Performing Embodiment in Samuel Beckett's Drama

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For Everett

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1 Introduction

Beckett's distorted and dismembered bodies have become part of the global cultural imaginary of the twenty-first century. *Waiting for Godot* has been canonized, and Beckett's iconic face has been appropriated in the marketing of his work and indeed in a number of advertising campaigns.¹ Stan Gontarski comments on 'the growing number of allusions to [Beckett] and his work in popular culture' which is 'a measure of his cultural impact, part of his legacy as he is absorbed into and celebrated if not revered by a twenty-first century global economy, and so a commodity in the culture industry' (2007: 1). In an era in which commodified and technologized visual culture disseminates phantasmatic corporealities (in commercial video games, for example), Beckett's disembodied heads or mouths may no longer seem as strange or disturbing as they once were. Yet I believe that it is precisely in its presentation of derogated, vulnerable bodies that struggle to appear and to speak that Beckett's drama continues to pose a challenge to contemporary culture and performance.

The performing body is both the medium and the recurrent subject of Beckett's theatre. The plays are extraordinarily reliant on the actor: in the later work there is frequently nothing but a body on stage, sometimes only part of one, like the isolated head of *That Time*. Such an intense visual focus on the fragmented body makes particular demands on performers, technicians and audiences. I propose to analyze in detail Beckett's presentation of the body in those media which depend on the corporeal interpretation of actors, the mediation of a creative and technical team, and a sensory mode of perception on the part of the listener/viewer that is materially different from the act of reading: in other words, theatre, film, television and radio.

My first encounter with Beckett's work was in the theatre, while I was a student at St Andrews University in Scotland in the late 1970s. To celebrate the launch of the Crawford Arts Centre² in St Andrews, a festival of Beckett plays was presented, during which, in quick succession, I saw *Waiting for Godot*,³ *Krapp's Last Tape*, *Not I* and *Footfalls*. It was total immersion, a multi-sensory experience that I have never quite recovered from. I remember being mesmerized by images: from the domineering Pozzo in *Godot*, played as a skinhead, at once menacing and blustering with macho bravado,

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to the spotlight mouth and silent Auditor of *Not I*; and intrigued by sounds: the clatter when Lucky collapses off stage with all his paraphernalia of bag, stool and basket, the cork popping in *Krapp's Last Tape* as the constipated writer, Krapp, retreats to his den for his nightly tippie, and the reverberating chime and echoing steps of *Footfalls*. I recall a series of extreme corporeal states: the abject, slaving figure of Lucky with a rope around his neck in *Godot*, the babbling mouth in *Not I*, and the ghostly May in *Footfalls*, who, as Beckett famously commented to Billie Whitelaw, is 'not quite there' (Kalb 1989: 235). I am convinced that my investigation into Beckett's drama and into theatre itself over the last thirty years was shaped by this introduction to Beckett, not through reading, but through the complexly embodied medium of the stage and its simultaneously sensory and intellectual impact. Though I had no idea what it all 'meant', I knew that I had just experienced theatre as I had never known it, and that it left me not at all depressed or despondent, but reeling with discovery and urgency: who is this playwright Beckett? What is he doing with theatre? Why has it had such a profound, visceral impact on me? That sense of a radically interrogatory and innovative theatre whose creativity works on and through the body has stayed with me and was the impetus for this book.

My memory of particular productions is inevitably mediated by my textual readings, production research, and decades of teaching and discussing Beckett's drama with colleagues, friends and students, and vice versa. My focus on Beckett's dramatic practice as writer and director does not aim to prescribe an 'authentic' approach to performing or interpreting his texts, but rather to maintain what W. B. Worthen describes as 'the friction between writing and enactment that defines modern drama' (2005: 3). There have been many studies of Beckett's theatrical aesthetic and his approach to directing his own plays, and I am much indebted to them (for example, Linda Ben-Zvi, Ruby Cohn, Herbert Blau, Enoch Brater, Stanton Garner, Stan Gontarski, Jonathan Kalb and James Knowlson): what I hope this study will add is a focus on embodiment and a detailed examination of the wide range of dramatic media in which Beckett worked.⁴ I hope to explore both the challenge that Beckett's drama poses to the materials and conventions of particular media, and the ways in which it provokes modes of perceiving, conceiving and experiencing embodiment that address wider preoccupations with corporeality, technology and systems of power.

At the beginning of the twenty-first century, the body has become central to numerous artistic, critical, ethical, scientific and medical discourses and practices. Although I refer to some of the interdisciplinary studies on embodiment ranging across philosophy, gender studies and sociology (such as the work of Judith Butler, Thomas Csordas, Rosalind Diprose, Elizabeth Grosz), this book has drawn mainly on performance studies, understood in this context as a set of discourses specific to live and mediated performance (Philip Auslander, Herbert Blau, Peggy Phelan, Patrice Pavis, for example),⁵ phenomenology and psychoanalysis. These approaches resist any stable

identification of the self with the visual image of the body and present embodiment as a complex negotiation of the boundaries between self and other, past and present, the lived body and the body image. This introduction presents the main conceptual frameworks that have informed my analyses of Beckett's dramatic works. However, because I frequently refer to the contexts in which the works were produced, which reference not just the text, but also Beckett's directorial contribution to the realization of the works on stage and in the aural and visual media, I would like to begin with some thoughts on the historical author, Samuel Beckett (1906–1989).

SAMUEL BECKETT: THE EMBODIED AUTHOR

Which body? We have several. (Barthes 1977: 60)

I believe that the historical contexts of Beckett's embodied life profoundly affected his work. Beckett's biography, letters, unpublished manuscripts and notes on staging offer important clues to his dramatic practice, and I frequently draw upon them in that spirit. But I am wary of anchoring meaning in 'Samuel Beckett' as any kind of stable signifier, coherent identity or origin. Beckett's work constantly resists such a notion, presenting identity as fractured in time⁶ and constructed through processes of representation, perception and identification. As several critics have noted, Beckett used his own experience as raw 'material' for his processes of composition (see especially Knowlson 2007). Indeed this process of 'making oneself up', in the words of one of the voices in *That Time*, is the central activity of most of Beckett's characters, so that their visible body or body part on stage is shadowed by remembered or imagined incarnations: May in *Footfalls* tells of her fictional alter ego Amy, a mirror image of herself, also dressed in tatters and pacing to and fro, so that, in the third section of that play, the audience seems to be watching a composite figure of May/Amy. Embodiment in Beckett's dramaturgy is no naïve return to the 'authentic' or 'natural' body, but, as the preceding Roland Barthes quotation suggests, complex and multiple. Beckett's work insists on the specifics of a particular historical, embodied existence, while refusing the conventions of narrative or corporeal coherence that usually define the representation of an individual life and body.

