

# CONTENTS

- List of Figures* ix  
*Notes on Contributors* x  
*Foreword* xv  
*Acknowledgements* xviii

Introduction: Samuel Beckett as world literature  
*Thirthankar Chakraborty and Juan Luis Toribio Vazquez* 1

## PART I Translation

- 1 Bilingual Beckett *John Fletcher* 17
- 2 Shifting cultural affinities in *Molloy*: A genetic bilingual approach *Dirk Van Hulle and Pim Verhulst* 29
- 3 Samuel Beckett and the politics of post-war translation *Thirthankar Chakraborty* 45
- 4 Unformed and untranslatable: The global applicability of Beckett's theatre of affect *Charlotta Palmstierna Einarsson* 59
- 5 100% guaranteed Beckett: An intercultural reading of Beckett's *Waiting for Godot* as world literature *Mary O'Byrne and Wei Zheyu* 71

## PART II Adaptation

- 6 Modernism, medium and memory *Mischa Twitchin* 85

- 7 Knock, knock, who's there? The circulation of *Macbeth*, *Ulysses* and the myth of Echo and Narcissus in *Ohio Impromptu* Laurens De Vos 99
- 8 Echoes, rags and bones: A few Brazilian Becketts on the way *Fábio de Souza Andrade* 109
- 9 Samuel Beckett's *Fin de partie* in Hungary: A brief reception history *Anita Rákóczy* 125
- 10 Tracing Beckett in the avant-garde theatre of mainland China *Liu Aiyang* 137

### PART III Circulation

- 11 What goes around comes around: *Godot's* circularity and world literature *Juan Luis Toribio Vazquez* 153
- 12 Unworlding world literature: Or how *Godot* travels from a country road to the world *Arka Chattopadhyay* 167
- 13 *Godot's* arrivals: Beckettian and anti-Beckettian discourses in Bulatović's *Godot Has Arrived* and Komanin's *Godot Has Arrived to Collect His Dues* *Snežana Kalinić* 181
- 14 Waiting for the arrivant: *Godot* in two poems by Nizār Qabbānī *Hania A. M. Nashef* 191
- 15 Forgetfulness of the past as revealed in Minoru Betsuyaku's *Godot Has Come*: A play inspired by *Waiting for Godot* *Mariko Hori Tanaka* 203

*Index* 214