Issue twenty-nine of *Colloquy: text, theory, critique* is a general issue and has three articles, an original work of creative writing, a review article and three book reviews. The breadth of these works demonstrates *Colloquy*’s versatility and aim to be a platform for postgraduate, early career researchers and more established academics.

The issue begins with Megan Blake’s article, which discusses the internal struggle between embracing the death of the author and the place of language in textual analysis, and accepting that as readers our projection of the author onto the text impacts our reception of the work, as part of the complex relationship we have with this “artificial friend.” Kevin Brown also considers the author in his article, here Samuel Beckett, and the way his plays are obsessed with memory. Brown utilises the work of Lois Oppenheim, who examines Beckett’s relationship with his therapist, Wilfred Bion. Brown suggests that Bion’s theories can be useful tools to helping understand Beckett’s work, especially dramaturgical approaches that may not be initially obvious. Brown does a close reading of *Waiting for Godot, Endgame, Krapp’s Last Tape* and *Happy Days*, but also mentions other Beckett works to offer a better understanding of the ways in which we may read the work of this complex playwright.

Also considering the power of the visual is Felicity Chaplin in her examination of Jacques Deray’s *La Piscine*. Chaplin uses an intertextual approach to film costume by analysing the figures of the sophisticate and the *ingénue* as they are presented in the film through the actresses Romy Schneider and Jane Birkin. While they are figures in a film, Chaplin draws parallels between the presentation of these two women and wider discus-
This issue of *Colloquy* also publishes a creative piece by Isabelle Li. Told in three parts and engaging with translation, medical discourse and the ways in which individuals come to terms with themselves, Li’s piece uses a very personal focus to bring into light wider issues. Traversing scholarship, creativity and lyricism this is a piece that uses suggestion to provide a glimpse into the world of a postgraduate student facing life questioning events.

Christian R. Gelder’s review article of Mallarme’s *Sunsets: Poetry and the End of Time* looks at the question of philosophy or philology in this poet’s work, or in this case, the combination of the two in relation to Hegel. Finally, the issue ends with three book reviews: Siobhan Hodge on Kent MacCarter’s *Sputnik’s Cousin*, Anna Gadd on *Racconti*, a new translation of Henry Lawson into Italian and Rosalind McFarlane on Stu Hatton’s *glitching*.

A special thank you to Carol Pollard and Elin Doval for allowing us to launch this issue onsite at Yale University’s Interdisciplinary Center for Bioethics. Hopefully some of the attendees feel inspired to submit to future issues of *Colloquy*!

Last but certainly not least, we would like to extend our thanks to the many referees and student editors who made this issue possible.

*Rosalind McFarlane and Evie Kendal, Editors-in-Chief*