). Here, Beckett's artistic trope of impotence dovetails with the melancholy such a failure invariably brings. This was already implicit in 'Da Tagte Es', preceding *Stirrings Still* by more than fifty years: doubtless, then, Nixon is right to suggest that Walther "proved to be an enabling instance as Beckett formulated his own endeavour to confront the recent death of his father" (263). This instance was mediated not only by Walther, but by Robertson's canonical survey of an apparently proto-nationalistic Walther, itself a title found in Beckett's undergraduate syllabus, *The Trinity College Dublin Calendar for the Year 1923-24*.

It was not until some ten years later, however, that Beckett's grasp of the European "grand tradition"—as he said in convincing his friend, Avigdor Arikha, to accept a commission to paint the Queen Mother—may be said to crystallise.<sup>11</sup> Over this decade, first as an undergraduate at T.C.D., followed by a lengthy flirtation with academia, and then an intense period of self-directed study to the mid-1930s, Beckett, above all, researched the development, or rather, the *system*, of Western thinking. Subjects covered over many hundreds of pages in Beckett's handwritten notes from this period include an impressive range of histories on European literature, art, psychology, philosophy; and therein, more specific areas of focus such the German Enlightenment, the philosophy of Arnold Geulincx, painting from the Netherlands, and Christian iconoclasts (including Porphyry, Dante, Thomas à Kempis and Robert Burton). There overtly, here allusively, many of these 'interwar notes' on the European cultural tradition made their way into Beckett's writings, meaning that there is something of the latter in the lament of the narrator in *All Strange Away*: "Fortunately my father died when I was a boy, otherwise I might have been a professor, he had set his heart on it. A very fair scholar I was too, no thought, but a great memory".<sup>12</sup>

In returning to his father's death, *All Strange Away* reveals a kind of

theme across Beckett's writing, an attempted (and not always successful) supplanting of what the poem 'Gnome' called "the loutishness of learning" with a quietistic melancholy (*Collected Poems*, 7). That is, no longer talking *about* mourning, but giving a form to the thing itself, in kinship with what Beckett notoriously wrote of Joyce in the 1929 essay 'Dante...Bruno.Vico..Joyce': "His writing is not *about* something; *it is that something itself*" (*Disjecta*, 27). For unsurprisingly, Joyce is yet another 'canonical' influence lurking in Beckett's superficially autarkic 'Da Tagte Es' of 1933/34. Less than two years previously, just as Beckett was moving back into the Joyce circle following *l'affair Lucia*, the proximate birth of Joyce's grandson and death of his father prompted 'Ecce Puer', what Ellmann calls "his most moving poem" (646).<sup>13</sup> Joyce's meditation ends:

Young life is breathed  
 Upon the glass,  
 The world that was not  
 Comes to pass.

A child is sleeping;  
 An old man gone.  
 O, father forsaken,  
 Forgive your son!

As numerous commentators attest, Beckett could not have been unaware of Joyce's poem at the time of writing 'Da Tagte Es'.<sup>14</sup> And by alluding to the tombstone erected by the high priest of literary modernism for his own father, Beckett here reveals his affinity with that canon in the making: modernist experimentalism. With this fusion of old and new, Beckett was to transform this heritage into a literary legacy of his own, a radical art developed—as with Beckett's larger engagement with the European tradition—both out of and in opposition to the Joycean paradigm:

I realised that Joyce had gone as far as one could in the direction of knowing more, [being] in control of one's material. He was always adding to it; you only have to look at his proofs to see that. I realised that my own way was in impoverishment, in lack of knowledge and in taking away, rather than in adding.<sup>15</sup>

Now, having contextualised a few of Beckett's developmental influences via the poem 'Da Tagte Es', these origins need not mean that Ellmann is mistaken in claiming that Beckett is, for his part, "sui generis".<sup>16</sup> And for many artists, moreover, Beckett is, in a sense, the start

of a new tradition in literature, as Harold Pinter famously remarked:

The farther he goes the more good it does me. I don't want philosophies, tracts, dogmas, creeds, ways out, truths, answers, nothing from the bargain basement. He is the most courageous, remorseless writer going and the more he grinds my nose in the shit the more I am grateful to him [...] he's not selling me anything I don't want to buy—he doesn't give a bollock whether I buy or not—he hasn't got his hand over his heart. Well, I'll buy his goods, hook, line and sinker, because he leaves no stone unturned and no maggot lonely. He brings forth a body of beauty. His work is beautiful.<sup>17</sup>

In more than forty years since Pinter's tribute, artists of all kinds have lined up to work either on, or indeed after, Beckett. Even a partial listing reveals a veritable Who's Who of contemporary art: from Arikha's portraiture to Charles Klabunde's illustrations for *The Lost Ones* or Louis de Brocquy's for *Stirrings Still*; from the composer Morton Feldman's work towards *Words and Music* to the use of Beckett's writing by (especially French) philosophers such as Alain Badiou and Gilles Deleuze; and from the edited Grove Press editions of Beckett's work by Auster, Coetzee, Rushdie and Albee, to the outpouring of theatrical collaboration in the recent RTF *Beckett on Film* production of nineteen plays, including Damien Hurst, Jeremy Irons, Julianne Moore, Anthony Minghella, Michael Gambon, David Mamet, Kristin Scott-Thomas, John Gielgud, and many more.<sup>18</sup> The point is, charting Beckett's legacies is no small beer, and even the selection of eleven *literary* legacies here can only scratch the surface of Beckett's truly global impact.

