
Irish Studies in Spain – 2021

M. Teresa Caneda-Cabrera (ed.)

University of Vigo, Spain

Copyright (c) 2022 by M. Teresa Caneda-Cabrera. This text may be archived and redistributed both in electronic form and in hard copy, provided that the author and journal are properly cited and no fee is charged for access.

Introduction

M. Teresa Caneda-Cabrera 179

Trauma and Identity in Contemporary Irish Culture

Edited by Melania Terrazas-Gallego

Alfred Markey 182

Samuel Beckett and Translation

Edited by José Francisco Fernández and Mar Garre-García

Translating Samuel Beckett around the World

Edited by José Francisco Fernández and Pascale Sardin

Irene Papakyriakou 186

Samuel Beckett. Sin/Sineidad

Edited and translated by José Francisco Fernández and Loreto Casado

Bernardo Santano-Moreno 190

Introduction

If 2020 will always be remembered as the year when Covid 19 turned our world upside down, 2021 was the year we were all looking forward to as we hoped for a new time of healing and recovery. Still overwhelmed by the grief and loss we had experienced in the previous months, forced to live in the middle of unprecedented uncertainty on a global scale, one of the major challenges of 2021 has been (and continues to be as I write these lines in 2022) our having to cope with constant insecurity on many levels and in many different ways. In my role as the new chronicler for the section “Irish Studies in Spain”, I wish, first of all, to recognize and celebrate the fact that we have managed to develop extraordinary capacities to resist, to be resilient and to produce resources that have enabled us to connect, to communicate and to collaborate productively despite an ever-changing scenario of unpredictable and often adverse circumstances.

As announced by María Losada Friend, in the prior issue of *Estudios Irlandeses*, many academic activities which should have taken place in 2020 were cancelled or postponed for 2021. This was the case of the 19th International AEDEI Conference: “Silences and Inconvenient Truths in Irish Culture and Society” organised by both the research project INTRUTHS FFI2017-84619-P (AEI/ERDF EU) and the research group NETEC that I coordinate, held finally as a virtual event hosted by the University of Vigo on May 27-28. Although, initially, we were all extremely disappointed at the idea of missing the camaraderie and academic nourishment that AEDEI meetings always provide, the 19th International AEDEI Conference proved to be another lively online event which (even if it could never aspire to replace the spirit of our in-person gatherings) provided ample food for thought and inspiration and managed to transform the annual conference of the *Asociación Española de Estudios Irlandeses* into a virtual meeting livestreamed for a global audience.

More than sixty papers, distributed in approximately twenty panels focusing on silence (denounced, revised, broken and resisted), were presented by delegates representing the work on Irish Studies being done at a large number of relevant academic institutions throughout Spain and also Portugal, France, Belgium, Germany, Norway, Sweden, Iceland, Turkey, Mexico, the US and Ireland (North and South). The conference program, which grouped papers together thematically, featured a panel session devoted to the anthology *Her Other Language* (2020) of writing by women from the North of Ireland on the subject of domestic violence and abuse which was followed by a lively discussion. This panel was organised and chaired by poet, translator and academic Lorna Shaughnessy and included the live participation of editors Ruth Carr and Natasha Cuddington as well as video-clips of several contributors reading from their work, recorded specially for the occasion. Keynote speakers included poet Mary O’Malley, whose engaging reading and moving reflections on “the hospitality of the imagination” appropriately set the tone for the rest of a conference held after inhospitable months of lockdown; the distinguished American professor and renowned Joycean scholar, Vincent J. Cheng, whose insightful “Silence, Ireland, and James Joyce” resonated powerfully with several panel discussions and other lectures; the film director Maurice Fitzpatrick whose thought-provoking and timely “The Northern Minority” shed new light on the ongoing debate over negotiations and power in Northern Ireland and the journalist Caelainn Hogan, whose compelling discussion of Ireland’s “shame-industrial complex” highlighted the relevance of the topic of silence and inconvenient truths in Irish culture and society and fittingly marked the closing of the conference. Doubtless, the support provided by institutions and funding bodies like the Irish Embassy in Madrid, EFACIS and the Department of English of the University of Vigo, together with the encouragement and generosity of all the plenary speakers and panelists, who participated in technical rehearsals, was essential to guarantee that this conference, like the

eighteen previous editions, would provide (albeit virtually) a productive forum for debate and discussion with eloquent and stimulating responses. For those who missed it, the 19th AEDEI International Conference can be accessed at: <https://tv.uvigo.es/series/60db1e52d5e35a5917581a39>

The good health of Irish Studies in Spain throughout 2021 has been maintained thanks to the efforts of individuals, many of them hard-pressed academics, and institutions which continued to organise virtual events and participate in online activities. The year started with a fascinating virtual exchange of ideas around Irish culture hosted by the Irish Embassy in Madrid to mark St. Brigid's Day: an online discussion on Irish Women in Literature with writer Emilie Pine in conversation with AEDEI President Pilar Villar Argáiz. Another online event of the series, held a month later, also enthusiastically introduced by former Ambassador Síle Maguire and conducted by 2021 John Broderick writer-in-residence Keith Payne, provided a most interesting discussion of Tim Fanning's *The Salamanca Diaries: Father McCabe and the Spanish Civil War*. In February, under the auspices of the EFACIS Itinerary, which carried on as a "digital itinerary" supporting lectures, seminars, book clubs, and other related events, Pilar Villar-Argáiz organised the readings of novelist Donal Ryan and poet Colette Bryce in conjunction with the MA Programme in English Literature and Linguistics at the University of Granada.

One more year, a new issue of *Estudios Irlandeses*, number sixteen, saw the light on Saint Patrick's Day. The new editorial team led by Marisol Morales Ladrón (University of Alcalá) as general editor with Asier Altuna-García de Salazar (University of Deusto) and Auxiliadora Pérez-Vides (University of Huelva) as managing editors, put together an exciting volume which featured a large number of scholarly articles, on a rich variety of topics (posthumanism, sexual abuse, transnational precariousness, subjectivity), genres (Irish-language tales, photography, non-fiction essays, satire) and writers (Mia Gallagher, Claire Boylan, Seamus Heaney, Paul Muldoon, Samuel Beckett, Brian Friel, Emer Martin, Anne Enright and John Banville among others). The new issue included an interview, a translation, a think piece and the year in review in Spain and around the world, and also a new section, an annual report on literary and cultural events in Ireland.

