

***Samuel Beckett Today/Aujourd'hui***  
***Guidelines for Contributors***  
(Revised September 2016)

**Note:** After the Brill takeover of Rodopi in 2014 and beginning with issue 28.1 (2016), *SBT/A* is being published as a Brill journal. The modifications required by the Brill journal layout have been incorporated into these revised guidelines. Because Brill will do the final layout, the revised guidelines indicate the placing of items at the left margin, which Brill software will indent in accordance with the journal format. Contributors will see the final layout of their articles at the proof stage.

**Languages:** English and French.

**American/British Spelling:** Consistent use of either spelling is acceptable.

**Length:** 5000 words maximum (including abstract, notes, and list of works cited).

**Submission:** Contributions should be submitted as attachments to e-mail in MS *Word* (98 or higher). All editorial correspondence is conducted via e-mail.

**FORMAT OF MANUSCRIPT**

**Spacing:** single line spacing throughout. Type one space only after final periods, colons, semi-colons, commas, question and exclamation marks.

**Justification of Margins:** The text should be both left and right justified (aligned) throughout.

**Tab Stop and Indentation:** 0.8 cm or 0.31 in. for the default tab stop, hanging indents, and all indented text (paragraphs, epigraphs, long quotations).

**Font:** Times New Roman.

**Font Size:** 11 pt. for the text proper (including indented quotations) but 13 pt. for title, 12 for the subtitle and author's name, and 10 pt. for abstract, footnotes, and list of works cited.

**Title of the Article:** (13 pt.) Type the title at the left margin in bold. For English titles, use headline style using initial capitals for main words (except for quoted phrases used as titles).

**Subtitle:** (12 pt.) If you have a subtitle, type it on the next line in italics and in bold. If the title is in English use initial capitals for main words. (Because the subtitle is in italics, book titles are in roman to identify them as titles.)

**Author's Name:** (12 pt.) Space 3 times after the title and type your name in italics and bold, with initial capitals only. Align the name and the subsequent lines with the left margin.

**Author's Affiliation:** (11pt.) On the line under your name, type your academic (or other) title, institution, and its location in telegram style.

**Author's E-mail address:** Type your e-mail address on the line under your title.

Example 1:

**Beckett's Racinian Fictions**

***"Racine and the Modern Novel" Revisited***

*Angela Moorjani*

Professor Emerita, Modern Languages (French), University of Maryland-UMBC, Baltimore, Maryland, USA

[moorjani@umbc.edu](mailto:moorjani@umbc.edu)

Example 2:

**"Worst in need of worse"**

***King Lear, Worstward Ho and the Trajectory of Worsening***

*Arka Chattopadhyay*

Doctoral Candidate, Writing and Society, University of Western Sydney, Australia

[arkaless@gmail.com](mailto:arkaless@gmail.com)

**Abstract:** (10 pt.) Space 3 times and add an abstract of 100 words in English and in French. Space once between the two versions. Do **not** indent the first line of the abstract.

**Keywords (10 pt.)** Space twice after the abstract and add a line of 6 keywords in both English and French.

**Epigraph: (11 pt.)** Space 3 times after the keywords and type the epigraph at the left margin. Add the author's name and the title of the work on the line below the epigraph with no parentheses. Use only the last name for well-known authors.

Example:

What words for what then?

BECKETT, *Worstward Ho*

**Paragraph: (11 pt.)** Space 4 times after the keywords or after the epigraph, if there is one, and begin first paragraph **without** indentation.

**Subsequent Paragraphs:** Indent subsequent paragraphs by using one [TAB: 0,8 cm (0.31 in.)].

**Subsection Headings:** Space twice after previous paragraph and use headline style (capitals for main words) and bold. Align both the heading and the subsequent paragraph to the left margin.

For first-level subsection headings, space twice before beginning the first paragraph that follows (without indentation).

Example:

Yet Beckett's evocation of Eliot's *The Waste Land* is just one in a multiple reference system. [end of previous paragraph]

**Painter and Engraver** [subsection heading at margin]

The composite landscape, etc. [first paragraph after subheading at margin]

For second-level headings—in bold and italics—begin the first paragraph that follows (without indentation) on the next line.