A collective approach by contributors, however, allows *Beckett's Literary Legacies* to do exactly this. A shared *methodology* for charting Beckett's influence rather than a shared *interpretation* of that influence, this feature has been glossed above as 'falsifiable'. To hijack Karl Popper's philosophy on the principles of falsification, such readings of literature, rather than being merely suggestive and subjective interpretations, advance "the idea of getting nearer to the truth [verisimilitude]—to the search for theories that agree better with the facts".<sup>19</sup> Yet this is no mindless appeal to essentialist reconstructions of the past, against which Beckett so chafed. And although Beckett may rightly be regarded as a "misologist" doubtful that theories, let alone language, could adequately represent the world, it is important to remember that Beckett also wrote in his 1936/37 'German Diaries':

I am not interested in the 'unification' of the historical chaos any more than I am in the 'clarification' of the individual chaos, and still less in the

anthropomorphisation of the inhuman necessities that provoke the chaos. What I want is the straws, flotsam, etc., names, dates, births and deaths, because that is all I can know.<sup>20</sup>

Relatedly, in constructing their readings, surely, literary critics do not have, or should not have, the same creative license as their subjects. It is against, for example, counterfactual connections—readings brilliantly lampooned in David Lodge’s *Small World* through Persse’s nightmares over writing a paper on “the influence of T. S. Eliot on Shakespeare”—that Popper’s understanding of falsifiability becomes relevant to literary criticism (Lodge, 197). Despite ostensibly writing on the philosophy of science, in seeking a demonstrable basis to make assertions *as a necessary contextualisation for subsequent exegesis*, Popper’s approach offers scholarship an overdue palliative:

It characterizes as preferable the theory that tells us more; that is to say, the theory which contains the greater amount of empirical information or *content*; which is logically stronger; which has the greater explanatory and predictive power; and which can therefore be *more severely tested* by comparing predicted facts with observations. In short, we prefer an interesting, daring, and highly informative theory to a trivial one. (Popper, 295)

Clearly, this is not the forum for an extended discussion of the principles of falsification, nor of its nascent cousin, often referred to as ‘genetic criticism’.<sup>21</sup> In the context of more empirical approaches to interpreting literature, Popper’s point is as relevant as it is simple: appealing to inter-subjective data as a precondition for theorising better facilitates “the growth of knowledge”—even if that knowledge is itself about “not-knowing”.<sup>22</sup> Even if implicitly, historically grounding Beckett’s influence is the shared point of departure for all contributions to *Samuel Beckett’s Literary Legacies*. Although not all would share the extent of my own sentiments above, the essays here, ultimately, all commence from empirically defensible connections with Beckett’s art, which precedes the subsequent interpretations about Beckett’s influence on authors as diverse as Sarah Kane, Don DeLillo and Paul Muldoon.

This central perspective underwrites the structure of the present volume. That is to say, Beckett has influenced each of the writers surveyed here in a falsifiable, verifiable, way: even if that legacy is found to be, paradoxically (and this, again, is Beckett Country), one of absence (Jonathan Ellis), self-recognition (Shane Weller), or exposure to an “unspeakable subject” (Justin Beplate). Whereas subsequent essays chase

up this exciting, ghostlike influence—often precisely in terms of Beckett's non-representational literature—I want to remain with the methodological points raised by 'falsifiable criticism'. In doing so, a brief example of the kind of *demonstrable* literary legacy Beckett has engendered to date is instructive. More to the point, by using the type of empirical anchor employed throughout *Samuel Beckett's Literary Legacies*, the way in which Beckett's influences can be critically located within subsequent—oftentimes radical—artistic transformations, merits turning toward a relatively little-known 'legatee' as a template for this kind of falsifiable scholarship.

Tadeusz Różewicz (b. 1921), a Jewish poet and playwright said to have "revolutionized post-war drama in Poland" (Falipowicz, 1), exemplifies a common problem in delineating Beckett's literary legacies, for the latter appears to be both everywhere and nowhere in the former's art. Yet this Holocaust survivor and innovative artist remains largely unknown to Anglophone criticism, despite the best efforts of his main English expositor, Adam Czerniawski.<sup>23</sup> In the few of Różewicz's books translated into English, and the fewer Anglophone academic works on Różewicz, however, Beckettian sentiments abound; or rather, appear to abound. In rare interviews, for example, Różewicz has claimed that "I was full of worshipful admiration for works of art (the aesthetic experience having replaced the religious), but at the same time there grew within me a contempt for all aesthetic values"; consequently, "I consciously gave up the privileges that accrue to poetry [...] and I turned to the banal truth, to common sense [...] I returned to my rubbish heap." Strongly conditioned by Nazi barbarism in Poland during World War Two, Różewicz's sense of an Endgame for humanity—echoing what Beckett called "the time-honoured conception of humanity in ruins"—results in a devastating critique of Western values, leading Czerniawski to remark, "He regards the entire cultural heritage of the Western World as a construct of semblances and deception that conceals a colossal lie".<sup>24</sup>