Ireland's national day was commemorated throughout Spain in different and unusual ways. *El Arpa Media* hosted an online event with the participation of Madrid-based Irish actor Denis Rafter, as well as Irish musicians living in Madrid and members of the pop-up Gaeltacht group. Partnered up with the Electronic Dictionary of the Irish Language (eDIL), they provided illustrated slides of historical Irish words related to Spain and recited a Tagore poem translated by Yeats, accompanied by Indian dancing. In Barcelona, the *Iomramh Association* celebrated the launch of a new *currach*, the iconic traditional rowing boat of Ireland, which Irish artist Mark Redden built from salvaged materials during the pandemic. The boat, named *Saoirse*, or Hope in Irish, is destined to help combat plastic pollution in the sea by serving as a scientific research vessel. On the same day, in A Coruña, the *Amergin Institute* celebrated an altogether different launch: a volume of essays in honour of its founder, Antonio R. de Toro Santos, who acted also as director of this Irish Studies institute until 2018. Among other colleagues and friends, the volume editors María Jesús Lorenzo Modia, Miguel Alonso Giráldez and Eduardo Barros Grela participated in this emotive event.

Also in March, the María Zambrano Centre of Transatlantic Studies UMA-ATECH of the University of Málaga awarded the first Kate O'Brien Prize of the Centre of Transatlantic Studies of the University of Málaga to Pilar Iglesias Aparicio for her work "The Magdalene Laundries in Ireland and the Centres for the Protection of Women in Spain: Examples of the Sexual Repression Policy and the Punishment of Women". The second prize was awarded to "In Word and Deed": Literature and Revolution in Modern Ireland and Spain-1913-39", by James Heaney, from Carlow College (Ireland). Later in the year, on June 28, the María

Zambrano Centre hosted a virtual talk by award winner Pilar Iglesias in which the scholar and activist provided overwhelming revelations of a shared institutional (Catholic) culture of abuse as she explored policies of punishment and repression of women in Ireland and Spain in the twentieth century.

In April, Auxiliadora Pérez Vides and José Carregal Romero (University of Huelva) organised, via Zoom, the “International Seminar: Cultural Waves in Ireland and Irish Studies” in collaboration with research projects Bodies in Transit 2 and INTRUTHS, research group *Teoría y Estudios Culturales* and several other funding bodies and research centres linked to the University of Huelva. The stimulating programme of this two-day seminar, attended by an international audience, included well-known scholars such as Carolina Amador Moreno (University of Bergen), Maureen O’Connor (UCC), Gerardine Meaney (UCD) and the writer Catherine Dunne. The next several months witnessed more encouraging developments in relation to the international and interdisciplinary character of Irish studies in Spain with AEDEI members participating at a myriad of events (ACIS 2021, ABEI webinar series, German-Irish Studies Itinerary, 27th International James Joyce Symposium, XVI Symposium of Irish Studies in South America, EFACIS 2021 and AFIS 2021) and many gatherings and seminars being organised at different institutions. In September, the Centre of Irish Studies Banna/Bond at the University of La Rioja hosted the “IV International Seminar on Contemporary Irish Literature and Film”, with speakers Stephanie Schwerter, (Polytechnic University of Hauts-de-France), and writer Emer Martin, followed in December by the “IV International Seminar in Irish Theatre and Performance” with the participation of Loredana Salis (Università di Sassari) and David Clare (Mary Immaculate College, University of Limerick). Both events were organised by the head of the centre, Melania Terrazas Gallego. At the University of Santiago de Compostela, the Research Project “The Animal Trope: An Ecofeminist Analysis of Contemporary Culture in Galicia and Ireland” led by Manuela Palacios hosted the lecture “Witness Trees: Postcolonial Landscapes in Irish Poetry”, by Lorna Shaughnessy (National University of Ireland, Galway).

The intellectual energy generated by Irish Studies in Spain from different geographical areas and cultural fronts is clearly illustrated also by the publications on a diversity of topics which saw the light in 2021. These include the translation of Eoin O’Duffy’s *Crusade in Spain* (1938), annotated and introduced by Carlos Villar Flor, in the collection “Armas y Letras” published by Amarú Ediciones (Salamanca); *A Different Eden / Un Edén diferente: Eco-poetry from Ireland and Galicia*, a timely bilingual anthology of Irish and Galician eco-poetry edited by Keith Payne, Lorna Shaughnessy and Martín Veiga and published by Dedalus Press and a new Spanish translation of *Lessness/Sans* by Árdora Ediciones (Madrid) containing four versions of the same text: Beckett’s original *Sans* (1969), translated by Loreto Casado, and Beckett’s original *Lessness* (1970), translated by José Francisco Fernández. The field of Beckett Studies has been exceptionally fruitful this year with two edited collections of essays by the leading scholar José Francisco Fernández from the University of Almería, *Samuel Beckett and Translation* (Edinburgh University Press) edited by Fernández and Mar Garre García, which includes especially commissioned contributions by three translators who worked with Samuel Beckett, and *Translating Samuel Beckett Around the World* (Palgrave Macmillan). This unprecedented critical volume reveals unknown aspects of Beckett interacting with translators of his work in countries such as Argentina, Israel and Italy and provides examples of Beckett’s presence in China, Turkey, India and Pakistan.

In November, AEDEI board member José Carregal Romero published his monograph *Queer Whispers: Gay and Lesbian Voices in Irish Fiction* with UCD Press. Praised by Emma Donoghue as “an intelligent and insightful analysis” and “a crucial study”, *Queer Whispers* is the first comprehensive survey of gay and lesbian-themed fiction in Ireland, from the late 1970s until today. The book, launched online with author Carregal Romero and critically acclaimed

fiction writer and poet Mary Dorcey engaging in lively conversation with novelist and scholar Eibhear Walshe, was attended by proud Spanish colleagues and a representative of the Irish Embassy, First Secretary Paula Molloy, who congratulated the author on his achievement. *Queer Whispers* is but a remarkable example of how the work of Irish Studies scholars in Spain contribute to reflect the rapidly changing realities in Ireland.

On a more personal note, as I conclude my first report of Irish Studies in Spain I would like to take this opportunity to welcome the new Irish Ambassador, his excellency Frank Smyth, whom I had the opportunity to greet in person when he visited Vigo last November. We were specially honoured to host him at the Faculty of Philology and Translation of the University of Vigo where he met with students of Irish Studies, from our undergraduate and graduate programmes, and confirmed his wish to continue working together to keep the connection between the Embassy and AEDEI alive and vibrant. The AEDEI community hopes to meet him officially on the much awaited occasion of the next conference in the beautiful Unesco World Heritage city of Burgos in early June. We all look forward to gathering again at what promises to be a most memorable (in-person!) event, the 20th International AEDEI Conference “Ireland in Transformation (1922-2022)”.