**FOOTNOTES (not Endnotes): (10 pt.)**

**Do not use the notes for mere bibliographical information** (see "Documentation" below). Please keep the number of notes down as much as possible. Acknowledgments may be inserted by adding an asterisk to your name (at the beginning of the article) and placing an asterisked (unnumbered)

note at the bottom of the first page preceding the numbered notes. Use the **Footnote** option in *Word*. For the note numbers use Arabic numerals (i.e., choosing under Footnote-Number format the option “1, 2, 3, ...”). Begin the note at the left margin with an Arabic numeral without a period. Insert a tab and begin the text of the note; indent any additional lines. Examples:

- \* Thanks to A and B for helpful suggestions. [optional note of acknowledgment]
- 1 Whitelaw is referring specifically to her collaboration with Schneider in the 1981 premiere of *Rockaby*.

## DOCUMENTATION

**Citing Sources in the Text:** To cite sources, insert parenthetical documentation (references) into the text. Depending on how much information is provided in the preceding text, a page number may suffice, or a date or author followed by a page number, or author, date, and page number may be required. Examples:

1. The author has been identified in the preceding text and there is only one work by author in the list of works cited: (120-123)
2. The author, but not the work, has been identified and there are several works by author in the bibliography: (1958, 120-123)
3. Author has not been identified and there is only one work by author in the bibliography: (Beckett, 120-123)
4. Author has not been identified and there are several works by author in the bibliography: (Beckett 1958, 120-123).

Do **not** use p. or pp. to indicate page numbers. (See also “Long Quotations” under “Text Mechanics” below.)

**Citing Multi-volume Works:** In citing multi-volume works, such as The Grove Centenary Edition, insert the volume number, followed by a colon, and a space before the page number(s): (Beckett 2006, 2: 159).

**Citing Classic Plays, Poems, Literary Works, and the Bible:** Instead of page numbers, cite these texts by divisions (act, scene, line, canto, book, chapter, etc.). Use Arabic numerals with periods between the numbered parts. Examples: for a play (4.2.7-13); the *Inferno* (34.139); Genesis (2.18-25).

**Citing Indirect Sources:** Indicate quotations taken from second hand sources by appending “qtd. in” before the indirect source. Example: Beckett emphasized that “Krapp’s vision was on the pier at Dún Laoghaire; mine was in my mother’s room” (qtd. in Knowlson 1996, 319).

**Citing Unpublished Archival Texts by Beckett:** Quotations from unpublished archival texts—letters, manuscripts, notebooks, and so on—should be followed by the correct archival references (the abbreviation of the archive, followed by the catalogue number and the folio number, recto or verso). For instance: “The snow has ceased” (UoR 2934, 2r). If the quotation has been quoted before, in another printed publication or for instance in the Beckett Digital Manuscript Project, the archival reference should be followed by the in-text reference to that other publication. (See also page 11 on obtaining permission for citing unpublished archival texts.)

**Listing the Works Cited: (10 pt.)** The sources cited parenthetically in the text should be keyed to the list of works cited. This section **follows** the text of the article after spacing 3 times. Type the title **Works Cited** in bold type at the left margin. Space twice after the title, but only once between entries.

**Mechanics for the List of Works Cited:**

(1) For entries of more than one line, use the ‘hanging indent’ (to be found under Format—Paragraph—Special) to assure the appropriate spacing (indented from the second line onwards by 0,8 cm or 0.31 in.).

(2) When citing two or more texts by the same author, type the name of the author for each entry.

(3) When there are several entries for an author, list these in **chronological order**. When two items were published in the same year, use ‘a,’ ‘b,’ etc. to distinguish them. See the examples under Beckett below.

(4) Use commas to separate items in an entry. Place the publication information in parentheses, followed by a comma and page number(s), where appropriate (without p. or pp.).

(5) Shorten ‘University’ and ‘Press’ to **U** and **P** in a university press’s name (i.e., Cambridge UP, U of California P). Shorten other publishers’ names by listing only the first of several names—Faber (not Faber and Faber), Simon (not Simon and Schuster)—by omitting first names where possible—Calder (not John Calder)—by omitting articles and descriptive words, such as ‘Books,’ ‘Press,’ ‘Verlag,’ ‘Éditions’—Grove (not Grove P), Minuit, etc.—and by using standard abbreviations (*JOBS*, MLA, Soc.)

