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Nota di contenuto	Intro -- Table of contents -- List of Illustrations -- Abbreviations and editions used for works by Beckett -- Acknowledgements -- Introduction -- 1 - The collapse of Collective Reality -- 2 - Mirrors and Frames -- 3 - Light and Darkness -- 4 - Doubles and Spectres -- 5 - Variants of an Ideal -- 6 - The Monad -- 7 - Seeing and Unseeing -- 8 - Technology and the Gaze -- Conclusion -- Bibliography -- Index.
Sommario/riassunto	Forming a pair with the voice, the gaze is a central structuring element of Samuel Beckett's creation. And yet it takes the form of a strangely impersonal visual dimension testifying to the absence of an original exchange of gazes capable of founding personal identity and opening up the world to desire. The collapse of conventional reality and the highlighting of seeing devices—eyes, mirrors, windows—point to the absence of a unified representation. While masks and closed spaces show the visible to be opaque and devoid of any beyond, light and darkness, spectres—manifestations without origin—reveal a realm beyond the confines of identity, where nothing provides a mediation with the seen, or sets it within perspective. Finally, Beckett's use of the audio-visual media deepens his exploration of the irreducibly real part of existence that escapes seeing. This study systematically examines these essential aspects of the visual in Beckett's creation. The

theoretical elaborations of Jacques Lacan—in relation with corresponding developments in the history and philosophy of the visual arts—offer an indispensable framework to understand the imaginary not as representation, but as rooted in the fundamental opacity of existence.
