

The relationship between Beckett's late plays and Goya's 'Two Old Men': 'Two Old Men' in *That Time*

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Abstract

Most Goya's *Black Paintings* are characterised by presenting dark scenes in which some humanlike figures remain half shown-half hidden in the shadows of the background. Illustrations of this are 'Judith and Holofernes', 'Old Man and Old Woman Eating a Soup', 'Reading', 'A Man and two Women Laughing' and, of course, 'Two Old Men'. Goya's tendency to reductionism, his treatment of light and darkness, the fragmentation of some of his bodies, in all these pictures, remind us to many main characteristics of Samuel Beckett's body and stage image in his late plays. Therefore, the main aim of this article is to try to draw a relationship between these two artists, by studying in detail the

features that both share concerning the works mentioned above. In order to do so, although we are going to have a look at a number of Beckett's late plays in general, we will concentrate in Goya's 'Two Old Men'. In addition, and, as a kind of support to our initial theory, the dialogue of one of Beckett's late plays, more concretely, of *That Time* or *Ohio Impromptu*, will be applied to 'Two Old Men' on the grounds of the similarities these present.

Key words

Samuel Beckett, late plays, Goya, 'Two Old Men', body, voices, darkness, blurred limits, reductionism, fragmentation, illness, couples, universality, setting, stage, *That Time*.

La relación entre las últimas obras de Samuel Beckett y «Dos viejos» de Goya: «Dos viejos» en *That Time*

Resumen

La mayoría de las *Pinturas Negras* de Goya se caracterizan por presentar escenas oscuras en las que figuras con forma humana están semi-mostradas semi-ocultas en las sombras del fondo;

como se puede ver, por ejemplo en «Judith y Holofernes», «Dos viejos comiendo sopa», «Hombres leyendo», «Un hombre y dos mujeres riendo» y, por supuesto, «Dos viejos». La tendencia de Goya al reduccionismo, su trato de la luz y de la oscuridad, la fragmentación

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de algunos de sus cuerpos, en todos estos cuadros, nos recuerdan a muchas de las características principales sobre el cuerpo y la imagen escénica en las últimas obras de Samuel Beckett. El principal objetivo de este artículo es, por tanto, intentar establecer una relación entre estos dos artistas analizando en detalle los rasgos que comparten, en lo que respecta a las obras arriba mencionadas. Para esto, aunque se van a tomar las últimas obras de Beckett de forma general, en cuanto a Goya se refiere, se limitará el estudio a «Dos viejos». Además y para apoyar la teoría inicial, se aplicará el diálogo de *That Time* a este cuadro en base a sus semejanzas.

Palabras clave

Samuel Beckett, últimas obras de teatro, Goya, «Dos viejos», cuerpo, voces, oscuridad, límites borrosos, reduccionismo, fragmentación, enfermedad, parejas, universalidad, marco espacio-temporal, escenario, *That Time*.

Introduction

The 20th century has witnessed a great blooming in all the forms of art together. Hence, and as Lois Oppenheim puts it, studying each of them in isolation may produce mistaken results and may be the cause of most of the distortions in modern criticism; this way, criticism of the 20th century should be, more than ever, based on an understanding of arts 'as a whole' (Oppenheim, 2000, vii). This statement seems even more accurate when speaking about Samuel Beckett and specially about his late plays. Billy Whitelaw, the actress that played, for instance, May in *Footfalls*, acknowledged feeling this when working for Beckett:

'Sometimes I felt as if he were a sculptor and I a piece of clay. At other times I might be a piece of marble that he needed to chip away at. He would endlessly move my arms and my head in a certain way, to get closer to the precise image in his mind. [...] As this went on, hour after hour, I could feel the 'shape' taking on a life of its own. Sometimes it felt as if I were modelling for a painter, or working with a musician. The movements started to feel like dance. [...] More and more I felt that my movements were being choreographed.'

