

CONTENTS

| | |
|--|----|
| PREFACE | 7 |
| <i>Chapter One</i> | |
| UNDERSTANDING BECKETT | 9 |
| <i>Chapter Two</i> | |
| BECKETT'S LITERARY AND CULTURAL HERITAGE | 15 |
| The Joycean Influence | 17 |
| The Irish Literary Tradition | 19 |
| The French Literary Tradition | 20 |
| His Protestant Heritage | 21 |
| <i>Chapter Three</i> | |
| THE IRISH DIMENSION IN THE FIVE SELECTED PLAYS | 28 |
| Location | 28 |
| Evocation | 29 |
| Language | 29 |
| Personal Mythology | 29 |
| Poetic Diction | 30 |
| Meaning and Mutability | 33 |
| <i>Chapter Four</i> | |
| WAITING FOR GODOT | 39 |
| Productions and Reception | 41 |
| Location | 47 |
| Evocation | 50 |
| Language | 52 |
| Arcane Language | 52 |
| Irish Language | 54 |
| Hiberno-English | 57 |
| The Text and the Technique | 59 |
| 'Godot': The Mystery and the Mirage | 60 |
| The word 'Godot' is Made Flesh | 69 |
| The Flesh is Made Word | 71 |

Chapter Five

| | |
|------------------------|----|
| <i>ALL THAT FALL</i> | 82 |
| Location | 83 |
| Evocation | 84 |
| The Gentility Syndrome | 87 |
| Language | 90 |

Chapter Six

| | |
|----------------------------|-----|
| <i>KRAPP'S LAST TAPE</i> | 106 |
| Synopsis | 108 |
| Productions and Reception | 109 |
| Location | 111 |
| Evocation | 112 |
| Language | 116 |
| Vocabulary | 116 |
| Idiom | 116 |
| Rhythm | 118 |
| The Text and the Technique | 120 |

Chapter Seven

| | |
|----------------------------|-----|
| <i>EH JOE</i> | 126 |
| Location | 128 |
| Evocation | 129 |
| Language | 130 |
| The Text and the Technique | 132 |

Chapter Eight

| | |
|----------------------------|-----|
| <i>THAT TIME</i> | 145 |
| Location | 147 |
| Evocation | 150 |
| Language | 156 |
| The Text and the Technique | 158 |

| | |
|--------------|-----|
| CONCLUSION | 164 |
| BIBLIOGRAPHY | 166 |
| APPENDIX I | 171 |
| APPENDIX II | 183 |
| INDEX | 192 |