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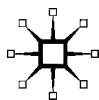
palgrave advances in samuel beckett studies

edited by

lois oppenheim

montclair state university

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notes on the contributors

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Peter Boxall is a lecturer in twentieth-century literature at the University of Sussex (England). He has published essays on Beckett in journals such as *The Yearbook of English Studies*, *Irish Studies Review*, *Samuel Beckett Today/Aujourd'hui* (9: 2000), and has published a reader's guide to *Waiting for Godot* and *Endgame*. He is currently writing a book entitled *Political Beckett*.

He is also completing a monograph on Don DeLillo for Routledge called *Don DeLillo: the Possibility of Fiction*.

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Elin Diamond is Professor of English at Rutgers University. She is the author of *Unmaking Mimesis: Essays on Feminism and Theater* (1997) and *Pinter's Comic Play* (1985), and editor of *Performance and Cultural Politics* (1996). Her essays on performance and feminist theory have appeared in *Theatre Journal*, *ELH*, *Discourse*, *TDR*, *Modern Drama*, *Kenyon Review*, *Cahiers Renaud-Barrault*, *Art and Cinema*, *Maska*, and in anthologies in the USA, Europe and India.

S. E. Gontarski is currently Sarah Herndon Professor of English at Florida State University where he edits the *Journal of Beckett Studies*. He has edited two volumes in *The Theatrical Notebooks of Samuel Beckett* series, *Volume II: Endgame* (1992) and *Volume IV: The Shorter Plays* (1999), and he has edited *Samuel Beckett: the Complete Short Prose, 1928–1989* (1995). His current book (with C. J. Ackerley) is *The Grove Companion to Samuel Beckett*, which will be published by Grove Press in 2004 both traditionally and electronically.

Leslie Hill is Professor of French Studies at the University of Warwick (England) and the author of *Beckett's Fiction: in Different Words* (1990), *Blanchot: Extreme Contemporary* (1997), and *Bataille, Klossowski, Blanchot: Writing at the Limit* (2001). He is currently working on a book on post-modernity, fragmentary writing, and affirmation in Blanchot, Beckett and some others.

Anna McMullan is Lecturer in the School of Drama, Trinity College, Dublin, and director of the M.Phil. in Irish Theatre and Film. She is the author of *Theatre on Film: the Later Drama of Samuel Beckett* (1993) and numerous articles on Beckett's drama and on contemporary Irish theater.

Angela Moorjani is Professor of French and Affiliate Professor of Women's Studies at the University of Maryland, BC (UMBC). The author of *Abysmal Games in the Novels of Samuel Beckett* (1982) and of books and essays on the psychopragmatics of art and literature, she recently co-edited volume 11 of *Samuel Beckett Today/Aujourd'hui* (2001).

Lois Oppenheim is Professor of French and Chair of the Department of French, German, and Russian at Montclair State University. A past president of the Samuel Beckett Society, she has published widely on philosophical and psychoanalytic aesthetics and in French studies. Her authored and edited books on Beckett include *The Painted Word: Samuel Beckett's Dialogue With Art* (2000), *Samuel Beckett and the Arts* (1999), *Directing Beckett* (1994 and 1997), and (co-edited with M. Buning) *Beckett On and On ...* (1996) and *Beckett in the 1990s* (1993). She is currently writing a book on neuro-psychoanalysis and the arts.

David Pattie is a Senior Lecturer in Performing Arts at Chester College of Higher Education (England). He is the author of *The Complete Guide to Samuel Beckett* (2000), and he has published articles on Beckett, contemporary theater and performance, and popular culture in performance.

Katharine Worth is Emeritus Professor of Drama and Theater Studies at the University of London, and Honorary Fellow of Royal Holloway University of London. Beckett gave her permission to produce *Eh Joe*, *Words and Music*, and *Cascando* and, in 1987, to adapt *Company* for stage performance. Her many books on theater include *The Irish Drama of Europe from Yeats to Beckett* (1986), studies of single playwrights – Wilde, Sheridan – and of single plays, such as *Waiting for Godot* and *Happy Days* in Macmillan's Text and Performance series. Her *Samuel Beckett Theatre: Life Journeys* was published in 1999 (paperback edition, 2001).

chronology

What follows are some principal dates in the life and career of Samuel Beckett. The dates and publishers are those of the first publication of a given text. This list is by no means meant to be comprehensive and the reader is referred to the extensive bibliography of Beckett's work (with translation and subsequent editions) contained in James Knowlson's *Damned to Fame: the Life of Samuel Beckett* (New York: Simon & Schuster, 1996), 747–50.