(Whitelaw, 1995, 145)

Sculpture, dance, music, painting... it looks as if everything fitted inside Beckett. Consequently, it seems that his theatre has to be beheld with a kind of 'omni-artistic' view and not just 'theatrical'; in fact, many times, these plays produce sensations and involve approaches more similar to those implied by painting, or even by music, than to those that have been traditionally paired with theatre.

In any case, because of Beckett's own concern with the image on stage it is specially painting the form of art that seems more present in his plays. Following this assertion, almost all plays after *Play* have been even considered 'quasi-paintings' (Abbot, 1999, 16). Being such 'quasi-paintings', they may easily evoke other artists' paintings and style and vice versa. This way, when observing the stage-space in *Footfalls*, in which we are presented with the body of a 'skeletal' woman who is embracing herself with her mouth wide open, one inevitably thinks of Munch's *The Scream*, just as Jessica Prinz points it out (Prinz, 1999, 164). In my opinion, this type of connection is also easily made with Goya's *Black Paintings*, and specially with the one that is called, according to Antonio Brugada's inventory 'Dos viejos' (Bozal, 1997, 61),

Two Old Men¹. It is not only that Beckett's late plays evoke Goya's painting, but also the other way round; in other words, the two men that Goya painted present many of the features that characterise the bodies from many of Beckett's plays. Hence, in this essay I am going to try to make this relationship between Goya's and Beckett's bodies more evident, by going through the most outstanding elements these works of art present that make this connection possible. In addition, and as a kind of confirmation of my thesis, I will put forward how Goya's 'Two Old Men' could be more easily recognised as bodies from *That Time*, of all Beckett's plays.

Voiced bodies

In Beckett's plays, specially in the last ones, there are many recurrent patterns that all together help to give shape to the characteristic style of this author. It is remarkable how many of them seem to be present one way or another in Goya's work. However, before going through these features that they have in common, I would not like to forget mentioning the role that the words, sound in general, play in Beckett's theatre. Then, in these plays, while, according to Martin Esslin, 'statements and images (...) must be apprehended in their totality' (Esslin, 1991, 45), there is also, at the same time, a priority of the image over the language. In fact, in Antonia Rodríguez-Gago's words, 'Beckett ha creado un nuevo lenguaje escénico basado en la imagen más que

en la palabra o en la acción' (Rodríguez-Gago, 2000, 289). However, it must not be forgotten that, in spite of all this, both oral and visual language keep on being equally important. Hence, although this could be an element that set these two artists apart, as, of course, there is no sound in painting, there are two facts that bring them even nearer: in the first place, the fact that, as it will be shown later, one could ascribe a dialogue to Goya's 'characters'; and secondly, how Beckett works with voices, that is, so that they are turned into sounds that accompany a very precise image, as Antonia Rodríguez-Gago puts it (Rodríguez-Gago, 2000, 290).

Dark bodies

'[A]n old man appears against the almost black background' (Nordström, 1989, 252)². This sentence could perfectly be part of one of the detailed stage directions given by Beckett in his late plays. However, it is not so and, in fact, it is part of the description that Folke Nordström makes of Goya's *Two Old Men*. Moreover, the description goes on by talking about an old bearded man with long and white hair, dressed with a 'brownish grey tunic' (Nordström, 1989, 252) and accompanied by a body-less brownish head. Thus, the similarities between the image depicted and what could be expected from a

² The following works cited in this article are either translations into Spanish or originally in Spanish: Folke Nordström's *Goya, Saturno y melancolía: Consideraciones sobre el arte de Goya* (*Goya, Saturn and Melancholy: Studies in the Art of Goya*); Nigel Glendinning's 'Las pinturas negras'; Valeriano Bozal's *Imagen de Goya*; Antonia Rodríguez-Gago's 'Imágenes y voces en la penumbra: «Not I», «That Time» y «Footfalls» and 'Imágenes y voces en el último teatro de Samuel Beckett'; Jesús María González de Zárate's *Goya, de lo bello a lo sublime*; therefore, all the quotations and paraphrases extracted from them will be included in the article as the author's own translation.