Seemingly very Beckettian indeed. And Różewicz's art offers a similar sense of Beckett's influence, as with the striking 1965 poem, 'My Poetry':

explains nothing  
 clarifies nothing  
 makes no sacrifices  
 does not embrace anything  
 does not redeem any hopes [...]  
 obedient to its own possibilities  
 and limitations  
 it loses even against itself [...]

it has many tasks  
to which it will never do justice<sup>25</sup>

Yet what does a scholar do with this material, offered without external reference, yet apparently so evocative of Beckett in tone and subject? Is it enough to just “leave it at that”, as Krapp says? Or is it enough to argue that existential despair and disillusion with the human condition was simply a postwar *Zeitgeist*, one to which artists frequently subscribed, especially in those countries visited by Carthaginian industrial warfare during the 1940s? In short, is the subjective sense of an affinity between Różewicz and Beckett, and the fact that the latter was fifteen years older and the far more internationally recognised author, enough to make claims about a literary legacy at work here?

In terms of *Beckett's Literary Legacies*, the answer to these questions is no. To merely suggest that Różewicz and Beckett ‘evoke’ or ‘compare with’ each other is not falsifiable: why not make the opposite claim, namely that the two fail to ‘evoke’ or ‘compare with’ one another? Both contentions depart from wholly subjective criteria that, without reference to a verifiable connection between the two, cannot be shown to be false. That Beckett seems to be everywhere in Różewicz’s work is not argument enough to show that he may, instead, be nowhere at all; a phantom conjured in the *critic's*, not the *artist's*, imagination. Any approach to Beckett’s influence upon Różewicz (let alone the other way around!) is therefore, in Popper’s appropriated terminology, not yet a theory able to be either tested or contested. More evidence is therefore necessary. Or to pinch Mark Twain’s celebrated maxim, “Get your facts first, and then you can distort them as much as you please”.

In doing so, trawling for clues through journals off the beaten track soon turns up a suggestive article, one linking Różewicz to Beckett via Martin Esslin’s renowned *Theatre of the Absurd*: “Like the plays of Witkacy, Gombrowicz, Beckett, and Ionesco, Różewicz’s dramas are not exclusively literary” in seeking to “physically express psychic states and abstract qualities”. Even more importantly, Halina Falipowicz’s ‘Theatrical Reality in the Plays of Tadeusz Różewicz’ cites an Anglophone translation of ‘Birth Rate: The Biography of a Play for the Theatre’. Here, Różewicz explicitly relates Beckett’s drama to his own:

No political treatises, sketches of manners and morals! [...] these are secondary matters for the art of the drama. The new art of the drama—after Witkacy and Beckett—must start from the problem of a new technique for writing plays, not a “sensational” topic [...] in Beckett for the first time we are witnesses not only to the apparent action, but also to the

disintegration of this action on the stage [...] in Beckett this disintegration is the action. To define this more exactly: the 'exterior' theatre has already become a 'historical' theatre: a theatre whose evolution has come to an end—I'm not talking about the interpretation of those texts by directors and critics. Thus I divide theatre into 'exterior' theatre and 'interior' theatre.<sup>26</sup>

Needless to say, Beckett's postwar work—that “new art of the drama”—is also considered “interior” theatre by Różewicz. Referring to the latter's comment that Beckett is “the Shakespeare of our times”, Tony Howard then takes this explicit admiration and transforms it into a reading of influence; applying it back, as it were, to Różewicz's drama itself: “he has a very particular debate with Beckett” who resonates across plays like *The Card Index*, *The Interrupted Act*; and moreover, *Happy Days* “became the nucleus of *The Old Woman Broods* (1969), his redrafting of Beckett's vision in which a bag lady gives birth in the rubbish dump we are making of the planet”.<sup>27</sup>

With such critical guidance in hand, the radical experimentalism and minimalistic bathos of Tadeusz Różewicz's art emerges as a *demonstrable* literary legacy from Samuel Beckett. Or rather, to put the horse before the cart, the falsifiable influence of Beckett upon Różewicz facilitates consequent interpretations like mine (that sense of a shared “radical experimentalism and minimalistic bathos”). The above Polish scholars have, in a sense, empirically facilitated my subsequent theoretical linking of Beckett with Różewicz—a connection of two major postwar writers still awaiting proper treatment. Suffice it to say here that Różewicz's theatre contains fascinating echoes of Beckett's, with the latter figuring as a silent comrade in arms combating “‘Classical’ plays” with both the comedy and melancholy of “new theatre”.

