BAD GODOTS:
‘VLADIMIR EMERGES FROM
THE BARREL’ AND OTHER
INTERVENTIONS

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**Bad Godots**

‘*Vladimir Emerges from the Barrel*’ and other Interventions

Elements in Beckett Studies

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**Abstract**: This Element focuses on the machinery of commercial theatre, on extra-auteurial interventions into the creative process and on the people and institutional forces that foster them. Such a process challenges the autonomy of the artwork and auteurial integrity. The primary focus of this Element is then on the hybrid genre of theatre where collective esthetics tends to override and so to supersede individual creation. The essay pays special attention to Samuel Beckett’s first professionally produced play, *Waiting for Godot*, primarily its English language premieres in the US, UK, and the Republic of Ireland. Its implications, however, reach far beyond the genetic and production histories of a single theatrical work to deal with the nature of authorship in a monetized culture, the process of realizing dramatic texts in such a culture, and Samuel Beckett’s engagement with such machinery of art.

This Element also has a video abstract: www.cambridge.org/Gontarski-BadGodots

**Keywords**: co-authorship, textual reliability, theatrical adaptation, commercial art and monetary culture, publication history

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