

Waking Beckett: All That Fall and the 1916 Centenary
Eimhin Walker

Samuel Beckett is celebrated as one of the world's greatest writers and the debate around Beckett's nationality is often quite fierce, with him being claimed as an Irish, French, European and International writer. There are also others who do not see his nationality as a particularly important aspect of his work. His theatrical work is produced all over the world and is able to resonate with audiences of all nationalities. Indeed, wherever it is produced and how the production chooses to stage the performance enables different readings and understandings to be achieved. This essay aims to closely examine the recent Pan Pan Theatre production of *All That Fall* at the Abbey Theatre in Dublin as part of their *Waking the Nation* season. It will explore the paradoxes that are located in Beckett's play and the impact of their staging, as well as the relevance of this play in the centenary year of 1916.

Short Bio:

Eimhin Walker is a postgraduate student currently undertaking an M.Phil in Irish Writing at Trinity College Dublin, where her work has included exploring the use of liminal and normal space in Irish Theatre and re-examining the myth of sacrifice in the plays of William Butler Yeats. Previously she has studied at Warwick University where she specialised in Irish Literature. She has also worked in the amateur and professional theatre industry in numerous roles including those of Set Designer and Producer.