Abbreviate *Samuel Beckett Today/Aujourd'hui* to *SBT/A*. For a model entry for the Rodopi *SBT/A* book series published until end 2015 (*SBT/A* 1-27), see the Bryden reference below. For a model entry for the Brill/Rodopi journal format, beginning with *SBT/A* 28.1, see the Tophoven reference below.

(6) For books by Beckett published by Minuit, give both the date of the edition you used and the date of the original edition. Example: Beckett, Samuel, *L'innommable*, 1992 ed. (Paris: Minuit, 1953). Use the date of the original edition in the in-text citations: (Beckett 1953, 33). Refer to the Minuit editions exclusively when citing Beckett's works in French.

(7) For a republished book, give the publication information of the book you are citing if it is in a different format from the original. Examples: Beckett, Samuel, *Molloy* (Paris: Minuit-Double, 1999); Beckett, Samuel, *Molloy* vol. 2 of The Grove Centenary Ed. (New York: Grove, 2006). If the book is in the same format, indicate the original publication date at the beginning of the parentheses enclosing the publishing information: (1938; Paris: Gallimard, 1983). Use the latter date in the in-text citations.

(8) If you want to indicate the original publication date of a work, add it in commas after the title. Example: Spinoza, Baruch, *Éthique*, 1677, tr. fr. Roger Caillois (Paris: Gallimard-Pléiade, 1954).

#### Examples of works cited:

#### **Works Cited**

- Beckett, Samuel, "Whoroscope" Notebook, Beckett International Foundation, University of Reading, UoR MS 3000 (1930s).
- Beckett, Samuel, *En attendant Godot*, 2006 ed. (Paris: Minuit, 1952).
- Beckett, Samuel, *The Collected Shorter Plays of Samuel Beckett* (New York: Grove, 1984a).
- Beckett, Samuel, "On *Murphy*," in *Disjecta: Miscellaneous Writings and a Dramatic Fragment*, ed. Ruby Cohn (New York: Grove, 1984b), 113.
- Beckett, Samuel, *As the Story Was Told: Uncollected and Late Prose* (London: Calder, 1990).
- Beckett, Samuel, *Molloy*, vol. 2 of The Grove Centenary Ed. (New York: Grove, 2006).
- Bryden, Mary, "Beckett and the Dynamic Still," in "After Beckett/D'après

- Beckett,” ed. Anthony Uhlmann, Sjef Houppermans, Bruno Clément, *SBT/A* 14 (Amsterdam: Rodopi, 2004), 179-192.
- Gontarski, S.E., ed., *Endgame*, vol. 2 of *The Theatrical Notebooks of Samuel Beckett* (New York: Grove, 1992).
- Graver, Lawrence, and Raymond Federman, eds., *Samuel Beckett: The Critical Heritage* (London: Routledge, 1979).
- Louar, Nadia, “Samuel Beckett: vers une poétique du bilinguisme,” in *Limit/e Beckett* 0 (2010), 39-61, Web.
- Salisbury, Laura, “‘What Is the Word’: Beckett’s Aphasic Modernism,” in *JOBS* 17.1-2 (2008), 78-126.
- Tophoven, Erika, “Happy Years: Translating Beckett with Beckett,” in “Beckett in Conversation ‘yet again’/Rencontres avec Beckett, ‘encore,’” ed. Angela Moorjani, Danièle de Ruyter, Sjef Houppermans, *SBT/A* 28.1 (2016), 11-17.
- Waugh, Katherine, and Fergus Daly, “*Film* by Samuel Beckett,” in *Film West* 21 (1995), Web, accessed 7 Mar. 2007.

## TEXT MECHANICS

**Dash:** To indicate a dash, do **not** use two hyphens but always insert a single ‘em dash’ character (—) without leaving a space before and after this dash. See examples on the previous page under (5). (The ‘em dash’ character can be located under Insert-Symbol; the keyboard shortcut is Command+Option+Numpad-).