As I have argued elsewhere, the biographical, political and cultural contexts of post-independence Ireland, World War II and post-war Europe undoubtedly shaped Beckett's resistance to unitary or hegemonic definitions of proper and improper identities and bodies (McMullan 2004). Beckett vehemently refused the parameters of Irish cultural nationalism as he encountered it in the first decades of the Irish Free State. Although his writing draws on Irish or Anglo-Irish cultural references (such as Yeats, Synge or Berkeley) and on memories and landscapes from his childhood or early

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adulthood in and around Dublin, the unstable and fragmented identities in his work challenge any monolithic concept of Irish identity or a national 'tradition' of Irish writing. In 1937 he moved to Paris, and by the time Beckett began to compose his first full-length drama (*Eleutheria*) during an intensely creative period following his return to Paris after the war, he had been profoundly affected by the Nazi persecution and mass extermination of the Jewish people (see Blackman 2007), his involvement in the French Resistance, the years of refuge in Roussillon in the south of France from 1942 to 1945, and his work at the Irish Red Cross Hospital at St Lô, Normandy in 1946 (Knowlson 1996: 297–351). However, rather than directly representing these events, Beckett's post-war work testifies to his experience of cultural, linguistic and geographical dislocation, including his switch to writing in French, and to the shattering effects of the personal and historical trauma of the war and the Holocaust.

Beckett's dramaturgy resists the presentation of a coherent mimetic world: rather he worked to create a non-specific, meta-theatrical environment on stage (or the equivalent in fiction, film, radio and television) in which fragments of a past—that of the fictional persona and that of the author and his multilingual cultural 'appurtenances' (Katz 1999: 47)—are articulated as memories, ghosts or echoes. These fragments and layers are not recuperated into the stable contours of a normative identity or even a body: '[M]uttering all over the parish till the words dried up and the head dried up and the legs dried up whosoever they were or it gave up whoever it was' (*That Time*, Beckett 1986: 392).⁷ In Beckett's texts, the regulation of proper norms of identity and behaviour through linguistic, social, cultural or political authority is regularly parodied or exposed as coercive, like the judge in Mouth's monologue in *Not I*: '[T]hat time in court . . . what had she to say for herself . . . guilty or not guilty . . . stand up woman . . . speak up woman' (381). In fact the term 'body' seems inappropriate to describe the fractured subjects and body parts of the late drama. I therefore prefer the term 'embodiment', which can accommodate the unstable and uncanny incarnations in Beckett's work, such as a mouth, a voice or even just an intake and outtake of breath. This term also shifts our focus from the exterior perception of bodies to the subjective experience of being embodied and, at the same time, engages a history of the ways in which bodies have been represented, imagined, analyzed and regulated. Embodiment in Beckett's work is presented as facticity (the historical details of a life), as vulnerable flesh, subjected to the corporeal and symbolic codes of a particular culture,⁸ as imagined or phantasmatic⁹ material (dislocated body parts), and as site of subjectivity and imagining. What relations of power and authority are engaged in these processes of regulation, categorization, perception and imagination? To what extent is the individual body subjected to authority, and to what extent does the subject assert agency through imaginative re-embodiments—the embodied subject imagining his or her embodiment? How does Beckett's drama

explore these questions through medium specific modes of performance and transmission/perception?

In order to explore the concept of embodiment further, I briefly consider the legacy of Cartesianism and the critical frameworks of psychoanalysis and phenomenology. Some of these can be connected to the facts of Beckett's life: his reading in philosophy and psychoanalysis, and his sessions of psychotherapy in the 1930s. However, I am also concerned to lay the foundations for my own approach to analyzing embodiment in Beckett's drama. Maintaining a kind of double vision encompassing both historical and contemporary perspectives can, I hope, foreground the ways in which the body is a not a stable historical entity, but, rather, as Dalia Judovitch argues,

emerges as a function of specific conceptual and cultural frameworks. For it is within particular discursive frames and practices that bodies 'materialize,' attaining their specific embodiments, be they literary, philosophical, social, anatomical, or technological . . . At issue is an understanding of the body as an always provisional construction, grounded in changing worldviews that entail different understandings of representation, subjectivity, and identity. (2001: 3)

REASON, IMAGINATION AND THE BODY: THE CARTESIAN LEGACY

The prominence of discourses on the body in twentieth-century philosophy and criticism can be connected to a progressive unravelling of the Cartesian association of self-hood with the rational mind and the relegation of the body to the status of inert matter. In spite of Descartes's insistence on God as the ultimate guarantor of all knowledge, his philosophy marked the emergence of a new order based, as Dalia Judovitch argues, 'on the mathematization of knowledge and the world' (2001: 3), and on an absolute distinction between mind and the material body. Beckett undertook a self-directed course of study in the history of Western philosophy in the 1930s that impacted on his writing directly in the 1930s and more indirectly after World War II (Frost and Maxwell 2006). These notes do not include Descartes, but we know that Beckett compiled substantial notes on Descartes's life and work, which he drew upon in the writing of his first published poem 'Whoroscope' (Harvey 1970: xi; Morot-Sir 1976: 47).

René Descartes (1596–1650) aimed to create a new method in philosophy that was not based in the authority of the ancient texts as in Scholasticism, but on scientific principles whereby certainty could be produced through rigorous rational reflection on the part of the philosopher. This entailed a methodology of doubt, where all existing knowledge is put in

question, in order to re-establish what can be known from first principles. Hence the famous *cogito ergo sum*, I think, therefore I am, because the existence of the thinking mind itself cannot be doubted. The central tenet of Descartes's system is the division of the universe into *res extensa*, material substance, including the body, that is extended in space and time and is divisible; and *res cogitans*, thinking substance, that is not extended and cannot be divided, in other words, the mind. The essence of the 'I' therefore 'consists solely in the fact that I am a thinking thing'. Although 'closely joined' to the body, 'it is certain that I am really distinct from my body and can exist without it' (Descartes 1996: 54). In the Second Meditation, certain knowledge is located exclusively in the intellectual activity of the mind, because the evidence of the senses and of the imagination (which works on material furnished by the senses) can be misleading: 'I now know that even bodies are not strictly perceived by the senses or the faculty of imagination but by the intellect alone, and that this perception derives not from their being touched or seen but from their being understood' (22). Daniel Garber argues, 'Common sense, sensation, imagination are not eliminated. They remain part of Cartesian epistemology, but under the watchful eye and domination of reason' (2000: 255).

The Cartesian distinction between the thinking mind and the material body is particularly evident in Beckett's early fictional work.¹⁰ The narrator in *Murphy* describes 'the feeling, growing stronger as Murphy grew older, that his mind was a closed system, subject to no principle of change but its own, self-sufficient and impermeable to the vicissitudes of the body' (Beckett 1963: 64). Indeed, several critics have pointed out that the disjuncture between mind and body that recurs in Beckett's writing can be traced to the influence of a Belgian Cartesian, the Occasionalist philosopher Arnold Geulincx (1624–1669), who held that only the intervention of God permits the body to enact the mind's instructions¹¹ (Descartes believed that mind and body, although distinct, communicated through the pineal gland). However, neither rational authority nor divine facilitation can be relied upon by Beckett's characters. Henry, in the radio play *Embers*, orders his body to stop or to sit down, but its recalcitrance is conveyed sonically: 'Stop. [Boots on shingle. As he goes, louder.] Stop! [He halts. Sea a little louder.] Down. [Sea. Voice louder.] Down!' (1986: 253). Malone remarks in *Malone Dies*, 'If I had the use of my body I would throw it out of the window' (1979: 201). Yet Beckett's work also insists on an embodied perspective and on the corporeal cost of the Cartesian myth of the autonomous, rational subject.