¹ Since I have found that there is not much agreement concerning the name of this picture, I have decided to choose 'Two Old Men' as its title; first, as I have already mentioned, because it is my translation of the name that it receives in Antonio Brugada's inventory, 'Dos viejos', but, also, since it seems that it is the title that is most generally agreed on.

Beckettian one seem quite evident. To illustrate this, we have just to take a look into one of these stage directions, for instance, the one that belongs to Beckett's *Ohio Impromptu*:

L= Listener

R= Reader.

As alike as possible.

Light on table midstage. Rest of stage in darkness. (...)

L seated at table facing front towards end of long side audience right.

Bowed head propped on right hand.

Face hidden. Left hand on table. Long

black coat. Long white hair (...)' (285).³

The first element that grasps our attention from both Beckett's late plays and Goya's *Black Paintings* is their colour or, more accurately, their lack of colour, since, in general, what we find in both are whites, blacks and greys. To begin with, talking about Beckett, Stanton B. Garner points out that, although there is some colour in his late plays –the red of Mouth in *Not I* or the robes of Ru, Vi and Flo in *Come and Go*, for instance–, it 'plays a distinctly secondary role in the theatrical image' (Garner, 1994, 70). It cannot be forgotten that, apart from the examples proposed above, we have 'grey urns' in *Play* (147), 'dishevelled grey hair, worn grey wrap' in *Footfalls* (239), '[w]hite hair, white nightgown, white socks' in *A Piece of Monologue* (265), '[s]ame long grey gown' and '[s]ame long grey hair' in *What Where* (309) and so on and so forth. In addition, all, these and those, are surrounded by darkness and illuminated by more or less diffuse, faint white or grey lights. Hence, in terms of

colour, and according to Oppenheim, Beckett's theatre could be characterised by an austerity achieved by 'the striking contrast of white and black', together with the 'interplay of light and darkness' (Oppenheim, 2000, 41). Furthermore, this 'interplay' is one of the main contributors to that contrast of white and black, since the spotlight works as a kind of 'spot-of-white' against the darkness (blackness) on stage. Both are like competing with each other and, whereas darkness acquires a great visual weight in plays like *Not I* –where almost all the stage is dark–, it is light, though faint most of the time, the one that unveils the shapes that seem to be hiding in the dark, as Antonia Rodríguez-Gago claims (Rodríguez-Gago, 2000, 293).

All this interaction between light and darkness works similarly to a technique proper of painting and that Goya himself used in his *Black paintings*, the *chiaroscuro*, as Antonia Rodríguez-Gago suggests (Rodríguez-Gago, 2000, 294). By means of this technique, Goya shows us in 'Two Old Men', a rather 'murky' and dark area with 'patches of light and dark', in Priscilla Müller's words (Müller, 1984, 193). Consequently, thanks to the fact that in Goya's painting there is also this competition between light and dark, it seems that the almost body-less head of the speaker is one of those 'shapes hiding in the dark' that the light is unveiling to gain, thus, some ground to the dark. This, together with the fact previously pointed out that Goya also 'revives seductive colours by discovering black' (Glendinning, 1993, 48), contributes to the significant similitude, concerning colours and light, between the works discussed.

Furthermore, one of the features that inherently accompanies *chiaroscuro* and that 'fight' between light and dark is the lack of definition of the limits. Namely,

³ All the references to Beckett's plays are taken from the Collected Short Plays of the Faber and Faber edition (1984), except from the one from *Endgame* (1964) that belongs to the Faber and Faber edition of that play. All of them will be incorporated into the text by their page number.

when the audience faces a stage in almost complete darkness, except from a small mouth in the middle, which is faintly lit, the borders that delimit where the mouth begins and where the darkness are inevitably blurred. The result of this use of half light is of great instability, as Stanton B. Garner claims (Garner, 1994, 68). Goya in the *Black Paintings* goes a step further, producing not only instability, but also terror. To illustrate this, Valeriano Bozal, giving as example 'La romería de San Isidro', comments the following:

'The faces of those who come can clearly be observed, (...) but it is not possible to specify if they are laughing, singing wildly or crying. An exact definition is not possible, because of the mouth, the contorted, eyes, although the clarity of the brushstroke in the image is exact.' (Bozal, 1983, 276)

This is also what happens in 'Two Old Men', since, for instance, the viewer cannot really distinguish if the bearded man is laughing or not or if the other is shouting, angry or not.