M. Teresa Caneda-Cabrera is a senior lecturer in English at the University of Vigo. She is the author of a monograph on *A Portrait of the Artist as a Young Man*, the editor of *Vigorous Joyce: Atlantic Readings of James Joyce* and has been a member of the Editorial Board of *European Joyce Studies* since 2008. Her more recent work has appeared in collections of essays published by John Benjamins, Brill-Rodopi, Palgrave-Macmillan, Routledge and Bloomsbury and journals such as the *James Joyce Quarterly*, *Interventions*, *Translation Studies*, *Translation and Literature* and *Atlantic Studies*. She has coordinated the State and ERDF funded Research Project “INTRUTHS: Inconvenient Truths: Cultural Practices of Silence in Contemporary Irish Literature” and since September 2021 she is the Principal Investigator of “INTRUTHS 2: Articulations of Individual and Communal Vulnerabilities in Contemporary Irish Writing” PID2020-114776GB-I00 MCIN/AEI.

tcaneda@uvigo.es

 <https://orcid.org/0000-0001-5194-1060>

Trauma and Identity in Contemporary Irish Culture

Edited by Melania Terrazas-Gallego

Peter Lang: 2020. 314 pp.

ISBN: 97-81-789975-57-4

Reviewer: Alfred Markey (University of León)

Speaking at a Shared Island Forum event in December 2021, Northern Irish comedian Patrick Kielty recounted how, in preparation for a film he was making for the BBC, he visited in July a young Belfast loyalist, Joel Keys, and that before he knew it he found himself in the unfamiliar role of helping to prepare a 12th bonfire. Invited back for the 11th night, in some discomfort he watched it burn, regulation tricolour included. Reflecting afterwards, he was unsurprised at the

rejection of Irishness but struck by “how warmly I was welcomed, the genuine appreciation for making an effort to come and talk and the openness about what we had in common and what we didn’t”. As Kiely explains, this and other interviews (including one with a former commander of the UDA, the organization which had killed his father, and another with the granddaughter of Jean McConville, the 37 year old widowed mother of ten young children kidnapped and shot by the IRA in 1972) led him to realize the degree to which people in Northern Ireland today are suffering from “transgenerational trauma”. Admittedly, although the film was initially meant to be about the next generation in Northern Ireland, the experience of tentatively crossing the so-called peace lines showed him this was impossible without first addressing the traumas of the past, “challenging ourselves to go beyond our own comfort zones” in order to consider “what we’re prepared to give up to make things better for others and ourselves”.

For individuals as for communities like Northern Ireland, or Ireland as a whole, the nature of trauma is complex and deeply entangled with identity and memory as it grapples with the toxic legacy of, not only political violence, but also of an authoritarian native church happy to turn a blind eye to multiple abuses; of the systematic neglect and mistreatment of women and children in State institutions; or of the foundational violence of colonial conquest without which, some would claim, it is impossible to fully understand multiple signifiers of transgenerational trauma. Multidimensional and multilayered, the traumas are as complex as the identities of the island itself. With the delicately balanced stability achieved over the years of the Peace Process in jeopardy, amid rising tensions over the fallout from Brexit and the Irish Sea border, as we turn to a long decade of half-century “commemoration” of the worst of the Troubles, how we negotiate our narratives of grievance, our traumas and our identities will determine the future.

In light of the realization that at this delicate moment of history in Ireland we are finally coming, at least in theory, to an understanding of the importance of dealing with trauma, identity and memory, the recent publication of the volume of essays *Trauma and Identity in Contemporary Irish Culture* in the Reimagining Ireland Series from Peter Lang is particularly welcome. Marked by a plurality of voices, it has an exciting range of contributions on Literature and Film, Memory and Digital Archives, History, Music, and finally Creative Writing. In essence, the book gives us exactly the three successive steps which medical experts call for in dealing with trauma and identity: knowledge or understanding, dialogue and creativity.

Appropriately structured into the five abovementioned themes, the book initially provides us with the means by which to understand and gain knowledge of trauma and how it is manifest in relation to identity, before shifting the focus towards dialogue and creativity. All of this encourages the reader to cross discursive territories in conscious elaboration of a critical practice which, as editor Melania Terrazas indicates in her introduction, allows for “a basis for action” (5). Linda Connolly suggests in her preface that Terrazas’s introduction “will be an indispensable reference point both in this field and for future studies of trauma and memory in the interdisciplinary arena of Irish studies” (xii). This will be so particularly in view of the emphasis placed on ethical content, and on the proposal that scholarship is not at odds with the taking of concrete action.

The three essays comprising the first section are especially useful for providing the reader with a sound theoretical grounding from which to understand trauma in Literature and Film. Asier Altuna-García de Salazar’s expertly wrought chapter reveals how, with regards to sexual politics, John Boyne deftly teases out the relationship of structures of power to trauma and silence, while proposing storytelling as a model for creative recasting with the curative potential to undo the legacy of the past. Ruth Barton also considers how a particular artistic form can be employed to confront trauma, specifically the deep scar of the Famine, but does so highlighting how this requires an appropriate vehicle. This is not, she shows, that chosen by

Lance Daly, his use of the Western film genre merely serving to perpetuate hyper-masculine tropes given a revanchist makeover ultimately more focused on market success than radical change. María Amor Barros-Del Río eschews the facile closure Barton identified and in her exploration of female migration astutely highlights how real healing has yet to be achieved. Ably combining the examination of a broad range of fictional texts with ethnographic resources, Barros's intellectually plural perspective contributes significantly to our understanding of trauma and female migration in Ireland.

The balance and diversity of the volume are apparent in the essays on history and music. Síobhra Aiken and Eunan O'Halpin both deal with the 1916-1923 period and their ample use of archival material lends their contributions notable authority. Focusing respectively on the treatment of trauma in female revolutionaries and on two key male political figures who had seen war action (W. T. Cosgrave and Seán Lemass), taken together they give us fresh insight into this crucial period and show how while trauma was widespread, the nature of its manifestation and its treatment varied greatly, determined especially by gender and social class. The contributions from musician Fintan Vallely and scholar David Clare draw attention to the increasing protagonism of music in shaping contemporary notions of Irishness. Clare highlights the diverse origins of key figures such as Phil Lynott, Bono and Sinéad O'Connor and how childhood trauma resulting from race and religious discrimination, violence and addiction influenced significantly the content and form of their work, and hence, given their impact, our understanding of Irish identity in more heterogeneous terms. A well-known musician, critic and commentator on Irish music, Vallely reads the history of traditional music as one of ideological struggle marked by an inferiority complex, but identifies in the recent emergence of female players a new potential for an enabling "ongoing negotiation and reconfiguration" (209).