Interestingly, by way of brief example, Różewicz interrupts the second act of his 1963 *The Interrupted Act*, a play taking as its themes loss, incapacity, and the impossibility of dramatically representing these, with a three page authorial “NOTE”. This authorial aside is an extraordinary, veiled defense of Beckett against those “metaphysical beagles” and their “mystification”—“producers and critics”, of course—through sentiments the latter might well recognise:

these same people suddenly become impoverished realists and deride the poet-dramatist who dared to place people in rubbish bins, in the ground or in urns. They raised no objections to people being placed in hell or heaven but they can't come to terms with people who entertain themselves with conversation on a rubbish heap. This is strange indeed!<sup>28</sup>

This vision of ruined, or rather rubbished, humanity itself derives in no small measure from Rózewicz's personal history. Like Paul Celan, Rózewicz was a victim of Nazi racism during World War Two, and felt the need to approach this (particularly) inexpressible experience in stark, uncompromising language. Yet at the same time, and perhaps by way of a tentative response, Rózewicz's appropriation and literary employment of "Sam", and elsewhere "B."—much like Friederike Mayröcker's likely allusion to Beckett as "Samuel" in *Stilleben* (and, as Van Hulle makes clear, as "S." in her drafts toward that 1991 novel)—appears as a literary approach to veiling Beckett's presence here, at the ends of representational literature; and maybe, for these authors, here, at the ends of human existence. The interplay of these artistic concerns about the postwar world, and about the ungraspable nature of the modern world and the chafing need to bear "witness" to human existence after the Holocaust (as Nixon writes of Celan's poetry), is visible both in Beckett's writings and, it seems, as part of his literary legacy—particularly as suggested in this volume by Nixon and Van Hulle's essays. This also may be "witnessed" in Rózewicz's drama, as with his 1979 play *What's More What's Less*, which invokes "Sam" (and also the 1960 *How It Is*) as a way of negotiating the paradoxes of speech and silence; of life and representing life; of "going on" after the realities of Auschwitz-Birkenau:

He: You've noticed haven't you there's more and more everything but less and less us?

I: do you still write Sam?

He: in one of my stories the hero keeps his finger stuck up his arse.

I: can heroes keep their fingers up their arses?

He: not on a monument... just in life....

I: you've noticed haven't you Sam your problems are at death's door disintegrating the hero's dying not waving a banner but with a finger up his arse ....

[....]

He: I was born in a grave there's less and less of me in Paris<sup>29</sup>

It is precisely this triangulation of Beckett's *oeuvre*, its artistic employment by a subsequent author, and the critical opportunities offered by falsifiable criticism, that *Beckett's Literary Legacies* explores. As with Rózewicz, Beckett's influence on the selection of writers examined here extends to both form and content. Yet as Shane Weller makes clear in the ensuing chapter, 'Beckett/Blanchot: Debts, Legacies, Affinities', delineating influence is no easy matter—particularly with respect to Beckett's literary contemporaries. One such figure, Maurice Blanchot, presents especial challenges to documenting literary debts, let alone

legacies. In confronting these interpretative problems regarding a Beckett-Blanchot “correspondence”, Weller sets the stage for chapters, while at the same time remaining cautious about making too many assertions in Beckett Country. This sense is also given over by the next two essays, relocating this now-globalised Beckett within an Irish context. In ‘Absence *as* Influence: Samuel Beckett and Paul Muldoon’, Jonathan Ellis considers both the playful surface of Muldoon’s references to Beckett (for example, “His Nibs Sam Bethicket”), in addition to finding a deeper linguistic affinity connecting the two. Beckett’s paradoxically absent presence is encountered as a consolation in Muldoon’s poetry and, for Ellis, raises the spectre of artistically articulating grief, of expressing the inexpressible, in this case through elegiac poetry. As has also been previously discussed, Justin Beplate commences his chapter on John Banville, “‘Like an idiot at High Mass’: Beckettian Motifs in John Banville’s Art Trilogy”, through the divergent Joyce and Beckett, convincingly demonstrating that Banville was a partisan for the former. This influence itself recalls Muldoon’s characterisation of Beckett as the “Lord of Liminality”. For Beplate finds that, in Banville’s novels, Beckett mediates inner and outer worlds—described in the 1936 *Murphy* as the Geulingian distinction between “little” and “big” worlds—through the refuge afforded by non-representative art. But such writing after “being” does not preclude the dangers of linguistic aporia, contradiction and literary mimesis, tropes treated both in Banville’s ‘Art Trilogy’ and Beplate’s analysis of it.