On the one hand, Cartesian doubt is pervasive throughout Beckett's writing, but, on the other hand, rational enquiry or system is continually parodied, emerging sometimes in a fascination with mathematics, 'one of the few satisfactions in life' (1986: 190) according to Dan Rooney in *All That Fall*, and sometimes, as in *Play* or *What Where*, in an interrogation that tortures its subjects. The knowledge and certainty that Descartes sought to establish are absent from the Beckettian world; what remains is

the violence of epistemological inquisition: 'Bite off my tongue and swallow it? Spit it out? Would that placate you? How the mind works still to be sure!' (Beckett 1996: 314). As Edouard Morot-Sir emphasizes, it is the complex *experience* of both consciousness and embodiment that is presented in Beckett's work: 'Cartesian intellectualism is converted into an "affectivism" . . . a direct and emotional experience of the body . . . [Beckett's characters] feel their bodies and describe them as they feel them' (1976: 74). Beckett's poem, 'Whoroscope', presents Descartes not as a rational philosopher but as an irascible dramatic character (Morot-Sir: 56) tormented by fleshly decay and the relentless passage of time. The final stanza of the poem interconnects the making of an omelette, which Descartes preferred made of 'eggs hatched from eight to ten days' according to Beckett's notes accompanying the poem (Beckett 1984: 5), the maturation of Descartes's life or life's work, and the composition of the poem itself through the visceral image of the 'double breasted turd' which is 'ripe at last' (4).¹² Although the Cartesian dream of escaping the material body haunts Beckett's characters, his *oeuvre* is embedded in the body's rhythms and processes.

Beckett's later plays, such as *A Piece of Monologue*, describe the process of utterance as a physical labour of expulsion or parturition: 'Stands there staring beyond waiting for first word. It gathers in his mouth. Birth. Parts lips and thrusts tongue between them. Tip of tongue. Feel soft touch of tongue on lips. Of lips on tongue' (1986: 428). This reflexive production of the voice by the speaker, and the speaker by the voice, suggests that the body/mind opposition may be dismantled through the corporeal efforts of self-articulation.¹³ I argue that Beckett's work explores not so much a dualist conception of embodied existence, as a fractured, multilayered one, composed and recomposed of flesh and imagination.

The critique of the sovereignty of reason invokes two other frameworks that were both concerned with dismantling the Cartesian legacy: psychoanalysis and phenomenology. Beckett was well acquainted with psychoanalysis in the 1930s, and likewise with some of the philosophers of phenomenology (Husserl, Heidegger and Sartre). Both psychoanalysis and phenomenology (particularly in the work of Merleau-Ponty and after), reconceive the relationship of the subject to the body, refusing the detached disembodied subject of Cartesian consciousness.

PSYCHOANALYSIS: STAGING THE QUEST FOR A BODY

Beckett underwent psychotherapy with Wilfred Bion at the Institute of Medical Psychology¹⁴ in London as a result of distressing somatic symptoms following the death of his father in 1933 (Knowlson 1996: 172–174).¹⁵ Around this time, Beckett also read a number of texts on psychology and psychoanalysis, keeping notes: these refer mainly to works by Karen Stephens, Ernest Jones, Sigmund Freud (although these notes consist mainly

of summaries by Jones), Alfred Adler and Otto Rank, as well as general texts such as Robert Woodworth's *Contemporary Schools of Psychology* (Frost and Maxwell 2006: 157–166; Feldman 2006: 78–115).¹⁶ Beckett's notes present an intense, fragmented experience of the body, rooted in infant pleasures, cravings and denials deriving from the functions of sometimes interchangeable bodily organs such mouth, anus, urethra, genitals, as well as the body of others (the breast of the mother in the Stephens notes). Indeed, psychoanalysis views the subject as constituted from a network of bodily and psychic needs and impulses, thereby dismantling the Cartesian identification of self with the rational mind. Beckett's experience of the symptoms which led him to undergo psychotherapy, and his familiarity with various texts of psychology and psychoanalysis, seem to have shaped a particular focus on psychic distress and an identification with subjects in crisis, whose anxiety and dislocation rupture normative modes of identity and self-representation.¹⁷ Indeed, psychoanalysis casts both subject and body as works in progress, unfinished, always to be constituted or reconstituted, 'dreadfully un-' in the words of May in *Footfalls*.

Beckett's experiences and reading in psychoanalysis informed the development of his aesthetics in the late 1930s, when he was writing mainly poetry, fiction and literary reviews. As John Pilling notes, the latter functioned as an articulation of Beckett's own approach to art as critic and writer, and an attempt to define what direction his future would take at a time of immense uncertainty (1997). In two essays written in 1938, one unpublished in French, entitled 'Les deux besoins', and the second a review of Denis Devlin's poetry collection, *Intercessions*, published in the journal *transition* in 1938, Beckett located the art he admired in a dynamic of need, or in French 'besoin', transposing the psychoanalytic concepts of drive and desire into ontological and aesthetic terms. In his essay on Devlin, Beckett contrasts 'the need that in its haste to be abolished cannot pause to be stated and the need that is the absolute predicament of particular human identity' (1983: 91). In 'Les deux besoins', the condition of need from which the work emerges is specifically posited against a shoring of certainty and knowledge, encapsulated by Beckett in the image of those who, serene and sane of mind, allow nothing to question the solidity of the floorboards: 'Les autres, les innombrables béats et sains d'esprit . . . ne laissent rien monter chez eux qui puissant compromettre la solidité des planchers' (55). In his review of Devlin's *Intercessions*, Beckett proposes instead 'the art that condenses as inverted spiral of need' (91). Rather than seeking truth, certainty or conclusions, such an art constitutes or rather dissolves self and world in endless questioning: '[P]ure interrogation—rhetorical question less the rhetoric' (91).

This concept of the subject in perpetual de-/recomposition has profound implications for the self-other mode of relation, and the boundaries of the body. In the *Intercessions* review, Beckett quotes from Devlin's poem 'Est Prodest', focusing not on Devlin's ultimate affirmation of human and divine

love, but on his image of the self as splintered and refracted through the multiple mirrors of incarnate others. Beckett uses a psychoanalytic term ‘cathexes’ to describe Devlin’s concept of identity as interconnected and reflexive: ‘This is the type, the identity made up of cathexes not only multivalent but interchangeable, the “multiple netting / Of lives distinct and wrangling / Each knot all other’s potential”’ (1983: 92–93). Beckett’s later work, especially the television work, will return to and materialize this sense of the subject’s self-image as refracted through images of the other, drawing on a psychoanalytically informed understanding of the fluidity of the boundaries of self, body and other.