In line with good practice on trauma, the book concludes with dialogue and creation. In effect, this serves as a coda which, rather than offering closure, highlights how trauma demands a constant process of dialogue and healing, evident in Pat Boran's final poem and stimulating interview conducted with editor Terrazas. Novelist Emer Martin provides a reflection on her own work and the recurring theme of addiction and alcoholism. Her striking front cover image, "Crossing Borders", of a besmirched female face behind barbed wire provides a haunting visual counterpoint to a timely collection of essays which rewards attentive reading.

Martin's image and title illuminate a further fascinating section worthy of final attention, that comprised of an article on The Prisons Memory Archive oral history project from Lorraine Dennis and another on the Blanketmen and Women social media page from Patrick J. Mahoney. In both we find the direct testimony of former "Troubles" prisoners. Both are valuable for providing raw evidence of the impact on mental health of the conflict. They are, however, significantly different. And this difference is, I feel, of relevance to what we take away from this instructive collection. Dennis, a practitioner in peacebuilding and conflict transformation, uses a less academic idiom than that evident in the polished prose of Mahoney. Dennis is, nonetheless, scrupulously careful in her attempts to, echoing Martin, cross borders and employ discursive frameworks and vocabulary which facilitate the building of "empathy and understanding in a divided society", in accordance with what is acknowledged locally and internationally as best practice in storytelling for conflict resolution (82). And she concludes evoking ethical principles designed to "safeguard the process" (100).

Mahoney, by contrast, strikes a dissonant, irredentist note. It is, by times, touching to read of the health problems of the elderly ex-IRA prisoners occasioned by the use of toxic cleaning chemicals by prison guards, of their severe memory loss, or to witness the awkward handling of unfamiliar tools such as computer keyboards. In these, empathy can be found. Mahoney seldom, however, uses language other than that which echoes and seeks to perpetuate the *esprit de corps* of those tough times in prison and thus reinforce group identity. The language of the men behind the wire, that of a siege mentality dominates throughout with,

gestures towards “healing intercommunal rivalries” notwithstanding, the primary aims appearing to be a desire to “mobilize” the community, challenge that which can “threaten group identity” (103), “keep the group focused on the collective history of the period of protest”, “provide a safe space” and “help both themselves and their former comrades” (110). References beyond the group are never to the other side of the Northern conflict, but instead, for example, to the legitimizing association with ex-prisoners from South Africa’s Robben Island. Mahoney does give us a fascinating and erudite insight into the real traumas of these ex-combatants, and he does contest post-conflict discourse’s tendency to only focus on innocent victims, but it is fair to say that, as a strategy with which to look to a future beyond trauma, his approach offers less hope for reconciliation and healing and a less serviceable “basis for action”, to echo Terrazas, than that promoted by, for example, Patrick Kiely in his admirable attempt to go beyond his own comfort zone (5).

Given the increasingly interdisciplinary nature of Irish Studies, it is appropriate that this volume should cover a range of thematic and disciplinary areas and should engage with a diversity of theoretical discourses. The selection of themes and approaches is broad and judicious. That said, in view of the fact that the principal focus of the collection is the theme of trauma, and of the importance to the understanding of this phenomenon of contemporary medical research, the book could have benefitted from a greater engagement with the growing and relevant field of medical humanities. Concepts such as culture and identity, central concerns of this volume, are also key protagonists of this emerging area of scholarship. This is, however, but a minor quibble. In sum, *Trauma and Identity in Contemporary Irish Culture* is highly relevant, rigorous and consistently enjoyable. It makes a valuable contribution to our understanding of trauma and identity in Ireland today, the importance of which cannot, in our current predicament, be overstated.

Works Cited

Kiely, Patrick. “Comedian Patrick Kiely Addresses the #SharedIsland Forum.” *YouTube* (January 06, 2022). <https://www.youtube.com/watch?v=wXAZgfHtvdc>

Alfred Markey is a lecturer in English at the Department of Modern Languages of the University of León, Spain. He previously taught at the Jaume I University of Castelló and at the universities of Vigo and A Coruña. His research has focused on the work of Seán O’Faolain and of critics such as Edward Said and Roy Foster, with a special interest in the topics of Ireland and Postcolonialism and more recently the relationship between the humanities and medical science and environmental studies. His latest publication “Irish-American Patriotism: The Transatlantic Politics and Humanist Culture of Colum McCann” (*REN* 24: 2020) addresses the figure of the public intellectual and explores McCann’s concept of identity and the values of trans-national and universal solidarity.

alfred.markey@unileon.es

 <https://orcid.org/0000-0001-9793-0148>

Samuel Beckett and Translation

Edited by José Francisco-Fernández and Mar Garre-García
 Edinburgh University Press, 2021. 280 pp.
 ISBN: 978-14-74483-82-7

Translating Samuel Beckett around the World

Edited by José Francisco-Fernández and Pascale Sardin
 Palgrave Macmillan, 2021. 263 pp.
 ISBN: 978-3-030-71729-2

Reviewer: Irene Papakyriakou (Centre of Modern Languages-University of Nicosia)

The two 2021 edited collections of essays titled *Samuel Beckett and Translation* and *Translating Samuel Beckett Around the World* contain the ripe fruit of original scholarly work written in response to the presiding topic of the 5th International Conference of the Samuel Beckett Society, “Samuel Beckett and Translation” held at the University of Almería in May of 2019. In the foreword to *Samuel Beckett and Translation*, José Francisco Fernández and Mar Garre García appropriately explain that translation is “not just an ancillary feature of [Beckett’s writerly] activity, but a central aspect of his essence as a writer, one of the pillars of his poetics, and a method to engage in a practical and fruitful way with his texts” (2). With a deep sense of indebtedness, the editors clarify that Sinéad Mooney’s 2011 monograph, *A Tongue Not Mine*, contains the earliest traces of this significant paradigm shift in Beckett Studies. Like Mooney’s monograph, *Samuel Beckett and Translation* includes original work that efficaciously dissects well-known controversies and explores new critical discrepancies which can be said to spring from the characteristically “palimpsestic quality of many of [Beckett’s] books” (3). As Nadia Louar and José Francisco Fernández have put it, Beckett’s “linguistic restlessness” triggers off “the comings and goings between different genres and different media” (9). Likewise, the editors claim: “we want to immerse the reader in this abrupt territory identified by Mooney. Once the systematic knowledge of Beckett’s translation has been mapped out, our aim is to explore the contradictions and inconsistencies that remain” (8). The use the verb “immerse” is most appropriate here since each individual contribution does manage to engross the reader in intriguing hermeneutic cross-pollinations, “*the comings and goings*” (my emphasis) between Literature, Translation and Genetic Manuscript Studies.

In traversing, then, the volume’s table of contents, we find thirteen chapters, distributed across three thematic sections: “Beckett’s Self-Translations”, “Beckett’s Translations of Other Authors” and “Beckett’s Poetics of Translation”. The fourth section, “Commentary”, comprises unique contributions by three renown translators of Beckett’s works: Antoni Libera, Gabriele Frasca, and Erika Tophoven. The final section also features Alan W. Friedman’s personal account on “what it means to translate Beckett” (10).