These essays are followed by groundbreaking scholarship on two recent Nobel Laureates; J. M. Coetzee receiving the award 34 years after Beckett, and Kenzaburo Oe doing so three years later, in 2006. In his analysis of another Beckett-influenced trilogy, Yoshiki Tajiri’s ‘Transforming the Pseudo-Couple: Beckett in Kenzaburo Oe’s *Good-Bye My Book!*’ focuses closely upon the 2005 book in his title, forming the last of Oe’s ‘Changeling Trilogy’ (or ‘Pseudo-Couple Trilogy’), one not yet available in English. Here, the debt to Beckett in *Good-Bye My Book!* may have been reignited by the recent death of Yasunari Takahashi, a pioneer of Beckett Studies in Japan and long-standing friend of Oe, who, in 2002, offered a eulogy at Takahashi’s funeral. Locating Beckett’s influence upon Oe through the structural employment of ghost-like doubles forming a recurrent pattern in both writers’ work, Tajiri appeals to the European tradition in approaching the Japanese Laureate’s artistic employment of ‘doubleness’. By contrast, Steven Matthews’ chapter, “‘Rhythms of Doubt’: J. M Coetzee and Samuel Beckett”, finds in Beckett’s influence upon Coetzee a much more explicit and personal relationship. For not only

did Coetzee's encounter with *Watt* earn him a PhD., it earned an equally prestigious place in the 2002 'memoir' *Youth* for Beckett's wartime novel, as both hilarious narrative and creative catalyst. But for Matthews, it is Coetzee's imagining of Beckett as an outsider, as a reflexive "de-creator"—in stark contrast to his more quantitative doctorate, *The English Fiction of Samuel Beckett: An Essay in Stylistic Analysis*—that comes to inform Coetzee's art both aesthetically and, indeed, politically.

The following three chapters, forming a miniature 'trilogy' of their own, consider Beckett's influence on authors writing in German. The first of these, 'Beckett—Joyce—Mayröcker "und kein Ende"', returns to the Joyce-Beckett dichotomy; this time transposed to an Austrian context. Through a paradigmatic example of 'genetic criticism', Dirk Van Hulle centres upon Friederike Mayröcker's archival holdings in Vienna for evidence of direct, manuscript engagement with Beckett's art. These are identified and subsequently tied to *Stilleben* [*Still Life*] and *Magische Blätter* [*Magic Pages*]—neither, again, available in English to date—through a familiar engagement with failure, liminality, and what H. Porter Abbott has called "autography", all of which Van Hulle discerns in Mayröcker's own Beckettian legacy. Another overtly empirical approach is taken by Friedhelm Rathjen, who investigates the similarly untranslated Jürg Laederach, an experimental Swiss writer who, like Paul Muldoon, offers a thicket of textual references to recent canonical writers. But via his own correspondence with the author, Rathjen elicits a close affinity with Beckett's writing in '69 Ways To Play Sam Again: Beckettiana in Jürg Laederach's Works and Letters'. Especially in longer prose like *Worstward Ho*, Rathjen suggests that it is the radical nature of that "literature of the unword" that Laederach admires in Beckett: "Although Beckett's becoming silent seems inherent in his work and thus to be the most logical in the history of literature, I could hear him talk on forever".<sup>30</sup> In like vein, Paul Celan remarked of Beckett "that's probably the only man here I could have had an understanding with"; the "here" perhaps italicised by the Romanian poet's suicide only a month later. As is considered in "'Text-void': Silent Words in Samuel Beckett and Paul Celan", although never meeting (despite inhabiting the same city for a generation) fellow expatriate Parisians Celan and Beckett shared a post-Holocaust sensitivity largely at variance with dominant artistic trends after the Second World War. As Nixon shows, Theodor Adorno's writings on this poetic survival after 1945 located in these two writers an honesty denied virtually everyone else. By empirically linking Celan to Beckett's works—most notably *The Unnamable*, which Celan had his French class at the Ecole Normale Supérieure (attempt to!) translate into German—

Nixon's essay finds that the dispassionate and opaque writing of both men bears stoic witness to the destructive capacities of the modern world.

This stoicism is certainly found by the final three Anglophone 'legacees' comprising *Beckett's Literary Legacies*. In fact, it is Sarah Kane's reading of Beckett that Liz Barry—taking her cue from several of Kane's own interviews—casts in terms of a theatrical inheritance, one derived from classical tragedy and extending back to the Ancient Greeks. But as 'Beckett, Sarah Kane and the Theatre of Catastrophe' makes clear, this stoic resignation need not divest itself of the gallows humour Kane discerns in Beckett's plays, kitted out as it is with all the expletives of contemporary life. This 'absurd' approach to modern drama substantially narrows the gulf between form and content for both playwrights, while also giving rise to a similar, non-realist attitude undertaken as a means to address this problematic. And as Barry intriguingly suggests, by starkly facing the catastrophic Endgame of nuclear modernity, Beckett is, perhaps for the first time, aligned in Kane's writing with an historic Stoic tradition helping to address this very contemporary concern. Indeed, the empirical link between Beckett and Stoicism has only recently been catalogued by scholars, forming as they do a portion of Beckett's newly-released 'interwar notes' One such passage, an entry entitled "Epictetus" in Beckett's German Exercise book, dated 11 August 1936, is translated and presented here for the first time:

Wenn du dich verbessern willst, so höre auf, auf diese Art mit dir selbst zu reden: — wenn ich meine Geschäfte versäume, werd' ich keinen Lebensunterhaltung [sic] haben; wenn ich meinen Diener nicht strafe, wird er zu einem Taugenichts. — Den lieber Angst- und Kummerfrei Hungers sterben, als unruhig im Ueberfluss zu leben; und lieber einem schlechten Diener haben, als unglücklich zu sein. Probier' es doch erst mit Kleinigkeiten. Wird etwas Oel verschüttet oder gestohlen, so sage dir: — So viel kostet die Ruhe; umsonst ist nur der Tod. — Und wenn du deinen Diener rufst, bedenke, dass er vielleicht nicht kommen wird; und wenn er auch kommt, dass er vielleicht nicht so tun wird, als du es von ihm verlangst. In der Lage zu sein, dich überhaupt stören zu können, passt ihm schlecht, und dir noch viel schlechter.