Reduced bodies

Another element that Beckett and Goya's works have in common is their reductionism. Concerning Beckett's theatre, there is a gradual tendency towards it; namely, Beckett's stage scene goes from a more or less complete one with quite an 'elaborate' backdrop, for example, in *Endgame*:

Left and right back, high up, two small windows, curtains drawn.
Front right, a door. Hanging near door, its face to wall, a picture.
Front left, touching each other, covered with an old sheet, two ashbins.

Centre, in an armchair on castors, covered with and old sheet HAMM.' (11)

to the most extreme of the austerities from in, for instance, *That Time*, where the only element on stage is a body-less head suspended in the air surrounded by complete darkness: 'Curtain. Stage in darkness. Fade up to LISTENER'S FACE about 10 feet above stage level midstage off centre.' (228) This minimalism is not only reduced to the backdrop and the elements visualized on stage, it also affects the action – it gets to such an extent that, in *Breath*, the action just consists of an audible breath framed by two screams–, the movements of the body, or even the body itself – a mere mouth in *Not I*. Beckett does so, according to Antonia Rodríguez-Gago, 'in order to get maximum impact with the minimum results, always loyal to his motto «make it smaller, on the principle less is more»' (Rodríguez-Gago, 2000, 290). As for Goya's *Two Old Men*, we have that same tendency towards reductionism, since the image is just constructed by two bodies – in fact, one of them is an almost body-less head – surrounded by darkness. Thus, it may even seem that Goya had also in mind that motto of Beckett, so as to produce that same kind of impact.

One of the most direct effects provoked by this minimalism, apart from that 'impact', is that the spectator or the viewer is made to fix his/her attention, even more, to whatever is on stage or whatever is shown in the painting; there are no 'distractions', to put it briefly. In Beckett's case, what we have on stage are bodies, the 'raw materials', as Pierre Chabert calls them, that Beckett works with and modifies as he pleases 'much like the raw materials of the painter or the sculptor' (Chabert, 1982, 23). These are bodies that, though different, have certain traces in common, many of which can also be found in the

bodies of 'Two Old Men'. First of all, concerning the positioning of the Beckettian bodies on stage, it cannot be forgotten that most of them do not occupy a central position on it, they are unusually off-centred; this feature, according to Garner, responds to Beckett's intention to produce instability (Garner, 1994, 77). In addition, at the same time, these bodies have a very frontal position, which, together with that lack of backdrop previously mentioned and the diminishing light proper of most of Beckett's late plays help to increase a sense, as Garner puts it, of 'depthless space' and a tendency towards two-dimensionality. This way, the 'image [is] processed by the eye in a kind of a pictorial flatness' (Garner, 74). Just a quick glance at Goya's 'Two Old Men' reveals that the elements commented above are also present here: the two men, instead of being in the middle of the image, are a bit to the right and the bearded man has a very frontal position; thus, the effects that have been paired to these characteristics in Beckett's theatre –that is, instability and lack of depth– are similarly produced in Goya's work.

Fragmented bodies

Furthermore, one of the most outstanding features, from my point of view, of most Beckettian bodies is their fragmentation. In other words, few bodies in Beckett's late plays can be seen in full view, there is almost always something lacking; sometimes it is a lot, for instance in *Not I*, where Mouth is a disembodied mouth; and some others very little, like the feet of May in *Footfalls*. In spite of being unseen, these feet are perfectly audible, thus, the fragmentation in Beckett is not only limited to the visual, it goes further on to an oral level. In many instances, this 'oral fragmentation' is produced because the bodies get to such an extent

in their fragmentation that they 'divide into two entities, a body and a voice-off that is neutral and dehumanised', as Marie-Claude Hubert suggests (Hubert, 1994, 62). Some illustrations of this are *Rockaby*, *That Time* or the previously mentioned, *Footfalls*. Fragmentation, although specifically visual, of course, is another characteristic present in the bodies of Goya's 'Two Old Men', as well. Before in this essay, it has been commented several times on the almost body-less head of the one who seems to be speaking; besides, the body of the other man is also fragmented, since his feet are not visible and his hands seem to come from nowhere, in the middle of his dark robe, more attached to the walking stick than to his own body.