**Curled Quotation Marks:** Use **curled** quotation marks only, whether single (including the apostrophe) or double. To insert the curly quotes, click on Symbols under the Insert Menu to find the single and double opening and closing quote characters. When you click on each, the screen will tell you what the corresponding shortcut keys are.

### Use of Quotation Marks and Italics:

Use **double** quotation marks only for:

- (1) short direct quotations (under 5 lines) inserted in the text;
- (2) titles of articles, short poems or stories, essays, unpublished dissertations and manuscripts, and so forth.

Use **single** quotation marks for:

- (1) words referred to as words and their meanings;
- (2) words used ironically;
- (3) quotations within quotations.

Use **italics** for:

- (1) titles of books, plays, works of art, periodicals, and so forth;
- (2) foreign words (but not longer quotations in a foreign language);
- (3) emphasis.

For details, see the appropriate headings below.

**Punctuation with Quotation Marks:** Periods and commas are always placed **inside** quotation marks both in a phrase and in a single word. Example: “Thus in ‘The Speckled Band,’ Holmes is faced with a damsel in distress.” Semicolons, colons, question marks, and exclamation points, go outside a closing quotation mark, except when they are part of the quoted material.

**Punctuation with In-Text References:** The period follows the parenthetical reference. Example: As Sam exclaims in *Watt*: “How hideous is the semi-colon” (Beckett, 158).

**Short Quotations:** Always insert short quotations (1-4 lines) into the text, using double, **curled** quotation marks [“...”].

**Long Quotations: (11 pt.)** Omit quotations marks for long quotations (5 or more lines) that are set off from the preceding text by spacing twice and indenting 0,8 cm or 0.31 in. At the end of the quotation, space once and type the documentation (without parentheses) under the last line of the quotation. Then space twice after the documentation to continue with your text. Example 1:

I am in my mother’s room. It’s I who live there now. I don’t know how I got there. Perhaps in an ambulance, certainly a vehicle of some kind. I was helped. I’d never have got there alone. There’s this man who comes every week. Perhaps I got here thanks to him. He says not. He gives me money and takes away the pages.  
Beckett 1971, 7

Example 2. Dialogue between two or more characters in a play should also be set off from the text:

HAMM. I was never there.  
CLOV. Lucky for you. (*He looks out of window.*)  
HAMM. Absent, always. It all happened without me. I don’t know what happened.



**Quotations from Beckett's Works:** In the interest of space, quote the English version of Beckett's works only. If both versions are essential for your discussion, insert short French quotations in the text. These are followed by the English version and the two references enclosed in parentheses. Both the French and English versions should be in double quotation marks. Example: "Niches ou alvéoles. Ce sont des cavités creusées à même le mur à partir d'une ceinture imaginaire" ("The niches or alcoves. These are cavities sunk in that part of the wall which lies above an imaginary line"; 1970, 10; 1972, 11). Longer quotations are indented and each is followed by its references on the next line (as above). Space once only between the two versions.

**Other Quotations in Foreign Languages:** It is essential to provide translations for text quoted in French and other languages. For short quotations, when it is your own translation, insert it after the foreign text in parentheses without quotation marks and add the reference. Example: "L'aménité n'exclut pas l'exaspération" (Cordiality does not exclude exasperation; Cioran, 102; my translation). When you are using a published translation, place the translation in parentheses in **curled** double quotation marks followed by the references. Example: "E quindi uscimmo a riveder le stelle" ("Where we came forth, and once more saw the stars"; Dante, 34.139; Pinsky, 373). To save space, longer quotations from critical works are preferably either translated or paraphrased in English, omitting the original, but not forgetting the reference. However, if quoting the original accompanied by a translation is considered absolutely necessary, these should be indented (without quotation marks). See the rules above for quotations from Beckett's works in both languages. Add (my translation) if the translation is your own. If there are many such translations, you can substitute a note of explanation.

**Ellipsis within Quotations:** Use three unspaced periods enclosed in brackets to indicate ellipsis within a quotation [...]. Leave a space before and after the brackets when the ellipsis occurs in the middle of a sentence: [space][...][space]. When the ellipsis occurs before any mark of punctuation do not leave a space after the last bracket: [space][...]” Avoid (1) the use of ellipses at the beginning and end of quotations and (2) square

brackets at the beginning of quotations to indicate a change of capitalization from the original.