Jean Laplanche and Jean-Bertrand Pontalis argue that ‘in psychoanalysis, the bounds of the body provide the model of all separations between an inside and an outside’ (1973: 230). In particular, the relations between self and other are complicated by processes of projection and introjection. In projection, ‘qualities, feelings, wishes or even “objects” which the subject refuses to recognize are expelled from the self and located in another person or thing’, whereas in introjection (a term that occurs in Beckett’s notes from Karen Stephens¹⁸), ‘the subject transposes objects and their inherent qualities from the “outside” to the “inside” of himself’ (229).¹⁹ Both processes are modes of identification. Laplanche and Pontalis define identification as ‘the psychological process whereby the subject assimilates an aspect, property or attribute of the other and is transformed, wholly or partially, after the model the other provides’ (205). They emphasize that, in Freud’s writings, identification is ‘the operation itself whereby the human subject is constituted’ (206). Judith Butler emphasizes the ‘cross-corporeal’ interconnections effected by these processes of identification:

Identifications belong to the imaginary; they are phantasmatic efforts of alignment, loyalty, ambiguous and cross-corporeal co-habitation; they unsettle the ‘I’; they are the sedimentation of the ‘we’ in the constitution of any ‘I’, the structuring presence of alterity in the very formation of the ‘I’. (1993: 105)

Beckett’s aesthetic of need acknowledges the culturally transgressive potential of such an unstable concept of identity. Kaja Silverman argues in *Male Subjectivity at the Margins* that forms of gendered identity and corporeality are shaped through identification with the dominant hegemonic codes of a particular regime: ‘Hegemony hinges upon identification; it comes into play when all the members of a collectivity see themselves within the same reflecting surface’ (1992: 24). Beckett’s work shatters this hegemonic reflection, foregrounding the experience of subjects who fail or refuse to maintain the fiction of an autonomous, integral subject or body.

I argue that Beckett’s drama produces new modes of intercorporeal embodiment out of the materials of subjection and vulnerability. In *Precarious Life: The Powers of Mourning and Violence*, Judith Butler refers to ‘the

problem of a primary vulnerability to others' (1994: xiv). She argues, 'We cannot, however, will away this vulnerability. We must attend to it, even abide by it, as we begin to think about what politics might be implied by staying with the thought of corporeal vulnerability itself' (29). Rather than indulgence in tragic despair, Beckett's theatre presents a radical transvaluation of vulnerability and otherness, using the public space of the stage to interrogate the laws and norms that judge and marginalize non-normative identities and bodies. I will argue that Beckett's drama foregrounds the limits of the material and mortal body, yet, especially in the later work, posits embodiment as both a given condition and a series of imagined incarnations to be witnessed by another. The *mise en scène* of the embodied subject articulating versions of embodiment before an assembly of witnesses is a major reference point of this study. It draws on a phenomenological understanding of both being and performance.

EMBODIED ARTICULATION: MERLEAU-PONTY'S PHENOMENOLOGY

As already cited, Morot-Sir has argued that Beckett's work focuses on the *experience* of embodiment: his characters 'feel their bodies and describe them as they feel them' (1976: 74). Several critics have drawn on phenomenology in an examination of the experiential quality of Beckett's writing.²⁰ Although the phenomenological practice of bracketing existing knowledge recalls Descartes's methodology of doubt, phenomenology challenges the disembodied, abstract foundation of Cartesian knowledge by analyzing the subject's lived experience of both consciousness and phenomena. Edmund Husserl (1859–1938), generally recognized as the founder of phenomenology, a philosophical movement that includes Heidegger and Sartre, coined the term the 'lived body' (*Leib*) as opposed to the body-as-matter (*Körper*): '[N]aturalistically considered, all consciousness, and in general, all lived experience, is founded Bodily' (Husserl 1989: 193). However, the phenomenological philosopher who most radically theorized embodiment in the post-World War II era, and who is consistently cited in contemporary writing about embodiment is Maurice Merleau-Ponty (1908–1961). Though there is no evidence that Merleau-Ponty directly influenced Beckett, Lois Oppenheim has demonstrated that they had historical, artistic and philosophical contexts in common (2000: 98–107);²¹ both attended the École Normale Supérieure at a similar time, both were profoundly affected by World War II and both were working through the legacies of dualist philosophies.

Merleau-Ponty's version of phenomenology insists on the subject's 'situated bodily perspective on the world' (Carman and Hansen 2005: 14). He therefore departs from the more transcendental phenomenology of Husserl, which argues that consciousness extracts an essential nucleus from its perceptions of the immediate phenomenal world. For Merleau-Ponty, 'the

perceiving mind is an incarnated mind' (1964b: 3), and he refers to 'the incarnate subjectivity of the human body' (1968: 167). This sounds rather far from Beckett's body-tormented personae. Yet, in Merleau-Ponty's writing, the incarnate subject is never coincident with the world or itself,²² because he (or she)²³ is both embodied and articulate: through the body, the subject is embedded in the world and, through speech or other creative acts (such as painting or philosophy), encounters and constructs the world anew. Phenomenology aims to reflect on and articulate this pre-reflective immersion in the world, asking 'what the world is before it is a thing one speaks of and which is taken for granted, before it has been reduced to a set of manageable, disposable significations' (1968: 102). By focusing on the experiential, the phenomenologist-artist makes 'our habitual evidences vibrate until they disjoin' (102), bringing about a 'dehiscence' (123) in the already constituted fabric of the perceptible world. Chapter 2 of this study investigates Beckett's version of such an aesthetics of dehiscence in his early writing and theatre. Although, as Ulrike Maude has argued (Maude 2002, 2009), there are many differences between Merleau-Ponty's agency-oriented philosophy and Beckett's depictions of the embodied condition, the lens that the former's philosophy offers can bring the latter's experiential dramaturgy into focus.

Merleau-Ponty argues that the embodied subject is both determined by the world and remakes the world. The world is constituted for the subject through perception and is already permeated by the inherited perceptions of others: 'Each landscape of my life . . . a segment of the durable flesh of the world . . . is qua visible, pregnant with many other visions besides my own . . . a visibility older than my operations on my acts' (1968: 123). Every gesture we make or word we speak engages us in the history of what has been done and spoken. The subject-artist such as Cézanne, however, 'takes up culture from its inception and founds it anew' (Johnson 1993: 69) by weaving the as yet unthought, unformed and invisible into its tangible fabric. Merleau-Ponty emphasizes the 'labour' of perception and articulation (129).

I will argue that Beckett's theatre, especially his late theatre, stages this process of the embodied subject attempting to articulate being through a corporeal effort of uttering and/or producing visible and audible traces (footfalls, for example), even though the personae²⁴ of his drama are at times tenuously or partially embodied, and their efforts often produce only shadowy apparitions and echoes. Indeed, all of Beckett's works emphasize, however ironically or self-deprecatingly, the labour of making: in the extreme care with which they are crafted, and in the integration of that labour into the work itself, where Beckett's subjects struggle with the words available to tell their stories, or the fabric of aural or visual material through which to imagine a self (or an other). As Ruby Cohn argues in *The Comic Gamut*, 'No other modern writer—not Proust or Gide or Joyce or Mann—has integrated the act of creation so consistently and ironically into his own

creation' (1962: 296). I am arguing that Beckett's artistic practice increasingly focuses on a phenomenological scrutiny of the embodied processes of articulation (a self, story or image) and the intercorporeal relations that this involves. Indeed, the work of both Beckett and Merleau-Ponty is characterized by an interrogatory disposition. Merleau-Ponty's *The Visible and the Invisible* posits 'interrogation as the ultimate relation to Being and as an ontological organ' (1968: 121), and he theorizes a non-violative, reflexive interchange between self and world, and past and present.²⁵ Beckett's portrayal of intercorporeality and his interrogation of inherited structures of power and authority are darker, playing on the double meaning of interrogation as counter-questioning and as corporeal coercion.