The Beckettian bodies are not only fragmented, but many of them are also ill, suffering bodies, full of defects, and specially with mobility problems. There are many instances of this in Beckett plays: in *Endgame*, Hamm is paralytic and blind and Clov has some problems with his legs; in *Waiting for Godot*, Pozzo ends up being blind and Lucky dumb; the characters in *Play* are inside urns that do not allow them to move. In Pierre Chabert's words, these bodies 'always exist in a state of lack or negativity', that is, for instance, lack of vision and movement in the case of Hamm; being this lack what gives these bodies 'its existence, its dramatic force and its reality as a working material for the stage. The body in good health (...) does not really exist' (Chabert, 1982, 24). The old bearded man in Goya's picture 'is obviously deaf', according to Folke Nordström (Nordström, 1989, 252); he is also 'wall-eyed' and 'near-blind', in Müller words (Müller, 1984, 195); he carries a walking stick, maybe because of his blindness, but, perhaps, because he is lame or he has problems for walking; and, finally, he appears to be by the end of his life, just like many of Beckett's characters.

Coupled bodies

Furthermore, some of these Beckettian bodies appear in inseparable couples. Hence, we have: Pozzo and Lucky and Vladimir and Estragon in *Waiting for Godot*, Clov and Hamm in *Endgame* or the Reader and the Listener from *Ohio Impromptu*. They are couples formed by characters with complementary natures and, at the same time, dependent on each other and unable to leave the other, as Martin Esslin says (Esslin, 1991, 49). Thus, taking the protagonists of *Endgame* as example, as Esslin also does, it can be observed that: Clov and Hamm are servant and master respectively, Clov cannot sit and Hamm cannot get up, if Clov leaves, Hamm will die, but Clov himself will also die and so on (Esslin, 1991, 62). In Goya's 'Two Old Men', there is obviously a couple as well; in fact, even some critics, like Priscila Müller, have suggested the possibility that the two of them were pilgrims and that a relationship of dependency was established between the two, because of the blindness of the bearded one (Müller, 1984, 196).

Goya and Beckett's universal works

To finish with this first part of my essay, I would like to add some comments on the universality of these works of art. First of all, both of them represent or, at least are based on, real images that are modified or even deformed to respond to the desires of both Beckett and Goya. Hence, according to Antonia Rodríguez-Gago, 'all [Beckett's] late plays originate in stories or «real» images that the author transforms and defamiliarises, little by little' (Rodríguez-Gago, 2000, 296); comment that coincides with what Valeriano Bozal says of Goya's *Black Paintings*: 'Goya's figures in the Black Paintings are «real»'

(Bozal, 1983, 275). However, it is not only that the bodies shown in both Beckett and Goya are 'real', but they also try to refer to a universal reality, intending to represent feelings that could belong to the whole humanity. Thus, Dougald McMillan and Martha Fehsenfeld claim that, for Beckett, his plays are 'attempts to depict the «confusion», «distress» and «impotence» of humanity' (McMillan and Fehnsenfeld, 1988, xiii) and Jesús María González de Zárate, regarding Goya's *Black Paintings*, points out that 'all these paintings (...) are nothing but works that, while withdrawn from the artist's insides, ghostly refer to man's distressing reality' (González de Zárate, 1990, 32). In Goya's case, universality is taken a step further, so that his *Black Paintings* are not only considered universal and, thus, timeless, but that they even refer to a reality nearer to our own than to the one that existed in the time in which they were painted, as Valeriano Bozal maintains:

