

# Beckett's Three Novels Plus Minus

Dr Sam Slote

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## Primary texts

- Samuel Beckett, *How It Is*, ed. Édouard Magessa O'Reilly (London: Faber, 2009).  
—, *Malone Dies*, ed. Peter Boxall (London: Faber, 2010).  
—, *Molloy*, ed. Shane Weller (London: Faber, 2009).  
—, *The Unnamable*, ed. Steven Connor (London: Faber, 2010).  
—, *Watt*, ed. C. J. Ackerley (London: Faber, 2009).

## Secondary texts

- H. Porter Abbott, *Beckett Writing Beckett* (Ithaca: Cornell University Press, 1996).  
C. J. Ackerley, *Obscure Locks, Simple Keys: The Annotated "Watt"* (Edinburgh: Edinburgh University Press, 2010).  
C. J. Ackerley and S. E. Gontarski, *The Faber Companion to Samuel Beckett* (London: Faber and Faber, 2004).  
Alain Badiou, *On Beckett*, tr. Alberto Toscano (London: Cinamen, 2004).  
Samuel Beckett, *Texts for Nothing and Other Shorter Prose 1950–1976*, ed. Mark Nixon (London: Faber, 2010).  
—, *The Letters of Samuel Beckett*, 4 volumes.  
Maurice Blanchot, "Where Now, Who Now," *The Book to Come*, tr. Charlotte Mandell (Stanford: Stanford University Press, 2002).  
Daniela Caselli, *Beckett's Dantes* (Manchester: Manchester University Press, 2009).  
Daniela Caselli, ed., *Beckett and Nothing* (Manchester: Manchester University Press, 2012).  
Ruby Cohn, *A Beckett Canon* (Ann Arbor: University of Michigan Press, 2006).  
Steven Connor, *Samuel Beckett: Repetition, Theory and Text* (London: Blackwell, 1988).  
—, *Beckett, Modernism and the Material Imagination* (Cambridge: Cambridge University Press, 2014).  
Matthew Feldman, *Falsifying Beckett* (Stuttgart: ibidem, 2015).  
S. E. Gontarski, ed., *The Edinburgh Companion to Samuel Beckett and the Arts* (Edinburgh: Edinburgh University Press, 2014).  
Daniel Katz, *Saying I No More* (Evanston: Northwestern University Press, 1999).  
Seán Kennedy, ed., *Beckett and Ireland* (Cambridge: Cambridge University Press, 2010).  
James Knowlson, *Damned to Fame: Life of Samuel Beckett* (London: Bloomsbury, 1997).  
Sinéad Mooney, *A Tongue Not Mine: Beckett and Translation* (Oxford: Oxford University Press, 2011).  
Emilie Morin, *Samuel Beckett and the Problem of Irishness* (London: Palgrave, 2009).  
P. J. Murphy, et al., *Critique of Beckett Criticism* (Columbia, SC: Camden House, 1994).  
Mark Nixon, ed., *Publishing Samuel Beckett* (London: British Library, 2011).  
Lois Oppenheim, ed., *Palgrave Advances in Samuel Beckett Studies* (London: Palgrave, 2004).  
John Pilling, *Beckett before Godot* (Cambridge: Cambridge University Press, 1998).  
Laura Salisbury, *Samuel Beckett: Laughing Matters, Comic Timing* (Edinburgh: Edinburgh University Press, 2012).  
Anthony Uhlmann, *Beckett and Poststructuralism* (Cambridge: Cambridge University Press, 1999).  
Anthony Uhlmann, ed., *Samuel Beckett in Context* (Cambridge: Cambridge University Press, 2013).  
Shane Weller, *Beckett, Literature, and the Ethics of Alterity* (London: Palgrave, 2006).  
Dirk Van Hulle, *Manuscript Genetics, Joyce's Know-How, Beckett's Nobow* (Gainesville: University Press of Florida, 2008).  
Dirk Van Hulle, ed., *The New Cambridge Companion to Samuel Beckett* (Cambridge: Cambridge University Press, 2015).  
Dirk Van Hulle and Mark Nixon, *Samuel Beckett's Library* (Cambridge: Cambridge University Press, 2013).

The *Beckett Digital Manuscript Project* is available through the TCD Library online resources:  
<http://www.beckettarchive.org>

## Class structure

- Week 1: Introduction  
Week 2: *Watt*  
Week 3: *Watt*  
Week 4: *Molloy*  
Week 5: *Molloy*

Week 6: *Malone Dies*

Week 7: Study week

Week 8: *Malone Dies*

Week 9: *The Unnamable*

Week 10: *The Unnamable*

Week 11: *How It Is*

Week 12: *How It Is*