- 1906: Samuel Barclay Beckett born in Dublin, 13 April
- 1923–1930: Undergraduate studies (in French and Italian) at Trinity College Dublin
- 1928–1930: Teaching post at the Ecole Normale Supérieure in Paris
- 1929: Publishes first critical essay, 'Dante ... Bruno. Vico .. Joyce', and first piece of fiction, 'Assumption' in *Transition* magazine
- 1930: *Whoroscope* published in Paris (The Hours Press); returns to Dublin (to teach at TCD)
- 1931: *Proust* published in London (Chatto & Windus)
- 1932: Leaves TCD for Paris; writes *Dream of Fair to Middling Women* (published posthumously in 1992 in New York, London, and Paris [Arcade Publishing in association with Riverrun Press and Calder Publications])
- 1933: Death of Bill Beckett (father) and Peggy Sinclair (cousin)
- 1933–1935: Lives in London
- 1934: *More Pricks Than Kicks* published in London (Chatto & Windus)

- 1936: Travels to Germany
- 1937: Moves permanently to Paris
- 1938: *Murphy* published in London (Routledge & Sons)
- 1942–1945: War years in Roussillon; composes *Watt*
- 1945–1946: Visits family in Ireland; works for the Irish Red Cross
- 1946–1953: Writes the *Nouvelles*, ('First Love,' 'The Expelled,' 'The Calmative,' 'The End'); *Mercier and Camier*; The Trilogy (*Molloy*, *Malone Dies*, *The Unnamable*); *Texts for Nothing*; *Eleutheria* (published posthumously in 1995 in Paris [Les Editions de Minuit] and New York [Foxrock]); *Waiting for Godot*
- 1950: Death of May Beckett (mother)
- 1951: *Molloy* published in Paris (Les Editions de Minuit); *Malone meurt* (Malone Dies) published in Paris (Les Editions de Minuit)
- 1952: *En Attendant Godot* (Waiting for Godot) published in Paris (Les Editions de Minuit)
- 1953: First production of *Godot*, Paris (directed by Roger Blin at the Théâtre de Babylone); *L'Innommable* (The Unnamable) published in Paris (Les Editions de Minuit); *Watt* published in Paris (Olympia Press)
- 1954: Death of Frank (brother)
- 1955: *Nouvelles et textes pour rien* (Stories and Texts for Nothing) published in Paris (Les Editions de Minuit); *Godot* produced in London)
- 1957: *Fin de Partie* (Endgame) published in Paris (Les Editions de Minuit)
- 1958: *Endgame* and *Krapp's Last Tape* produced in London
- 1959: *Krapp's Last Tape* published in London (Faber & Faber)
- 1961: *Comment c'est* (How It Is) published in Paris (Les Editions de Minuit); *Happy Days* published in New York (Grove Press); marries Suzanne Descheveaux-Dumesnil
- 1962: *Happy Days* produced in London
- 1964: Shooting of *Film* (directed by Alan Schneider in New York); *Play* produced in London
- 1965: *Imagination morte imaginez* (Imagination Dead Imagine) published in Paris (Les Editions de Minuit)
- 1967: *Film* published in London (Faber & Faber); *Têtes-Mortes* published in Paris (Les Editions de Minuit); *No's Knife*:

- Collected Short Prose 1945–1966* published in London (Calder and Boyars)
- 1970: *Mercier et Camier, Premier Amour* (First Love), and *Le Dépeupleur* published in Paris (Les Editions de Minuit)
- 1972: *Not I* written and first produced, New York (directed by Alan Schneider)
- 1973: *Not I* published in London (Faber & Faber)
- 1976: *For to End Yet Again and Other Fizzles* and *Footfalls* published in London (John Calder and Faber & Faber respectively); *Fizzles* and *All Strange Away* published in New York (Grove Press and Gotham Book Mart respectively)
- 1977: *... but the clouds ...*, *Ghost Trio*, and *Not I* collectively produced as *Shades* by the BBC in London; *Collected Poems in English and French* published in London (John Calder)
- 1979: *Company*, published in London (John Calder)
- 1981: *Mal vu mal dit* (Ill Seen Ill Said) published in Paris (Les editions de Minuit); *Rockaby* and *Ohio Impromptu* published in New York (Grove Press); *Quad* produced for German television
- 1982: *Catastrophe* published in Paris (Editions de Minuit) and *Nacht und Träume* filmed for German television
- 1983: *Worstward Ho* published in London (John Calder); *What Where* published in New York (Grove Press); and *Disjecta: Miscellaneous Writings and a Dramatic Fragment*, ed. Ruby Cohn, published in London and New York (John Calder and Grove Press)
- 1984: *Collected Shorter Plays* published in London and New York (Faber & Faber and Grove Press); *Collected Poems 1930–1978* published in London (John Calder)
- 1988: *Stirrings Still* published in New York and London (Blue Moon and John Calder); *Collected Shorter Prose 1945–1980*, published in London (John Calder)
- 1989: *Comment dire* published in Paris (Les Editions de Minuit); *Nohow On* (*Company*, *Ill Seen Ill Said*, *Worstward Ho*) published in London (John Calder); Suzanne Beckett dies (17 July); death of Samuel Beckett (22 December)