'It is not by chance that this century has given these works a greater value than what they received from the 19th century. This is caused by the fact that they have been progressively identified with: the violence, the irrationality, the monster, the grotesque, the uncertainty... are features that cannot be applied to the medieval world (...) they belong to ours and it is here where they have reached their development.' (Bozal, 1997, 14)

I would also like to comment on a fact directly related to this 'universality' of Beckett and Goya, since, from my point of view, it is one of the factors that they also have in common. It seems highly unlikely that either of them could have such a universal scope if we were able to ascribe to their works a clear time and place setting. Hence, it is not only that many of Beckett's late plays occur in an almost empty stage, as it has been

previously observed, that could be anywhere or nowhere, but also that it seems a very difficult task to inscribe many cultural references to most of the bodies that appear in them; in other words, although, some of his plays 'may use the factic body', in most of them, 'Beckett clearly emphasizes the performative body or material body over the factic', in Katherine M. Gray's own words (Gray, 1995, 3). Thus, apart from plays like *Waiting for Godot*, *Happy Days* and *Catastrophe* in which, according to Gray, the factic body predominates (Gray, 1995, 3), to the bodies of other plays we may be able to ascribe a certain age or their sex but, usually, not much more. Hence, we know for sure that the Listener from *That Time* is an old man; then, we may try to guess and get to the conclusion that probably he is homeless or that probably he is crazy, but, probably he is not, as these are mere conjectures. With Goya's 'Two Old Men' the situation is pretty similar: to begin with, its empty background leaves us with the uncertainty of the setting where the scene is taking place; in addition, we do know that they are old men, -although, for instance Valeriano Bozal maintains that, speaking accurately, only the bearded one is old (Bozal, 1997, 61)-; however, we can only guess what they are doing together, the moment of the day, the year and so on and so forth. As it was mentioned above, all this contributes to the universality of these works, since, having very few traces to apply to the bodies pictured, an easier identification with them is allowed; 'we can put ourselves in the place of some of his protagonists', as Bozal points out, concerning Goya's *Black Paintings* (Bozal, 1997, 108).

'Two Old Men' and That Time

Moving to the second part of the essay, having already observed the connections

between Beckett's late plays in general and Goya's 'Two Old Men', it has to be pointed out that this picture may be nearer to some of those plays than to others. In fact, I would dare say that it evokes more easily the image presented in one specific play, and this is *That Time*. To begin with *That Time*, since it is one of Beckett's most static plays, it is a work whose possible link with a painting seems even more plausible than in other cases. In fact, Beckett himself acknowledged that it was 'on the very verge of what is possible in the theatre' (Knowlson, 219). In addition, belonging, as it does, to the called 'masculine plays', 'the audience feels as if they are in front of a picture from which a soft music and feeble voice emanate', in Antonia Rodríguez-Gago's words (Rodríguez-Gago, 2000, 301).

At first sight, the stage-space of *That Time* does not appear to be very similar to the image in 'Two Old Men'. That is, in the play, the audience is in front of a stage in darkness where a disembodied '[o]ld white face, long flaring white hair as if seen from above outspread' appears 'about 10 feet above stage level midstage off centre.' (228); on the other hand, in Goya's picture we are shown an old white-haired bearded man, wearing a walking stick, accompanied by a bald man, whose body is almost unseen. However, although the head from the play and one of the bodies from the picture share an old face, long white hair and the fact that they both close their eyes when they are spoken to, it is when one thinks of the voices that accompany Beckett's image that the connection between *That Time* and 'Two Old Men' begins to take shape. In other words, in *That Time*, there are three voices A, B and C that come from the sides and above and, although they all belong to the Listener, 'seem to be alive and address the main character in second person: «you», as Antonia Rodríguez-Gago puts it (Rodríguez-Gago,

1981, 131). Given that critics, like Valeriano Bozal, agree that, in Goya's painting, the bald one is talking to the other one –although we do not really know about what– (Bozal, 1997, 61), could not that mysterious companion be the embodiment (or should we say 'en-headment') of one of those voices that talk to the Listener? Since, as Enoch Brater maintains, it is by means of language that the voices in *That Time* are created or unveiled from the dark (Brater, 1987, 47), maybe they have to be physically embodied in the painting, as there is no sound in it.

