Contents

Acknowledgements ix
Chronology xi
Note on text xiv

Introduction 1
   Ireland 4
   Paris 7
   Vision and form: the tightening knot 11

PART I  THE PLAYS 17
1 Contexts for the plays 19
2 Waiting for Godot 24
   Action in non-action 25
   Character and dialogue 35
   Theatre and structure 42
3 Endgame 47
   ‘Nearly finished’ 48
   Character and dialogue 53
   Theatre and structure 61
4 Krapp’s Last Tape 67
   A dialogue of selves 68
   Theatre 74
5 Happy Days 76
   The celebration of decay and survival 77
   Theatre and structure 83
6 Play 92
   As if telling a story 83
   Voices in limbo 94
   Language, rhythm and theatre 97

PART II  THE TRILOGY OF NOVELS 101
7 Contexts for the fiction 103
8 Molloy 109
   The quest 109
   The quest for the quester 114
   Narrative, voice and writing 118
## CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>Malone Dies</td>
<td>125</td>
</tr>
<tr>
<td></td>
<td>The final diminishment of the self</td>
<td>126</td>
</tr>
<tr>
<td></td>
<td>Narration as self-reflection and failure</td>
<td>131</td>
</tr>
<tr>
<td>10</td>
<td>The Unnamable</td>
<td>139</td>
</tr>
<tr>
<td></td>
<td>PART III CONCLUSION</td>
<td>153</td>
</tr>
<tr>
<td>11</td>
<td>Concluding reflections</td>
<td>155</td>
</tr>
<tr>
<td></td>
<td>Notes</td>
<td>164</td>
</tr>
<tr>
<td></td>
<td>Select bibliography</td>
<td>166</td>
</tr>
<tr>
<td></td>
<td>Index</td>
<td>169</td>
</tr>
</tbody>
</table>