[If you want to improve yourself, then stop talking to yourself in this way: 'If I neglect my business I will have no livelihood, if I do not punish my servant he will become a good-for-nothing'. For it is better to die of hunger free from fear and care than to live a life of anxiety in the lap of luxury. And it is better to have a bad servant than to be unhappy. Try it out with little things first. If some oil is spilled or stolen say to yourself: 'This is the cost of peace of mind; the only thing that comes free is death'. And when you call your servant, think that he only might come, and that if he comes,

he might not do what you ask. To put yourself in the position where he can disturb you does not suit him and suits you even less.]<sup>31</sup>

But if death is free, crawling out from Beckett's enormous shadow can be particularly costly in terms of artistic development, as Paul Auster has recognised: "I was in a sense crushed by Beckett. It took me a while to get out from under the burden of Beckett". As is also revealed in Catherine Morley's account, 'The Book of Allusions: Where is Samuel Beckett in Paul Auster's *The New York Trilogy*?', Beckett's influence upon Auster allowed the young American writer to find his own voice in 'The New York Trilogy', one nonetheless in key with familiar Beckettian themes: "solitude", "dislocation", in addition to the "pulp fiction" detective elements and triptych format incorporated into both trilogies' fragmented narratives. By comparing trilogies in a manner similar to Tajiri's analysis of Kenzaburo Oe, Morley finds that Auster's investigation of traditional metaphysical questions of identity—discussed through the literary employment of *Doppelgängers*, the failures of expression, and other themes taken up in several essays in this volume—owes much to the philosophical fictions of *Molloy*, *Malone Dies*, and *The Unnamable*; along with *Waiting for Godot*, those centrepieces of Beckett's postwar leap to fame. In the final essay, "'Stirring from the field of the possible": Beckett, DeLillo, and the Possibility of Fiction', Peter Boxall returns to the issue of how to write after Beckett; the suggestion being, therefore, that Beckett is in some sense the last writer, the artist at the very perimeter of experimental literature, of non-representational art, and perhaps even of linguistic expression. In keeping with previous contributions, Boxall argues for a "generative relationship" between his comparative case study, Don DeLillo, and Beckett, finding that the former, like Paul Auster, needed to find a way to 'go on' creating after texts like *Endgame* and *Worstward Ho*. DeLillo, in Boxall's analysis, finds a tentative, paradoxical way of proceeding—and indeed, of 'going on' over thousands of pages—after the near-impossible journey taken by Beckett's revolutionary writing. Boxall thus concludes this volume through explicit engagement with a question lurking throughout: Can Beckett even *have* a literary legacy? Stoic, funny, bathetic, melancholy, hard, easy, stark, philosophical, psychological, pathological and on and on: what, finally, was Beckett's message from which to draw a legacy? If, as Rózewicz suggests in *The Interrupted Act* (and as many others have taken it upon themselves to subsequently point out), we—artists, critics, actors, directors, even the wider public—have not yet properly *understood* Beckett, how can we possibly 'make sense' of his *oeuvre*?

To be sure, that Samuel Beckett has meant so many different things to

so many different people is obvious in both the contributors' and their author's voices throughout *Beckett's Literary Legacies*. In the generation since Beckett's death, that there is no one answer—and certainly not a falsifiable one!—to such interpretative quandaries is doubtless a good, or rather, not such a bad, thing. Yet in using a more empirical approach as a basis for intertextual comparison here, the contributors do offer a shared methodology; and furthermore, they also offer a shared sense that Beckett's artistic project was at the very outer remove of expression; that this is as far, or very nearly as far, as literature can go. If Joyce was literary modernism's high priest, Beckett, then, was its undertaker. And if Beckett wrote a kind of eulogy for the Western tradition of literature (of which he was paradoxically a part) in his postwar art in the wake of that celebrated artistic "vision at last", perhaps his legacy does somehow represent 'The End':

The sea, the sky, the mountains and the islands closed in and crushed me in a mighty systole, then scattered to the uttermost confines of space. The memory came faint and cold of the story I might have told, a story in the likeness of my life, I mean without the courage to end or the strength to go on.<sup>32</sup>

## Notes

1 John Montague, 'A Few Drinks and A Hymn'.

2 Samuel Beckett, 'Malacoda', in *Collected Poems*, 26. 'Da Tage Es' is also reprinted in *Collected Poems*, 27.

3 For a discussion of the distinction between Beckett's pseudo-couples and the nineteenth century tradition of *Döppelgangers* in Western literature, see Yoshiki Tajiri's 'Transforming the Pseudo-Couple: Beckett in Kenzaburo Oe's *Good-Bye, My Book!*' in this volume.