As regards the five chapters which constitute “Beckett’s Self-Translations”, we can say that each uniquely attests to Rainier Grutman’s claim that Beckett “turned his manuscripts into bilingual laboratories” (quoted in Fernández and García 2021: 76). Taking the latter metaphor into account, we witness how each author debunks the assumption that the assemblage of bilingual textual bodies could have been based on a single, predictable formula. Specifically, through a meticulous examination of the redrafting process of all five sections in the *Pas moi* manuscripts, Shane O’Neil foregrounds, in chapter one, a variety of translational methods, which truly evince the inventive subtlety with which Beckett re-enacted “the original text’s breathlessness and its complex rhythmic patterns” (27) into the French text.

In chapter two, Olga Beloborodova alerts us to the pitfalls of assuming that Beckett sweepingly applied what she calls the “impoverishment strategy” to all the self-translations of his later works by investigating the different genetic histories of *Play/Comédie* and *Film*. Her findings are crucial because they help us understand that over time, Beckett’s systematic bi-directional self-translation of his oeuvre” had resulted in the development of a French style of writing “at the very least equally idiomatic and ‘rich’ as [that of] his mother tongue” (51). Consequently, both case studies, according to Beloborodova, cast a bright light on the way (self)-translation should be regarded: to wit, “as a constitutive part of a bilingual work’s genesis as a whole” (50).

Echoing the aforementioned position, the author of chapter three, Waqas Mirza, claims that “the study of Beckett’s translations is far from being an exact science” which could yield definitive readings (56). Mirza’s chapter, however, shifts our attention from Beckett’s plays and film to prose – namely, to the *Trilogy*. Mirza demonstrates that pronominal differences between the French and English versions of the *Trilogy* influence “the representation of the protagonists’ minds and discourse” (69). To provide an example, Mirza maintains that in *Molloy*, “Beckett’s translation of the [French] first-person pronoun” into its English equivalent results in “a more fragmented and less assertive English self than its French counterpart” (69). Such an interpretation is of critical importance in that it unfolds several ontological possibilities underlying Beckett’s translational decisions.

Unlike the three previous chapters which focus on Beckett’s plays and film, Sławomir Studniarz’s article concentrates on several poetic compositions written and translated by Beckett in the period immediately preceding and following WWII. What can be noted here is that Studniarz’s minute exposition of the various degrees of acoustic, semantic and structural (non-)equivalences between the French and English versions of each poem reads overall like a musical score. With regard to Studniarz’s findings, we learn that Beckett’s highly “sophisticated” orchestration “of sound and sense patterning” in the French versions is not found in their English counterparts with the “sole exception of ‘elle viennent’ and ‘they come’” (87). Studniarz aptly discusses self-translators’ poetic liberties in “rewrit[ing] their originals” – an act, which in the words of Rainier Grutman and Trish Van Bolderen, “in turn, can lead to a reversal, or at least a downplaying, of the hierarchy that normally favours the original over the translation, with neither version taking precedence” (quoted in Fernández and García 2021: 88). This key thesis, then, seems to align Studniarz’s chapter with Beloborodova’s own piece in which she claims that Beckett’s epigenetic revisions of *Play* and *Film* were triggered by the need to translate them into French.

The last chapter in Part I, by Pim Verhulst, stresses the importance of analysing “Beckett’s bilingual poetics of self-translation” (91) through the lens of collaborative translation - a dimension which has received little critical attention. In fact, Verhulst’s use of the phrase “collaborative (self-)translation” crucially refers to Beckett’s and Robert Pinget’s creative decisions while translating *Embers* into French. Verhulst’s comprehensive study of extant documents – like Beckett’s correspondence with Pinget, the latter’s unpublished memoir, and successive drafts of *Cendres* – illustrate that Beckett’s rather bold revisions (whether in the form of additions or subtractions) took into account “matters of radiophoncity, intertextuality and style” (94). By contrast, Pinget’s approach seemed more reserved, aiming primarily at sense-equivalence.

Part II of this volume, titled “Beckett’s Translations of Other Authors” includes two first chapters on Beckett’s English translations of poems originally written in Spanish and two final chapters dedicated to Beckett’s English translations of other authors’ works written in French. To be more specific, in Chapter 6, Patrick Bixby brings to the fore a largely overlooked critical encounter between two Nobel Prize winners, Gabriela Mistral and Beckett, and the possible impact this could have had on the latter’s creative work. Indeed, Bixby encourages us to

interpret Beckett's translation of "Recado Terrestre" as an indirect critique of the "resurgence of humanist ideals in the postwar years" that Mistral seems to have aspired to (110). As Bixby argues, Beckett's translation choices in "Message from Earth" – written, notably, after *Waiting for Godot* – intentionally portray a speaker who is skeptical of the restorative powers of the spiritual return of Goethe in a desolated world (120).

While Bixby's object of study is "Recado Terrestre" – a precedent", as Fernández and García call it, "to Beckett's 'Mexican Poems'" (12) –María José Carrera, in Chapter 8, takes up for discussion a number of "haikus, ideographic verses and 'Mexican' poems" (124) composed by José Juan Tablada and included in Octavio Paz's *Anthology of Mexican Poetry*. Through a close reading of manuscript sources and the annotated commentary in Seán Lawlor and John Pilling's edition of *The Collected Poems of Samuel Beckett*, Carrera explains why the task of rendering an anthology of Mexican poetry into English, commissioned by UNESCO, must have been formidable to Beckett. Her findings prove that the difficulties Beckett faced, stemmed primarily from "a lack of important contextual information (missing titles and illustrations, standardised formal outline)" rather than from being unaware of "the Mexican origins of the poets or the Mexican content of the poems" (136). In spite of these challenges, Carrera argues that Beckett's English translations are "extremely successful ones" (136).

As mentioned above, the last two chapters of Part II are dedicated to Beckett's English translations of works written in French. Chapter 8, by Amanda Dennis, shows, in particular, how Beckett's early translations of Arthur Rimbaud's "Le Bateau Ivre" challenge its grounding on lyric's putative ability to give readers direct access to the speaker's thoughts and emotions. According to Dennis, Beckett's translation effectively subverts "claims to subjective immediacy" by unpacking the intertextual nodes which constitute the original poem (141). Beckett's acute sensitivity to and adept handling of sound patterning (especially through repetitions) in his English translation turns our attention to the "materiality of language" (150) and the sociocultural luggage it bears across time; this notion, Dennis affirms, runs counter to the central axis of Rimbaud's lyric project: "to have slipped free of time into an ecstasy of more flexible temporalities" (148).

