

ABSTRACT IN ENGLISH

The primary concern of this thesis is to explore the instances of incorporation of media-specific elements extracted and translated from radio and cinema into Samuel Beckett's late prose. The analysis of the texts forming Beckett's *Nohow On* trilogy is based on the investigation of the two modes of perception – the aural and the visual – and is realised through the close reading of *Company*, *Ill Seen Ill Said*, and *Wostward Ho* in the context of media and film theory and practice. The chief premise is that the formal translations among the print and non-print media in Beckett's work are conditioned by the author's interest in, and theoretical and practical familiarity with, radio, television, and cinematography. The discussion is thus supported by biographical and bibliographical framework, and Beckett's familiarity with the specificities of broadcast media and cinema is considered in their direct relation to the progressive 'technologisation' of his fiction of the 1980s. The thesis outlines the origins and transformations of the motif of voice as one of Beckett's chief fictional concerns, and explores the texts' practical and notional borrowings from the field of cinematography to elucidate the way in which they are designed to simulate perceptual experiences. In doing so, the individual chapters make use of Rudolf Arnheim's early radio theory, and discuss in detail the principles of Soviet montage of the 1920, as well as other purely cinematic devices and their reflections in Beckett's work. Specifically, the thesis critically applies Sergei Eisenstein's discussions of dynamic editing, dialectics of montage, and of superimposition as the chief aesthetic and conceptual principle in cinematography. On the whole, the thesis argues that Beckett's late works epitomise not only an intertextual junction of not only poetry and prose, but also of theatre and radio drama, television, and film, bespeaking Beckett's fascination with technology and with its potential for reinventing non-dramatic writing as such.

Keywords: Samuel Beckett, *Nohow On*, trilogy, prose, voice, Rudolf Arnheim, radio, cinema, Sergei Eisenstein, Soviet montage, superimposition, memory, perception