4 Montague, 'A Few Drinks and A Hymn'.

5 This argument is also made by Pascale Casanova, who argues Beckett's was "a genuinely autonomous literature, freed from the imperatives of representation" in order to "inaugurate a different branch of literary modernity" (105-6); besides, the title to this book is clear enough, too: *Samuel Beckett: Anatomy of Literary Revolution*.

6 Samuel Beckett, *Krapp's Last Tape*, in *The Complete Dramatic Works*; James Knowlson, *Damned to Fame*, 352-53.

7 Samuel Beckett to Israel Shenker (on 5/5/1956), reprinted in Graver and Federman, eds., *Samuel Beckett: The Critical Heritage*, 148. For more on Joyce and Beckett, see the latter's interviews with Gabriel D'Auberde and Tom Driver in *ibid.*; see also Friedhelm Rathjen, ed., *In Principle, Beckett is Joyce*; and more recently, Colleen Jaurretche, ed., *Beckett, Joyce and the Art of the Negative*.

8 For example, see Enoch Brater's 'Intertextuality' in Lois Oppenheim, ed., *Palgrave Advances in Samuel Beckett Studies*, 30-44; John Pilling, *A Samuel Beckett Chronology*; see also *Samuel Beckett Today/Aujourd'Hui* 3, subtitled 'Intertexts in Beckett's Work'.

9 See Mark Nixon, "'Scraps of German": Samuel Beckett reading German Literature'.

10 For more on Beckett's interwar scavenging of scholarly texts, see my *Beckett's Books*, ch. 2.

11 Atik, Anne, *How it was*, 117.

12 Samuel Beckett, *All Strange Away*, in *The Complete Short Prose*, 158. For details of Beckett's notes from this period, see *Beckett Today/Aujourd'Hui* 16, subtitled 'Catalogues of Beckett's reading notes and other manuscripts at Trinity College Dublin, with supporting essays'.

13 For details on Beckett's relationship with Lucia Joyce, see Knowlson's *Damned to Fame*, ch. 5.

14 See Ruby Cohn, *A Beckett Canon*, 61; C. A. Ackerley and S. E. Gontarski, *The Faber Companion to Samuel Beckett*, 126; and John Pilling, *Beckett Before Godot*, 88-91.

15 Knowlson, *Damned to Fame*, 352.

16 For a host of other views of Beckett, see the Grove Atlantic website at: [www.groveatlantic.com/grove/bin/wc.dll?groveproc~genauth~56~0~info~praise](http://www.groveatlantic.com/grove/bin/wc.dll?groveproc~genauth~56~0~info~praise).

17 Harold Pinter, 'Beckett', in John Calder, ed., *Beckett at 60*, 86.

18 See, for example, Fionnuala Croke, ed., *Samuel Beckett: A Passion for Paintings*; James and Elizabeth Knowlson, eds., *Beckett Remembering / Remembering Beckett*; and the website <http://www.beckettonfilm.com> (last accessed 29/4/07).

19 Karl Popper, 'Truth, Rationality and the Growth of Knowledge', in *Conjectures and Refutations*, 326.

20 Knowlson, *Damned to Fame*, 244. Beckett jotted "misology = hatred of theories" in his 1930s 'Whoroscope' notebook; for further details, see my *Beckett's Books: A Cultural History of Samuel Beckett's 'Interwar Notes'*, 7.

21 For a discussion of 'genetic criticism', see *Genetic Criticism: Texts and Avant-Textes*, edited by Jed Deppman, Daniel Ferrer, and Michael Groden. Dirk Van Hulle's introduction to *Beckett the European* also discusses some of these issues in relation to Beckett.

22 For further discussion of the seemingly paradoxical relation between Beckett's scepticism and Popper's view of the growth of knowledge, see my "Beckett and Popper, or, 'What Stink of Artifice'".

23 See, for example, Adam Czerniawski in Tadeusz Rózewicz, *Conversation with the Prince*, 11-22.

24 M. J. Krynski and R. A. Maguire, 'Translators' Introduction', in Tadeusz Rózewicz, *Survivor and Other Poems*, xi and x; Samuel Beckett, 'The Capital of the Ruins', in *The Complete Short Prose*, 278.

25 Rózewicz, *Survivor and Other Poems*, 145.

26 Falipowicz, Halina, 'Theatrical Reality in the Plays of Tadeusz Rózewicz', 457-58; Tadeusz Rózewicz, 'Birth Rate: The Biography of a Play for the Theatre', 73.