Chapter 9, centred on Beckett's English translation of Sébastien de Chamfort's eight aphorisms, does not strike a dissonant cord genre-wise from the previous chapters of Part II. The reason for this lies in the fact that Beckett condensed and versified Chamfort's prose texts to accentuate, according to Engelberts, in a "wry – or perhaps comic way" – that harmony is no longer present or conceivable after WWII" (167). While his act of turning the French aristocrat's maxims into verse violated conventions of form, Beckett, nonetheless, maintained the maxim's *raison d'être* and made it more relevant to the modern reader since, as Engelberts remarks, "hope appears to be banned and the rhythms, rhymes and regularities of verse are used solely to sing irregularities, and filth" (167).

In Part III of this volume, titled "Beckett's Poetics of Translation", the authors of the four chapters which constitute it provide multiple coordinates that help us see more clearly the centrality of translation in Beckett's creative and critical writings. One such coordinate that John Pilling discusses, in Chapter 10, concerns the dualisms that Beckett observed in the world and the refuge which translation temporarily afforded him (178). As Pilling claims, "[e]very 'occasion' of translation offered Beckett an opportunity to address and reassess the apparent fixity of a priori conditions of possibility" (190). Along similar lines, in Chapter 11, Dirk Van Hulle elaborates on how Beckett not only detected, but also created further dualisms or splits – as the ubiquitous presence of the "doppelgänger" (194) in his works attests. Van Hulle further explains that self-translation became more "a way for Beckett to show than tell" how the motif of the doppelgänger, "which denote[d] self-perception and self-awareness work[ed]" (195). In Chapter 12, Fábio de Souza Andrade talks about "a poetics of appointed misencounters", that is, a "a route of programmed near collisions, on which [Beckett's] notion of an unabridgeable

gap between perception and expression, language and experience, subject and object [...] builds up” (210). However, for de Souza Andrade when (self-)translation is viewed through the lens of such poetics, it becomes a vehicle for “continuous recreation [and] autographic self-rectification” (210). In Chapter 13, Martin Schauss looks at translation from the perspective of Beckett’s political reaction against nationalistic attempts to appropriate language and asserts that “translation and Beckett’s multilingualism play a key role in registering the very problem of politics in his work, displacing the already unstable cultural referents once over” (233).

In the second collection of essays, *Translating Samuel Beckett around the World*, the editors, José Francisco Fernández and Pascale Sardin, clearly build upon the core premises which underpin the composition of the other volume. The establishment of such common ground strengthens one of the editors’ main arguments that “the intermediate space in Beckett’s writing” – caused, as discussed above, by the incessant bidirectional motility of words among languages – “is, in fact, occupied by the languages and cultures of the world, all of them effectively contributing through translation to creating that far distant murmur which is so familiar to readers of his work” (xv). According to the editors, the proliferation of that “far distant murmur” brought about by the translation of a Beckett text into a “third language” would correspond with the technique of “estrangement” (xv) which he employed extensively in his writings after switching to French.

Although Fernández and Sardin acknowledge that there have been earlier forays into the ways Beckett’s oeuvre has been received worldwide – *The International Reception of Samuel Beckett* (2009) is mentioned as such an exemplary title – their volume of essays manages to reveal new research horizons; for instance, by showing “the linguistic and sociocultural challenges of translating Beckett into languages other than French, English and German”; by accentuating the role which “Beckett’s friendships with some translators” played in “shap[ing] the landscape of translation of his work in some languages” (xiv); or by indicating that the success of a foreign author is dependent upon the existence of a democratic state as well as a receptive “publishing industry” and individuals who are willing to actively support avant-garde practices (xiii).

Even a brief overview of the way the book is structured evinces the different research territories that have been opened for the first time or that have been traversed under a new light. Specifically, the essays are separated into three sections according to Beckett’s reception: in Northern Europe (Iceland, Sweden and the Netherlands); in Southern Europe and South America (Spain, Italy, Argentina and Brazil); and finally, in the Middle-East and Asian countries (Turkey, Israel, Pakistan, India, and China). Moreover, the appendices at the end of each paper, which chronologically register Beckett’s works which were mainly translated into the language under investigation, constitute an invaluable reference source for further comparative studies in the future.

These two volumes undoubtedly stand out from earlier works which also deal with the translation and reception of Samuel Beckett’s texts worldwide. Despite their different aims, both *Samuel Beckett and Translation* and *Translating Samuel Beckett around the World* carve new research paths. In addition, when read together, one finds intriguing connections which may encourage new collaborations between scholars. To give one brief example, Pim Verhulst in chapter 5 of *Samuel Beckett and Translation* emphasises the need for more research on Beckett’s collaborative self-translations. This is an issue that Onno Kusters partially addresses in chapter 3 of *Translating Samuel Beckett around the World* by showing that Beckett’s friendship with Jacoba van Velde had a great impact on the translation history of his works in the Netherlands. What this last example also implies is that the methodological paradigms, deriving from Genetic Translation Studies would be extremely useful in critically reassessing the translation histories and reception of Beckett’s works in countries beyond the ones already covered.

Works Cited

- Feldman, M. and Nixon, M. eds. (2009). *The International Reception of Samuel Beckett*. Continuum.
- Louar, N., and Fernández, J. F. (2018). "Introduction." *Samuel Beckett Today /Aujourd'hui*, 30(1): 3-4. doi: <https://doi.org/10.1163/18757405-03001012>
- Mooney, Sinéad (2011). *A Tongue Not Mine: Beckett and Translation*. Oxford: Oxford University Press.

Irene Papakyriakou holds an MA in English and Comparative Cultural Studies with specialization in Early Modern English Literature by the University of Cyprus. She is an adjunct lecturer at the University of Nicosia's Centre of Modern Languages and conducts independent research on the reception of Samuel Beckett's works in Greece and Cyprus. In May 2019, she presented a paper at the 5th International Conference of the Samuel Beckett Society (University of Almería) titled, "Switching from 'Dhemitiki' to 'Pseudo-katharevousa': Christine Tsingos and Kostis Skalioras's 1967 translation of Samuel Beckett's *Endgame*".

irenepap999@gmail.com

Samuel Beckett. Sin/Sineidad

Edited and translated by José Francisco-Fernández and Loreto Casado
 Madrid: Árdora Ediciones, 2021. 127 pp.
 ISBN: 978-84-88020-67-3

Reviewer: Bernardo Santano-Moreno (University of Extremadura)

"To exhaust the inessential" defines much of Samuel Beckett's attitude to literary creation. A gifted linguist who graduated first in his year in French and Italian, his way of writing shows his ability and playfulness to manipulate language, which he understands a mantic instrument. S. Beckett was awarded the 1969 Nobel Prize in Literature ". . . for a body of work that in new forms of fiction and the theatre, has transmuted the destitution of modern man into his exaltation"¹. As Francisco Pérez Navarro has pointed out: "Beckett was able to portray like nobody else the deep, dark pessimism of humanity in its disintegration process"². Beckett, a singular author among the most unique writers, produced a copious literary corpus in both French and English, and successfully cultivated very different genres: novel, poetry, theatre, essay, radio, television, etc. As the publication of *Sin/Sineidad (Sans/Lessness)* by J. F. Fernández and L. Casado demonstrates, the interest in his works among academics and the general reading public remains very much alive in the twenty-first century.