**Foreign Words and Text:** Use *italics* for foreign words, but use roman and **curled** double quotation marks for longer quotations in a foreign language. Insert translations of foreign terms, phrases, and sentences after the foreign text in parentheses. Example: *grouiller* (to swarm). “Il a changé d’avis” (He changed his mind).

**Titles of Works:** Use *italics* for titles of books, plays, long poems published as books, periodicals, films, radio and television programs, works of art, and so forth. Use **curled** double quotation marks [“...”] for titles of articles, short poems, short stories, essays, book chapters, manuscripts, and so forth.

**Ironic Usage and Words Referred to as Words:** To take your distance from a word or to provide a meaning, or to refer to words as words, put the word(s) in single **curled** quotation marks [‘.’].

**Emphasis:** To draw attention to a word, put the word(s) in *italics*. In the case of emphasis within quotations, insert either the mention “emphasis added” or “emphasis in the original,” whichever one applies, after the page reference, followed by a semicolon. Example: (Beckett, 33; emphasis added).

**Numbers:**

(1) When referring to a range of page numbers, give the second number in full: 8-9, 15-27, 450-475.

(2) In your text, spell out numbers written in one or two words—three, fifteen, twenty-nine, five hundred—but represent numbers of more than three words by numerals—512, 1,099, etc.

**PERMISSION FOR CITING UNPUBLISHED TEXTS BY BECKETT AND REPRINTING COPYRIGHTED ILLUSTRATIONS**

**Authors are responsible for obtaining and paying for the necessary permission to cite unpublished letters and archival texts by Beckett and to reprint illustrations under copyright.** Authors who are uncertain about the permission requirement should contact the editor(s) of the issue in which their article will be appearing.

When requesting permission, make sure (1) to obtain the rights for worldwide distribution, in all languages; (2) to obtain the rights for both print and electronic publication; and (3) to mention that Brill is a scholarly publisher and the print run is max. 500 copies.

Permissions obtained should be forwarded to the issue editor(s) who will forward them to the publisher. Please add an asterisked note to acknowledge the permissions received.

### **Unpublished Letters and Archival Texts by Beckett**

If a quotation from an unpublished text by Beckett has not appeared in any other publication, the editorial board's advice is to paraphrase as much as possible. If it is absolutely crucial to quote the exact words from the original document, permission to include the quotation in the article should be obtained by contacting:

The Estate of Samuel Beckett (for texts in English)  
c/o Rosica Colin Ltd  
1 Clareville Grove Mews  
London SW7 5AH  
UK  
estate@samuelbecketestate.co.uk

or  
Les Éditions de Minuit (for texts in French)  
7, rue Bernard Palissy  
75006 Paris, France  
direction@leseditionsdeminuit.fr.

Such permissions usually involve hefty fees. (See also page 5 on citing quotations from unpublished texts.)

### **Illustrations**

Contributors are encouraged to provide illustrations to accompany their articles. Please include illustrations as a separate file in a high resolution, that is, in a minimum resolution of 300 dpi at a size of 11.5 x 19.5 cm / 4.3 x 7.5 cm.

Indicate the placement of the numbered illustrations by inserting, for example, “[**FIGURE 1 HERE**],” into your text, in bold, in capital letters, and enclosed in square brackets.

On a separate file, make a list of your figures with their captions and mark the size of each figure as S (1/4 page), M (1/2 page) or L (full page).

Examples:

Figure 1: Jim Lewis (camera man), Walter Asmus (assistant director), Konrad Körte (sound engineer), and Beckett (director) at rehearsal of *Geistertrio*, SDR, Stuttgart, 1977. Courtesy SWR/Hugo Jehle.

Size: M

Figure 2: Gerrit van Honthorst (1590-1656), *The Matchmaker*, 1625, oil on canvas, Centraal Museum, Utrecht; source: Wikimedia Commons.

Size: L

### **THE *SBT/A* CUMULATIVE ONLINE INDEX**

The *SBT/A Online Index* is intended to facilitate (1) the consultation of articles that have already appeared in the journal, and (2) the inclusion of information concerning your article.