Interrogation features in Beckett's first and last plays: in *Eleutheria* the Spectator, representative of normative theatre expectations, threatens to resort to the stereotypical figure of Chouchi, the Chinese torturer, in order to coerce Victor Krap into explaining his decision to leave the Krap family home and abandon all purposive activity; Beckett's last stage play, *What Where*, features cycles of torture in the attempt to elicit information. However, as in Merleau-Ponty's formulation, interrogation also signifies a radical questioning of the existing conceptions of how it is: in *Eleutheria*, Victor turns a counter-interrogatory gaze back on his fictional (and actual) spectators: 'It isn't me you should be interrogating. It's yourselves' (144). Beckett questions his own creative processes, as he often foregrounds the theatre itself (or the visual media) as a model of embodied relations of authority. As playwright and director, Beckett's dramatic authority is inscribed on the bodies of others, a material factor which recurs self-consciously in works such as *Catastrophe*, which places an actor's body on a plinth, while a Director and Assistant manipulate it as an object to be exhibited on stage.

PERFORMING EMBODIMENT

Throughout his *oeuvre*, Beckett's presentation of the body exploits the corporeal modes characteristic of the particular medium he was working in: from the narrative voice of the fiction producing a series of textually invoked bodies, to the materiality of sound and voice coming out of the dark in radio, the visually mediated bodies of television and film, or the live body in performance. It is hardly coincidental that many of the scholars who defined the field of theatre phenomenology have written on Beckett or include substantial chapters on Beckett (for example, Bert O. States, Bruce Wilshire, Stanton B. Garner and Alice Rayner). This study builds on work by Garner and others such as Herbert Blau, while drawing on analyses of the diverse dramatic media in which Beckett worked.

Drawing mainly on Husserl, Bert O. States discusses Beckett's plays in terms of theatre phenomenology in *The Shape of Paradox: An Essay on Waiting for Godot* (1978), and *Great Reckonings in Little Rooms: On the*

Phenomenology of Theater (1985). States's concept of a 'bifocal' approach to performance analysis which negotiates between sensory, phenomenal experience, and semiotic interpretation is particularly relevant to a theatre which, as Beckett said of *Not I*, is geared more to the audience's nerves than to their intellect (Brater 1987: 23), yet has provoked pages of critical reflection. States describes his critical project as 'phenomenological in the sense that it focuses on the activity of theater *making itself* out of its essential materials: speech, sound, movement, scenery, text, etc' (1985: 1). Through a comparison of how the different theatrical genres of Shakespeare, realism and expressionism construct a world for the audience, States underlines the 'unique ontological confusion' (46) of the theatrical medium, which relies on a double vision of sensory perception and scenic and linguistic illusion. I suggest that this ontological doubleness was a major attraction of the theatrical medium for Beckett and one he self-consciously exploited. Later theatre phenomenologists such as Stanton B. Garner, Herbert Blau or Philip Auslander have acknowledged this complex ontology of theatre, with its layering of presence and illusion, the actual and the virtual.

Garner's *Bodied Spaces: Phenomenology and Performance in Contemporary Drama* includes an analysis of Beckett's theatre in relation to Merleau-Ponty's theories of embodiment, subjectivity and perception:

Beckett's drama is a theatre 'of the body,' both in a traditional sense that its characters are bodied forth by actors for spectatorial consumption and in a more deeply phenomenological sense in which Beckett foregrounds the corporeality of actor and character within his stage's exacting field. (1994: 28)

Garner foregrounds an important aspect of theatre phenomenology: it focuses on the perceptual and corporeal experience not only of the actors/personae but also of the spectator. He argues,

The locus of Beckett's theater of the image remains the audience, that individual / collective 'third body' (along with character and actor) of the stage's intercorporeal field. For Beckett stages his spectator as deliberately as he does his characters, consciously manipulating the experiential orientations of audience to stage. (81)

The audience are not detached objective observers, but rather are positioned as an inherent part of the performance, though individual spectators may resist or redefine that role in particular performances/productions. I am looking at the ways in which Beckett's drama presents embodiment as site and condition of subjectivity, and as performative,²⁶ constituted through an intercorporeal network of perception and interpretation, of interchanges between selves and others, including between the stage, screen or radio broadcast and the spectator/listener.

14 *Performing Embodiment in Samuel Beckett's Drama*

This book follows a broadly chronological development of Beckett's dramatic work. However, in order to focus on Beckett's use of each medium, while acknowledging his intermedial experimentation,²⁷ sections are devoted to each of the dramatic media, including theatre, mime, radio, film and television. Although this structure involves some repetition of key concepts and even quotes, they appear in a slightly different context in each chapter. Not all the work is discussed in detail: there are selections, which are partly pragmatic and partly chosen in relation to the core issues of performing embodiment. The chapter on Beckett's early work includes a selective discussion of some critical and fictional writing from the 1930s, introducing the motif of dehiscence as a way of approaching Beckett's first experiments with drama. Subsequent chapters explore concepts of intercorporeality and the undermining of vision as spectacle in the stage plays from *Godot* to *Krapp's Last Tape*. Because some sections overlap, the chronology is not strictly linear. Indeed, though one can trace an evolution towards increasing minimalism and the focus on a dislocated body and a disembodied voice in Beckett's drama, one can also witness strange loops, returns and metamorphoses between early and late work. For the most part, each chapter proceeds through close analyses of individual works, in order to give a sense of encountering them as pieces created for a particular medium, except for the chapter on the late theatre, which is organized around a number of recurrent motifs across these shorter plays and often picks up arguments that have been threaded throughout other chapters. I include a discussion of some of Beckett's early unperformed and in some cases unpublished drama and dramatic fragments, which I am approaching as laboratories for staging embodiment. The chapter on stage performances of Beckett's prose work analyzes the corporeal and technological vocabularies through which a selection of these productions transpose the fictional narrative/narrator to the embodied medium of theatre. Inevitably, the mutation from prose to stage creates a different entity, a cross-media translation which sustains a relationship with the prose text, but is clearly not identical to it. The adaptations I have chosen to investigate provide a forum for the analysis not only of the relationship between Beckett's creative practices in the different media of prose and theatre, but also of the material, perceptual and ontological conditions of theatre and the performing body. The conclusion reflects on the challenges of performing Beckett's bodies in the twenty-first century.