Sans/Lessness has the reputation of being one of the most enigmatic and challenging of Beckett's creations. Originally written in French in 1969, and later translated into English in 1970 by Beckett himself, this work is generally considered a prose fragment, although for some

¹ Nobel citation from the Swedish Academy quoted by Julian A. Garforth, "Samuel Beckett", in *Dictionary of Literary Biography. Nobel Prize Laureates in Literature*, Detroit, Thomson Gale, 2006, vol. 329, 73.

² In "Prólogo" to *Obras escogidas*, Madrid, Aguilar, 1978, ix, my translation into English here and later.

scholars, it is on the verge of poetry. Several critics have also established certain connections between the experimental musician John Cage (1912-1992), who achieved notable recognition in the 1960s, and Beckett himself. While it is true that there is no evidence that they ever met personally, other artists, such as the composer Philip Glass, have drawn parallels between Beckett and Cage and have considered them as sources of inspiration for his own work. In this sense, recent critics have pointed out that there are strong similarities between Beckett's interests in experimental art, and particularly in *Texts for Nothing* (1950-52), *Sans/Lessness*, and John Cage's treatment of silence³.

The translation into Spanish (directly from the French text), by Félix de Azúa, has been available since 1972 (*Sin seguido de El despoblador*. Barcelona, Tusquets), when it appeared together with *El despoblador* (*Le Dépeupleur*, published in 1966 was translated into English by Beckett as *The Lost Ones* in 1972). This edition coincided in time and editorial formula with the Italian one, published in Turin (1972) under the title of *Senza e Lo Spopolatore*, translated by Renato Oliva. The Spanish edition was later reprinted in 1984 and 1997⁴. In his succinct introduction to the Spanish version Félix de Azúa describes the complex task of the process of translation by explaining that few of Beckett's texts are so difficult, and so interesting at the same time, as *Sans*. According to Azúa, most difficulties arise from what he refers to as the "singular" rhythm of the French original (7).

The new edition and translation of *Sans/Lessness* not only supersedes the previous one by Azúa, but it is also novel in several respects. It presents a brief but elucidating introduction, a note on the translation with some relevant remarks on the general attitude towards the source texts, and a bibliography of works cited. The edition itself is a trilingual text in four different versions, the languages being French, English and Spanish, but each source text (we may regard both the French and English texts as originals) is accompanied by its own direct rendition into Spanish. The two Spanish texts are therefore somewhat different. The author of the translation from the French version into Spanish is L. Casado Candelas (University of the Basque Country) an expert in French studies and Beckett. The translation from the English text is by J. F. Fernández-Sánchez (University of Almería) one of the most credited scholars in the field of Beckett's studies in Spain.

This edition is also accompanied by a well-grounded introduction by J. F. Fernández in which he points out that in the essence of this work lays a paradox. On the one hand, J. F. Fernández says, the text is "very ethereal, metaphysical and clean" (9), but on the other, at the same time, it is a "decisively physical text with ... conspicuous, precise and exact material features of composition" (10). As Beckett himself explained, *Sans/Lessness* follows in the wake of two previous works, *Imagination Dead Imagine* (1965), and *Bing*, a 908-word-long text in French which Beckett himself later translated into English under the title of *Ping*. Beckett summarized its theme as "the collapse of such refuge as that last attempted in *Ping* and with the ensuing situation of the refugee" (Garforth 2006: 82). The words in both *Ping* and *Sans/Lessness* are plain, and the punctuation is sober, which makes *Sans/Lessness*, according to Ruby Cohn, "...perhaps Beckett's most difficult piece to read as *narrative*" (2001: 306, italics mine), as J. F. Fernández also agrees (10). In the last phase of Samuel Beckett's literary

³ Jackson B. Smith (2020) "'On' or 'for' *Nothing/Rien*: Nothing, Silence and Noise in Samuel Beckett and John Cage", *Symposium: A Quarterly Journal in Modern Literatures*, 74:3, 168-181. See also Rosa María Rodríguez Hernández (2008) "La influencia de Samuel Beckett en la Música Contemporánea", *Itamar. Revista de investigación musical: territorios para el arte*, 1, 95-110. Other areas where Beckett's influence have been remarkable are dealt with in section IV, "Towards an Aesthetics of Lessness: Resisting the Imaginary", particularly chapter 12, "Beckett, Gidal and Lessness", in Angela Moorjani's *The Aesthetics of Loss and Lessness*, New York: Palgrave, 1992, 196-208.

⁴ For a detailed analysis of Samuel Beckett's works in Spanish, see: Nuria Fernández-Quesada, José Francisco Fernández Sánchez and Bernardo Santano Moreno, *Samuel Beckett en Español. Bibliografía Crítica de las Traducciones de su Obra*, Almería, Universidad de Almería, 2019.

career, according to Fernández, "... after a life reducing everything to the essential, without any further consideration Beckett gets rid of what he considers the falsehood that surrounds literature and focuses on reflecting inner worlds and mental states with little connection to a recognizable reality" (10-11); however, "the text oozes lyricism and preoccupation for its visual impact" (11).

The introduction clarifies the method used by Beckett in the process of composition of *Sans/Lessness*. As is already well-known by scholars, Beckett wrote 60 sentences (the number of seconds in a minute or minutes in an hour – according to Ruby Cohn (2001: 305), which are repeated giving a total of 120 sentences. They are distributed in 24 paragraphs (the number of hours in a day and limiting – as Ruby Cohn says – the number of sentences to a paragraph being limited to seven, the number of days in a week (305)). J. F. Fernández rightly emphasises Beckett's resource to mathematics "... in his relentless search for new forms of expression breaking away from linear narrative", since he always thought that this "diverted attention from what the words really hide" (13) in an endless attempt to make sense. J. F. Fernández brilliantly summarizes the challenge presented by Beckett in this piece as: "To create a narrative with no logical sequence, only governed by chance, but which at the same time was a beautiful text, full of meaning and highly evocative" (13).