Moreover, these three voices in *That Time* recall memories from three different stages in a man's life; thus, according to Antonia Rodríguez-Gago, '«A» evokes memories from childhood and youth, «B» from youth and adulthood and «C» from mature, almost, old age, so the most recent memories of the character seen on stage.' (Rodríguez-Gago, 1981, 131). Voice C speaks about the story of an old man who wanders from place to place –a museum, a post office, a library– to shelter or to sleep, as if he were homeless. The following passage is part of that story and it takes place when the man wakes up in the bench of a museum:

'till you hoisted your head and there before your eyes when they opened a vast oil black with age and dirt someone famous in his time some famous man or woman or even child such as a young prince or princess some young prince or princess of the blood black with age behind the glass where gradually as you peered trying to make it out gradually of all things a face appeared had you swivel on the slab to see who it was there at your elbow' (229)

This somebody 'at his elbow' turns out to be himself, for there is nobody else with

him. Hence, visualizing what is being told in this passage we may get an image quite similar to the one that Goya painted in 'Two Old Men': an old man with somebody at his elbow. Thus, if the 'speaker' from Goya's picture had to be identified only with one of the three voices, this one could be C, which evokes the most recent memories.

In addition, both *That Time* and 'Two Old Men' present similar themes. First, in both of them there is a clear sense of aging. In the play, this effect is specially produced, as Rosemary Poutney explains, by the final image of dust (Poutney, 1988, 39-40):

'Not a sound only the old breath and the leaves turning and then suddenly this dust whole place suddenly full of dust when you opened your eyes from floor to ceiling nothing only dust and not a sound only what was it it said come and gone was that it something like that come and gone in no time gone in no time' (235)

In the picture, it is easy to think of aging and old age just by looking at the image we are presented of such an old and decrepit man; in addition, Fölke Nordström points out that, in Goya's *Quinta*, this picture was placed between 'Saturn', that represents Time, and 'La Manola', that represents the Melancholia, being, thus, connected to both of them (Nordström, 1989, 252). Moreover, Ruby Cohn says that in *That Time* the main character may be an old man on his deathbed absorbing memories from his earlier life (Cohn, 2001, 332). Regarding the picture, Priscilla Müller speaks of 'a final pilgrim', in fact this is the name she uses when referring to it instead of 'Two Old Men' (Müller, 1984, 196); so that, this 'final pilgrim' could be life itself and we would also have an old man evoking his past memories by the end of his life.

Besides, just as in many of Beckett's late plays it seems that we are inside the character's mind, it could happen the same with this picture of Goya.

Conclusion

To conclude, I would like to add that it seems quite shocking to discover so many connections between the works of two artists that *a priori* do not appear to have much in common, Beckett and Goya. It does not come as a surprise that Beckett's theatre, taking into account how visual and how 'painting-like' it is, evokes a painting. However, it seems that in this case, it goes further from a mere evocation. In other words, in many of Beckett's plays and in Goya's 'Two Old Men' similar techniques (like, the *chiaroscuro*) are used, in order to create

similar effects; besides, they both show a tendency towards reductionism; furthermore, the bodies of 'Two Old Men', given their fragmentation, their physical defects and that they are a couple, could even be considered Beckettian bodies; but even more, these works of art share a sense of universality, that is, they deal with topics that refer to all humanity. Thus, having, as the bodies in 'Two Old Men' do, so much in common with Beckett's bodies, one could think of the characters from Goya's picture as characters of one of Beckett's plays. Because of several reasons, this play could perfectly be *That Time*. Consequently, although we cannot have the certainty that Beckett was actually inspired by Goya's 'Two Old Men', for all the reasons listed above, I personally believe, and as I have tried to demonstrate, that there is an inherent connection between the two.

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