

## **Beckett, the Celtic Tiger, and the Commodification of an “Irish Writer”**

**Kurt McGee**

Despite the awkward relationship between Beckett and Ireland throughout much of the twentieth century, today he has not only been accepted as an “Irish writer,” but has been co-opted as a figure of Irish globalization. This paper argues that the Celtic Tiger in Ireland saw the commodification of Samuel Beckett, who was well-suited to represent the new paradoxical global Irishness that was being exported around the world. Beckett became a bridge, an offshore patrol vessel, the face of a ten Euro coin, and his work was made more palatable to the international public through projects such as *Beckett on Film*, which set out to make modern and definitive versions of the plays that have become highly accessible in their digital format and which, through their method, illustrated the power of the burgeoning Irish tech industry. The paper concludes by examining how productions of Beckett’s plays have changed since the 1990s to emphasize this new understanding of the writer as distinctly Irish, but one who must nevertheless appeal to a more global audience.

### **Short Bio:**

Kurt McGee is a postgraduate student at Trinity College, Dublin in the Irish Writing M.Phil. His recent projects have focused on the complications of the term “Irish writer,” and how figures such as Jonathan Swift and Edmund Burke have forged a strong association with Ireland primarily through their persuasive writing in support of Ireland against English socioeconomic sanctions.