- 27 Tony Howard 'Fragments from a Personal File: The Internal Theatre of Tadeusz Różewicz', in Tadeusz Różewicz, *Reading the Apocalypse in Bed*, 14.
- 28 Tadeusz Różewicz, *The Interrupted Act*, in *ibid.*, 118-19.
- 29 Tadeusz Różewicz, *What's More, What's Less*, in *Reading the Apocalypse in Bed*, 299-300.
- 30 Samuel Beckett, 'German Letter of 1937', in *Disjecta*, 173; Jürg Laederach, letter to Friedhelm Rathjen of 11 January 1989, cited in '69 Ways To Play Sam Again: Beckettiana in Jürg Laederach's Works and Letters', in this volume.
- 31 'Clare Street Notebook', RUL MS 5003, 39 and 41; private translation I am especially grateful to Edward Beckett, the Beckett International Foundation, and Reading University Library for permission to cite this notebook, and also to Mark Nixon for his assistance with this passage.
- 32 Samuel Beckett, 'The End', in *The Complete Short Prose*, 99.

## Bibliography

- Ackerley, C. J., and S. E. Gontarski, eds., *The Faber Companion To Samuel Beckett* (London: Faber and Faber, 2006).
- Atik, Anne, *How it was: a memoir of Samuel Beckett* (London: Faber and Faber, 2001).
- Beckett, Samuel, 'The Clare Street Notebook', Beckett International Foundation, Reading University Library (RUL MS 5003).
- , *Collected Poems* (London: Calder, 1999).
- , *The Complete Dramatic Works* (London: Faber and Faber, 1990).
- , *The Complete Short Prose*, ed. S. E. Gontarski (New York: Grove Press, 1995).
- , *Disjecta; Miscellaneous Writings and a Dramatic Fragment*, ed. Ruby Cohn (New York: Grove Press, 1984).
- Calder, John, ed., *Beckett at 60: A Festschrift* (London: Calder & Boyars, 1967).
- Casanova, Pascale, *Samuel Beckett: Anatomy of Literary Revolution* (London: Verso, 2006).
- Cohn, Ruby, *A Beckett Canon* (Ann Arbor: University Michigan Press, 2004).
- Croke, Fionnuala, ed., *Samuel Beckett: A Passion for Paintings* (Dublin: Paul Hoberton Publishing, 2007).
- Deppman, Jed, Daniel Ferrer, and Michael Groden, eds., *Genetic Criticism: Texts and Avant-Textes* (Philadelphia: University of Pennsylvania Press, 2004).
- Ellmann, Richard, *James Joyce* (Oxford: Oxford University Press, 1982).
- Falipowicz, Halina, 'Theatrical Reality in the Plays of Tadesz Różewicz', in *Slavonic and East European Journal* 26/4 (Winter 1982), 447-59.

- Feldman, Matthew, *Beckett's Books: A Cultural History of Samuel Beckett's 'Interwar Notes'* (London: Continuum, 2006).
- , 'Beckett and Popper, or, "What Stink of Artifice": Some Notes on Methodology, Falsifiability and Criticism in Beckett Studies', in *Samuel Beckett Today/ Aujourd'hui* 16 (Amsterdam: Rodopi, 2006), 373-91.
- Graver, Lawrence, and Raymond Federman, eds., *Samuel Beckett: The Critical Heritage* (London: Routledge, 1997).
- Hulle, Dirk Van, ed., *Beckett the European* (Tallahassee: *Journal of Beckett Studies* Books, 2005).
- Jaurrette, Colleen, ed., *Beckett, Joyce and the Art of the Negative, European Joyce Studies* 16 (Amsterdam: Rodopi, 2005).
- Knowlson, James, *Damned to Fame: The Life of Samuel Beckett* (London: Bloomsbury, 1996).
- Knowlson, James and Elizabeth Knowlson, eds., *Beckett Remembering / Remembering Beckett* (London: Bloomsbury, 2006).
- Lodge, David, *Small World* (London: Penguin Books, 1985).
- Montague, John, 'A Few Drinks and a Hymn', in *New York Times Late Edition*, 17 April 1994, available at: [http://www.samuel-beckett.net/beckett\\_hymn.html](http://www.samuel-beckett.net/beckett_hymn.html)
- Nixon, Mark, "'Scraps of German": Samuel Beckett reading German Literature', in *Samuel Beckett Today/ Aujourd'hui* 16 (Amsterdam: Rodopi, 2006), 259-82.
- Oppenheim, Lois, ed., *Palgrave Advances in Samuel Beckett Studies* (Basingstoke: Palgrave, 2004).
- Pilling, John, *Beckett Before Godot* (Cambridge: Cambridge University Press, 1997).
- , *A Samuel Beckett Chronology* (Basingstoke: Palgrave, 2006).
- Popper, Karl, *Conjectures and Refutations* (London: Routledge, 2002).
- Restivo, Giuseppina, 'Melencolias and Scientific Ironies in *Endgame*: Beckett Walther, Dürer, Musil', in *Samuel Beckett Today/ Aujourd'hui* 11 (Amsterdam: Rodopi, 2000), 103-13.
- Rathjen, Friedhelm, ed., *In Principle, Beckett is Joyce* (London: Split Pea Press, 1994).
- Robertson, John G., *A History of German Literature* (London: William Blackwood & Sons, 1902).
- Rózewicz, Tadeusz, 'Birth Rate: The Biography of a Play for the Theatre', in *The Performing Arts Journal* 1/2 (Autumn 1976), 67-75.
- , *Conversations with the Prince* (London: The Anvil Press).