Notes

NOTES TO CHAPTER 1

1. For example, Apple's appropriation of Beckett's image in their 'Think Different' advertising campaign.
2. Now Fife Contemporary Art and Craft.
3. In general I refer to play titles in English, unless, in the case of those works first composed in French, the French text, premiere or other French production is being referenced. *Waiting for Godot* will henceforth be cited as *Godot*.
4. Previous studies of the body in Beckett's theatre include Chabert (1982), Hubert (1987), Gontarski (2001) and Ben-Zvi (2009).
5. In its wider context, Performance Studies is a field of practice and research that is interdisciplinary and includes a broad range of approaches to cultural performances. Erin Striff notes, 'Performance is often perceived to be an activity that only takes place behind the proscenium arch or is contained within the box set. The discipline of performance studies has expanded upon this definition so that we can now see that performance is an inherent part of the customs, rituals and practices of cultures' (2003: 1). Nevertheless, she comments that 'in performance studies, we are never far from the theatre, whether or not we are considering traditional theatrical productions' (5). See also Schechner (2002) and Tracy C. Davis (2008).
6. In his essay on Proust, Beckett cites *A la recherche du temps perdu*: 'We imagine that the object of our desire is a being that can be laid down before us, enclosed in a body. Alas it is the extension to all the points in space and time that it has occupied and will occupy. If we do not possess contact with such a place and such an hour we do not possess that being. But we cannot touch all these points' (1965: 58).
7. Subsequent page references to *The Complete Dramatic Works* are given in brackets after the quotation.
8. See Michel Foucault (1977) on the production of 'disciplined bodies' through regulatory systems.
9. I will use the spelling 'phantasy' throughout to underline the psychoanalytic connotations of the term.
10. Critics have debated the influence of Descartes on Beckett's writing from Hugh Kenner's essay on 'The Cartesian Centaur' first published in the 1959 issue of *Perspective* (reprinted in Kenner 1968), Harvey (1970) and Morot-Sir (1976), to more recent studies such as Feldman (2006).
11. For example, Beckett directed Sighle Kennedy to the importance of Geulincx's dictum '*Ubi nihil vales, ibi nihil velis*', usually rendered as 'there where you are worth nothing (or, alternatively can achieve nothing), there

- you should want (or not strive after) anything'. I am grateful to Everett Frost for discussion of the complexity of this phrase and Beckett's use of it (see Engelberts and Frost with Maxwell 2006: 141–155). Geulincx's *Ethics* has now been translated into English in an edition that includes Beckett's notes on Geulincx (Ruler and Uhlmann 2006).
12. This image also frequently appears in Beckett's correspondence of this period, as in a letter from Beckett to Thomas MacGreevy, 25 August 1930, referring to Beckett's own poems (Beckett 2009: 42–43).
 13. Steven Connor vividly describes this process of 'giving voice' in *Dumbstruck: A Cultural History of Ventriloquism* (2000).
 14. Feldman points out that the more familiar title of the Institute, the Tavistock Clinic, was demoted to a subtitle for several years following a move from Tavistock Square to Malet Street in 1930 (Feldman 2006: 161n23).
 15. Knowlson indicates that Beckett's analysis lasted from December 1933 until December 1935.
 16. These notes are held in Trinity College Dublin Library: MS 10971/7 and MS 10971/8.
 17. The many psychoanalytic readings of Beckett's work include Didier Anzieu (1992), Phil Baker (1997) and David Watson (1991).
 18. TCD MS 10971/7, folios 3–4.
 19. These processes are particularly acute in situations of loss or mourning, where the lost other may be incorporated into the self: '[T]he subject attempts somehow to preserve the object within the ego . . . in a kind of hidden vault' (Hill 1992: 18). See also Kim (2005) and Tajiri (2007: 40–74).
 20. Lois Oppenheim has published an authoritative study of Beckett and Merleau-Ponty's writings in *The Painted Word: Samuel Beckett's Dialogue with Art* (2000), and more recently, Merleau-Ponty features prominently in Ulrike Maude's *Beckett Technology and the Body* (2009), as well as in *Beckett and Phenomenology* (Maude and Feldman 2009).
 21. Maurice Merleau-Ponty was co-founder with Jean-Paul Sartre and Simone de Beauvoir of *Les Temps Modernes* in 1945 and for several years its *de facto* political editor (Kruks 1981). A friend of Beckett's at the École Normale Supérieure, Jean Beaufret, became a prominent philosopher and Heidegger specialist, and defends Merleau-Ponty's arguments in the debate section of *The Primacy of Perception* (Merleau-Ponty 1964b: 41–42).
 22. Stanton Garner tackles the critique of phenomenology in Thomas Trezise's *Into the Breach: Samuel Beckett and the Ends of Literature* (1990) which draws on Derrida's writings on Husserl (e.g., Derrida 1973). His argument that Derrida and Trezise attack phenomenology through its earliest manifestations in the work of Husserl, without taking into account Merleau-Ponty's significant revisions of Husserl's work, has been confirmed by more recent writing on Merleau-Ponty: 'Like Foucault and Lacan . . . Derrida tends to view Merleau-Ponty entirely in the shadow of Husserl's essentializing transcendental project' (Carman and Hansen 2005: 22). Garner emphasizes Merleau-Ponty's acknowledgment that the embodied subject never coincides with itself: 'Since the body is both subject and object—as I can verify (to employ a Merleau-Pontean example) by touching one hand with the other—the subject's experience is caught up in ambiguity, in the impossibility of transcendental self-possession: the body I touch never coincides with the body that touches . . . Beckett's drama explores the instability between a profound material inherence in the physical body and a corresponding alienation, and it dramatizes the subject's futile pursuit of any means for overcoming its own non-coincidence' (1993: 451).
 23. Feminist critics have argued that Merleau-Ponty posits an undifferentiated body that is implicitly masculine and therefore neglects the negotiation of embodied

- difference (Irigaray 1993; Grosz 1994). However, several essays in *Feminist Interpretations of Maurice Merleau-Ponty* (Olkowski and Weiss 2006) offer alternative readings. For example, Judith Butler asks, 'To what extent does Merleau-Ponty's insistence on this prior world of flesh . . . offer bodies a way to signify outside the binary trap of mothers and men' (2006: 121).
24. I find the term 'personae' or 'subject' more appropriate to refer to Beckett's creatures than the more conventional term 'character'.
 25. However, Merleau-Ponty grappled with the violent repression of post-revolutionary Russia in *Humanism and Terror: an Essay on the Communist Problem* (1969) originally published in 1947.
 26. Judith Butler's concept of performativity is inspired by J.L. Austin's concept of performative or 'illocutionary' speech acts, which do what they say, as in 'I sentence you to ten years' imprisonment', 'I bequeath my watch to you', or 'I pronounce you husband and wife'. However, for Butler, performativity, and, in particular, gender performativity, 'is not a singular "act", for it is always a reiteration of a norm or set of norms' (1993: 12) though this reiteration of convention is disguised as intentional action. Butler posits identity not as an essential core, but, rather, as constituted through the process of performing or failing to perform (abjection) regulatory norms which define 'a viable subject' (232).
 27. Reworking a term from Theodor Adorno, Daniel Albright refers to this as Beckett's love of 'pseudomorphoses': '[A]ttempts by one medium to imitate the technical procedures of an alien medium' (2003: 7). See also Chapple and Kattenbelt (2006).