- 1. Updating Your Article:** To update your article, please check the *SBT/A Index* (and other reference databases such as the *MLA International Bibliography*) to locate previously published articles on your topic. The *SBT/A Index* can be found on the **Samuel Beckett Endpage** at <http://www.ua.ac.be/beckett/> by clicking on “Beckett Journals.”

A list of back issues is available through <http://www.brill.com/products/series/samuel-beckett-today-aujourd'hui>. Click on “Titles in Series.” Beginning with issue 11, *SBT/A* articles are available via [www.ingentaconnect.com](http://www.ingentaconnect.com) to which many university libraries and institutional databases offer access.

### **2. Preparing the Indexical Entries for Your Article in *SBT/A***

When you send us your article, please include the indexing entries for your piece, consisting of titles, names, and keywords (topics). Please submit the following information: (1) **works by Beckett** that you explore in your

article, (2) **names** (of authors, philosophers, artists, historical figures, countries, and so forth) that you discuss in some detail, and (3) **six keywords (topics)**. These will be the same as the ones listed at the beginning of your article. Signal major treatment of works, names, and topics, by putting them in bold, leaving minor treatment of works and topics in roman. Your entries will be inserted in turn into the *SBT/A Online Index* posted under “Journals” on the *Samuel Beckett Endpage*.

Example of Indexical Entries for a Submitted Article

1. Works by Beckett

*All That Fall*

***Endgame***

*Malone Dies*

2. Names

**Friel, Brian (*Faith Healer*)**

3. Keywords (limit of 6 topics)

**artist, portrait of**

**child, excluded**

conflict

fertility, biological

**influence**

performance

Please alphabetize your lists.

**To recapitulate, in deciding what items to include in the index for your article, please keep in mind that any work/author/topic you list implies that you have investigated these at some length. A question to ask is whether you have enough to say on a work/author/topic to make it worthwhile for other scholars interested in them to consult your article. Not every Beckett title and name mentioned in your article should be listed as an indexing entry.**

Additionally, please exclude the following from your index:

Under Works by Beckett,

- omit individual letters to and from Beckett. The exception to this rule is the “German letter” of 1937.

Under Names,

- omit the senders and receivers of letters cited in your article. Thomas MacGreevy, for example, should be listed only when there is some discussion about him.
- omit biographers and the authors of critical articles and monographs, unless their work is not just cited but analyzed in its own right.

### **BIOGRAPHICAL INFORMATION FOR THE LIST OF CONTRIBUTORS**

Along with the indexing entries, please be sure to send us a short bio-sketch of 4-5 lines that includes your academic affiliation. The bio-sketch is intended for the list of contributors that appears in each issue.

Example of a Bio-Sketch:

**Paul Lawley** is Lecturer in English at the University of Plymouth, UK. Over many years he has published widely, in books and scholarly journals, on the drama and fiction of Samuel Beckett. His book *Waiting for Godot: Character Studies* (Continuum) appeared in 2008.

Please add your **e-mail** and **postal addresses** and your **telephone number**.

### **FURTHER STEPS IN PREPARING YOUR ARTICLE FOR SUBMISSION**

#### **DO’S**

**Quotations and References:** Carefully check your quotations and references for exactness and completeness.

**Syntax and Spelling:** Please always double-check your spelling and syntax. If English is not your first language, if at all possible have your essay checked for grammatical accuracy by a native speaker of English.

**Punctuation:** Use *Word's* Search and Replace function to check, and if necessary correct your punctuation usage.

**Avoid any other commands, fonts, types, tabs, spaces, etc.**

Please delete any unnecessary codes and spaces from your document by clicking on the Show/Hide button[¶] on the Standard toolbar. Alternatively, you can check your codes and spacing by going through Word-Preferences-Nonprinting Characters-All.

#### **DON'T'S**

**Please do not insert page numbering, do not use end-of-line hyphenation, do not use the special first-line indent for paragraphs instead of the TAB, and please do not separate paragraphs by a blank line.**

***SBT/A* reserves the right to make editorial changes necessary for space requirements, readability, and scholarly standards.**