Another relevant aspect that stems from the present trilingual edition is that both J. F. Fernández and L. Casado have provided a remarkable tool for scholars in order to explore another area of research which might have been somewhat neglected in Beckettian studies: the area of self-translation⁵. As an example of the complex process of composition-translation-recreation, the first passage might be used to illustrate how Beckett worked and reworked his own text in the process of self-translation. Drawing on all this, the Spanish versions also show how the two translators, whose target texts stem from two different source texts, however created by the same (Beckett's) mind, had to deal with the different nuances of the words chosen by the author. The very first sentence in the French original reads: *Ruines vrai refuge enfin vers lequel d'aussi loin par tant de faux*. This appears in English with some very visible modifications: *Ruins true refuge long last towards which so many false time out of mind*. It becomes quite obvious that the English text, which is the second original, shows the addition *so many* and *time out of mind*, an addition that clearly represents Beckett's own correction of the original idea. Obviously, the Spanish versions of these two source sentences show differences which necessarily imply divergences in meaning. In this respect, a comparison of L. Casado's interpretation of the French sentence and J. F. Fernández's of the English one reveals the complexity of the rendering process for both translators. Casado's version reads: "Ruinas refugio seguro por fin hacia el que de tan lejos por tanto falso". On the other hand, Fernández's version of the same sentence from the English source text is: "Ruinas verdadero refugio por fin hacia el que un gran número tiempo impostor ni un recuerdo". It is evident that the French adjective "vrai" is equivalent to the English adjective "true"; however, both texts in Spanish offer somewhat different alternatives thus mirroring Beckett's linguistic playfulness. For Casado "vrai" is "seguro", and for Fernández "true" is "verdadero". The fact that the French original itself does not include semantic references to "so many" ("un gran número"), "time" ("tiempo") or "out of mind" ("ni un recuerdo") highlights Beckett's concern with variations in the possible interpretative range of the semantic contents of the words.

⁵ One of the first and stimulating essays on Beckett's self-translation is Ruby Cohn's essay entitled "Samuel Beckett Self-Translator", *PMLA*, 1961, vol. 76, no. 5, pp. 613-621. Other relevant articles on the subject are: Michèle Praeger, "Self-Translation as Self-Confrontation: Beckett's 'Mercier et/and Camier'", *Mosaic: An Interdisciplinary Critical Journal*, 1992, vol. 25, no. 2, pp. 91-105; Sarah E. Cant, "In Search of 'Lessness': Translation and Minimalism in Beckett's Theatre", *Forum For Modern Language Studies*, 1999, vol. xxxv, no. 2, pp. 138-157, and also Mary Ann Caws, "Samuel Beckett Translating", *Samuel Beckett Today / Aujourd'hui*, 1999, vol. 8, *Poetry and Other Prose / Poésies et Autres Proses*, pp. 43-57.

These modifications are of the utmost importance when dealing with Beckett and with such a complex text as *Sans/Lessness* even if this refers only to the first sentence of the first passage. The rest of the text deserves a close scrutiny which, no doubt, will offer significant conclusions. These variations make us think of Beckett's conception of writing in French and English. As he once said to the critic Lawrence E. Harvey, "French represented a form of weakness by comparison with his [Beckett's] mother tongue. Besides, English because of its very richness holds out the temptation to rhetoric and virtuosity, which are merely words mirroring themselves complacently, narcissus-like" (1970: 196).

There is much to celebrate in this unprecedented Spanish edition of Beckett's *Sans/Lessness*, not least the editors' effort at bringing together the two original texts and making accessible their corresponding Spanish versions to scholars and general readers alike. Ultimately, *Sin/Sineidad* appropriately reflects on translation as an act of creative transference (a reflection which is extremely relevant in order to approach the study of Beckett's self-translations) thus opening new ground for research and debate in the field.

Works Cited

- Cant, Sarah E. (1999). "In Search of 'Lessness': Translation and Minimalism in Beckett's Theatre." *Forum For Modern Language Studies*, vol. xxxv, no. 2: 138-157.
- Caws, Mary Ann (1999). "Samuel Beckett Translating." *Samuel Beckett Today/Aujourd'hui*, vol. 8, *Poetry and Other Prose/Poésies et Autres Proses*: 43-57.
- Cohn, Ruby (2001). *A Beckett Canon*. Ann Arbor: University of Michigan Press.
- _____. (1961) "Samuel Beckett Self-Translator." *PMLA*, vol. 76, no. 5: 613-621.
- Fernández-Quesada, Nuria, José Francisco Fernández-Sánchez and Bernardo Santano-Moreno (2019). *Samuel Beckett en Español. Bibliografía Crítica de las Traducciones de su Obra*. Almería: Universidad de Almería.
- Garforth, Julian A. (2006). "Samuel Beckett." *Dictionary of Literary Biography. Nobel Prize Laureates in Literature*. Detroit: Thomson Gale, vol. 329: 73.
- Harvey, Lawrence E. (1970). *Samuel Beckett: Poet and Critic*. Princeton: Princeton University Press.
- Moorjani, Angela (1992). *The Aesthetics of Loss and Lessness*. New York: Palgrave.
- Praeger, Michèle (1992). "Self-Translation as Self-Confrontation: Beckett's 'Mercier et/and Camier'." *Mosaic: An Interdisciplinary Critical Journal*, vol. 25, no. 2: 91-105.
- Rodríguez-Hernández, Rosa María (2008). "La influencia de Samuel Beckett en la Música Contemporánea." *Itamar. Revista de investigación musical: territorios para el arte*, 1: 95-110.
- Smith, Jackson B. (2020). "'On' or 'for' *Nothing/Rien*: Nothing, Silence and Noise in Samuel Beckett and John Cage." *Symposium: A Quarterly Journal in Modern Literatures*, 74:3: 168-181.

Bernardo Santano-Moreno is a senior lecturer in English literature at the University of Extremadura. His main fields of research are the language and the literature of Medieval England and translation. His publications include translations into Spanish of W. Shakespeare's *Sonnets* (Acantilado, 2013) in metrical form; W. Blake's *Prophetic Books*, 2 vols. (Atalanta, 2014-2015); *Beowulf* (Cátedra, 2019); W. Faulkner's *Absalón, Absalón!* (Cátedra, 2020); an anthology of Alice Dunbar-Nelson's Works in prose and verse (Cátedra: 2021). In the area of

Beckett's studies, he has coedited the volume *Samuel Beckett: Literatura y Traducción/Littérature et Traduction/Literature and Translation* (Peter Lang, 2020) and has also participated in the volume *Samuel Beckett en Español. Bibliografía Crítica de las Traducciones de su Obra* (Universidad de Almería, 2019).

santano@unex.es

 <https://orcid.org/0000-0002-9642-0178>