NOTES TO CHAPTER 2

1. Beckett regularly undertook paid translation work from 1930 through to the 1950s. These included translations into English from surrealists such as Andre Breton, René Crevel, Tristan Tzara, Jean Cocteau, French poets from Arthur Rimbaud ('The Drunken Boat') to Paul Éluard, Georges Duthuit's essays on painters, and translations from the Spanish for a UNESCO *Anthology of Mexican Poetry* (see Pilling 2006).
2. See Colin Duckworth's introduction to *En attendant Godot* (Beckett 1966: xlv).
3. By the time Beckett began to write *Eleutheria*, he had completed the novels *Watt* and *Mercier et Camier*, and the four Novellas 'The End', 'First Love', 'The Expelled' and 'The Calmative'. He began *En attendant Godot* after the novels *Molloy* and *Malone meurt* (*Malone Dies*), and before *L'Innommable* (*The Unnamable*).
4. 'The Possessed' is a highly stylized and overwrought dialogue or verbal 'contest' between two Professors who discuss 'Le Kid', originally published in *TCD: A College Miscellany* on 12 March 1931, reprinted and analyzed by McMillan and Fehsenfeld (1988: 21–22).
5. The irreverence of the piece also cocked a snook at the Modern Language Society itself, which had already been subjected to Beckett's taste for parody when he delivered a spoof lecture on 'Le Concentrisme' to the society the previous November, inventing a French poet, Jean du Chas (Knowlson 1996: 121–122).
6. This Festival of talks and productions of nineteen of Beckett's stage plays (excluding *Eleutheria*) was produced by the Gate Theatre Dublin in partnership with Radio Telefis Éireann and Trinity College Dublin.
7. Pelorson changed his name to Belmont after World War II, having been accused of collaborating with the Vichy régime.

8. In Chapter 4 of *Creative Evolution* (published in English in 1911), Bergson emphasizes that we cannot approach duration intellectually, but rather intuitively.
9. A ghostly echo of Dr Levett's hiccup may perhaps be heard in that of M. in *Play*.
10. Beckett wrote a radio script entitled 'Capital of the Ruins' on the Irish Red Cross Hospital at St Lô for Radio Telefís Éireann, but it was never broadcast. The text is published in O'Brien (1986).
11. The Third Republic lasted from 1870 until the German invasion of France in 1940 and the establishment of the Vichy régime.
12. Ireland opted to remain officially neutral during World War II. See Clair Wills, *That Neutral Island: A Cultural History of Ireland during the Second World War* (2007).
13. Several critics have noted the autobiographical elements in the play: the son's rebellion against a bourgeois family, Victor's memories of diving with his father and the death of Victor's father (see Boxall 1998; Murray 2007); Knowlson cites both these and Beckett's dissatisfaction with the form of the play as reasons for its withdrawal from publication and performance (Knowlson 1996: 362–363). Beckett withdrew performing rights to the play after the success of *En attendant Godot*, and the play was not published until after his death. It has not yet had a professional production. Beckett's French text was published reluctantly by Les Éditions de Minuit in 1995, after an English translation by Michael Brodsky was published by Barney Rosset in New York. Beckett himself never translated the play into English. All references here are to the Barbara Wright translation (Beckett 1996).
14. David Bradby and Matthijs Engelberts demonstrate the play's similarities to Roger Vitrac's *Victor ou les enfants au pouvoir*, which premiered in 1928, but was republished and had an important Parisian revival in 1946, the year before Beckett wrote *Eleutheria* (Engelberts 2003: 5–6).
15. The Éditions de Minuit text has 'prenez un peu de contour, pour l'amour de Dieu' (Beckett 1995: 84).
16. For recent discussion of Beckett and testimony, see Jones (2008) and Katz (2009).

NOTES TO CHAPTER 3

1. A phrase used in Beckett's novel *l'Innommable* referring to the fictional characters of Mercier and Camier (1953: 16).
2. Roger Blin told Beckett that '*Eleutheria* had too many characters for his very limited resources' (Knowlson 1996: 385). Eventually a grant of 500,000 old francs was obtained from the Ministry of Education for the production of *En attendant Godot* (as a first play) (386).
3. See McMillan and Fehsenfeld (1988: 68–80), Taylor-Batty and Taylor Batty (2008) and Bradby (2001) for an account of Blin's premiere production of *En attendant Godot*.
4. Taylor-Batty and Taylor Batty (2008) and Bradby (2001) give accounts of Beckett's 1975 Schiller-Theater production, and subsequent major productions of the play, including productions in Sarajevo (1993) and Haifa (1984).
5. See Connor (2009: 138): 'Beckett has a strong sense of what Heidegger might call "worlding", the creation of worlds'. Connor cites Beckett's essay on Proust—'The creation of the world did not take place once and for all time, but takes place every day' (Beckett 1970: 19)—and relates Beckett's work to the concept of 'poverty in world' (137), as in Beckett's phrase in

- Three Dialogues with Georges Duthuit*, about 'being short of world' (Beckett 1983: 143).
6. In his notebook in preparation for the Schiller-Theater production, Beckett also suggested two branches for the tree to create a 'third couple' (Knowlson 1994: 393).
 7. This passage, spoken by Vladimir, is omitted in the English text: 'Ce soir on couchera peut-être chez lui, au chaud, au sec, le ventre plein, sur la paille' (Beckett 1952: 25).
 8. Elin Diamond has analyzed the political implications of the relationships in *Godot* in terms of identificatory mechanisms: '[T]he misrecognition of the other and the concomitant enraged and irrational insistence that the other be me, be captured in my image, and if not, be cast from me, expelled, annihilated' (2001: 384).
 9. In the 1975 Berlin production, Beckett emphasized that Pozzo subdues Lucky as much through a 'hypno' (hypnotic) look as through his whip (Knowlson 1994: 111). The tramps, on the other hand, exchange looks, observing each other.
 10. Beckett did indicate a general conceptual structure for Lucky's 'Think' in his 1975 director's notebook: '5 sections: 1: Indifferent heaven, 2/3: Dwindling man, 4/5: Earth abode of stones & cadenza' (Knowlson 1994: 57).
 11. Knowlson comments that the actor Bud Thorpe's script from the 1984 San Quentin Drama Workshop production in which he played Vladimir 'contains the annotation "mental murder" by this line with arrows pointing to "corpses" and "skeletons" below' (1994: 151). The seeds of catastrophe seem to be latent in the structures of thinking itself.
 12. Both Blackman (2007) and Katz (2009) suggest that Beckett was aware that by using the name Lévy, the character risked being perceived as a Jewish stereotype.
 13. See Bradby (2001: 162–179). For a review (in Hungarian) of *Godot-Ra Várva* in Budapest 1994, directed by Darvas Iván, which interprets the production as articulating the Hungarians' disappointed waiting, first for socialism, and then for democracy, see http://www.criticailapok.hu/index.php?option=com_content&view=article&id=33823 (accessed 1 July 2009). Joseph Roach has discussed the incorporation of *Waiting for Godot* into *The Oriki of a Grasshopper*, written in the 1980s by Nigerian playwright Femi Osofisan. In Osofisan's play, the spaces of 'metaphysical' crisis in *Waiting for Godot*, which is being rehearsed in a university drama department, allow other layers of more local, immediate and socio-political crises to be substituted, from waiting for an actor to appear, with the knowledge that he may have been incarcerated, to waiting for social/political/economic revolution in Nigeria. See Roach (2001: 311). In *The Haunted Stage* (2001), Marvin Carlson has demonstrated the many ways in which specific productions, theatres and performer's bodies are layered by ghosts and histories.
 14. Definition from the Concise Oxford English Edition (rev. 10th ed.).
 15. 'The hammer and nails inevitably suggest the suffering of Christ, and in particular, the crucifixion. Throughout the play, then, all the banging, including Hamm's tapping on the wall, echoes this hammer-and-nail or crucifixion theme' (Gontarski 1992: 50).
 16. Mother Pegg has also been associated with the parable of the wise and foolish virgins: 'Hamm was not about to share his oil with the foolish virgin and miss the opportunity for his own salvation' (Gontarski 1992: 67).
 17. Whereas *Godot* is open to the surrounding space of the offstage, from which Pozzo and Lucky come and go, and which Estragon and Vladimir occasionally leave though they always return, no one comes and goes in *Endgame*, except Clov, and the audience only sees him go to and from his kitchen. Though there

are references to his leaving the refuge in the text, Beckett cut these references when he directed the play—see Gontarski (1992: 312).

18. See Tajiri (2007) for a detailed exploration of prosthesis in Beckett's work.
19. See UoR MS 2926, one of the early drafts of *Endgame* with the characters referred to as A and B, and 'Avant Fin de Partie' UoR MS 1227/7/16/7.
20. In 'Avant Fin de partie', F's monologue locates their home or 'habitation' in Picardy, and notes that it has been progressively destroyed in the autumn 1914, spring of 1918 and the following autumn in mysterious circumstances! See Gontarski (1985: 33).
21. When Herbert Blau directed *Endgame* with The Actor's Workshop of San Francisco in 1959, the designer Robert LaVigne embedded a series of objects and fabrics in the walls, suggesting 'a sort of Western culture moving backward, inscribed on the gray walls' (2000: 53).

NOTES TO CHAPTER 4

1. In *Techniques of the Observer: On Vision and Modernity in the Nineteenth Century*, Jonathan Crary discusses the model of objective vision which became dominant in the seventeenth century, modeled on the apparatus of the *camera obscura*, and whose effect was to 'sunder the act of seeing from the physical body of the observer, to decorporealize vision' (1996: 39). The *camera obscura* presented 'an orderly projection of the world, and of extended substance . . . made available for inspection by the mind' (46). Crary notes that, during the nineteenth century, this model began to be replaced by a more physiologically based concept of seeing, founded on the embodied, fallible eye, which therefore needed to be regulated and corrected through 'new technologies for imposing a normative vision on the observer' (16).
2. I have kept the presentational conventions of this revised text as published in Knowlson (1992: 3–10).
3. In the 1969 Schiller-Theater Werkstatt Production Notebook published in Knowlson (1992), Beckett refers to Krapp as a 'Träumgefressner Mensch' (239), eaten up by dreams.
4. As Knowlson and others have noted, this is a reference to the title of a poem by John Donne, in which the narrative persona resolves, 'And when I come where moving beauties be, / As men do when the summer's sun / Grows great, / Though I admire their greatness, shun their heat'. *Norton Critical Editions: John Donne's Poetry*, ed. A. L. Clements (New York: Norton & Co, 1966), 43. Ironically, it is Krapp's own internal fire, rather than the heat from 'moving beauties', that consumes him.
5. For example: 'Beckett . . . systematically interspersed the five Manichean "emblems" of light: zephyr, wind, light, quickening fire, clear water, with the emblems of dark: mist, heat, sirocco, darkness, vapour' (McMillan and Fehsenfeld 1988: 246).
6. See Knowlson (1992: xxiv–xxv): 'In a manuscript page owned by Jean Martin relating to the 1970 Récamier production, Beckett sets out precise, echoing actions for Krapp on every occasion when Bianca, the girl in the shabby green coat, the dark nurse and the girl in the punt are referred to. And in Beckett's Schiller and other later productions, Krapp always adopted the same look at these moments, raising his head from listening and going into the "dream" position'.
7. Knowlson (1992, 233–235): 'Third and longest look behind into shadows . . . Magic eye built in recorder case faint [erasure] glow in dark till cut off by curtain'.

8. See Elin Diamond's *Unmaking Mimesis* (1997) for a discussion of Butler's concept of 'performativity' in relation to theatre: 'Performance . . . is the site in which performativity materializes in concentrated form, where the "concealed or dissimulated conventions" of which acts are mere repetitions might be investigated and reimagined' (47). See also Jackson (2003).
9. Pierre Bourdieu defines the *habitus* as 'a subjective but not individual system of internalized structures, schemes of perception, conception, and action common to all members of the same group or class' (2008: 86).
10. In most of the productions I have seen which featured Irish actresses, including the 2007 National Theatre Production featuring Fiona Shaw, Winnie spoke with a middle-class Irish accent.
11. *Happy Days*, directed by Deborah Warner and designed by Tom Pye with Fiona Shaw as Winnie and Tim Potter as Willie, played at the Lyttleton Theatre, The National Theatre, London, from 18 January to 1 March 2007.

NOTES TO CHAPTER 5

1. Beckett's writing during this period included the series of fictional texts, *Textes pour rien* (*Texts for Nothing*), completed in 1951; the novel *Comment C'est* (*How It Is*), written between 1958 and 1960 (Pilling 2006: 143–149); and several shorter fictional texts such as the *Fizzles*, or 'From an Abandoned Work'. *En attendant Godot* premiered in 1953, *Fin de partie* (*Endgame*) was completed in 1956, *Krapp's Last Tape* in 1958 and *Happy Days* in 1960–1961. Beckett's first play for radio, *All That Fall*, was written in 1956, followed by *Pochade* and *Esquisse radiophonique*, *Embers*, *Words and Music* and *Cascando*, and a translation of Robert Pinget's play *La Manivelle* under the title *The Old Tune*, broadcast by the BBC Third Programme in 1960. Beckett wrote *Film* in 1963, and the television play *Eh Joe* in 1965.
2. Only *Act Without Words I* and *II* are published. 'J.M. Mime' is in Trinity College Dublin Archives and Manuscripts (TCD MS 4664), '*Mime du Rêveur A*' is in the University of Reading Library Special Collections (UoR MS 1227/7/16/1) and 'Mongrel Mime' is held in the Harry Ransom Centre (University of Austin, Texas) Beckett Collection folder 17.7. '*Mime du rêveur A*' and 'J.M. Mime' are published in facsimile as Appendices in Gontarski (1985).
3. See Mark Taylor-Batty, *Roger Blin: Collaborations and Methodologies* (2007). Barrault and his wife Madeleine Renault were already leading figures of French theatre in the 1950s, having set up the Compagnie Renault-Barrault in 1946. Madeleine Renaud played Winnie and Barrault Willie in the French premiere of *Oh les beaux jours* in 1963 at the Odéon Théâtre de France, Paris, directed by Roger Blin; Renaud played Mouth in Beckett's production of *Pas moi* at the Théâtre d'Orsay, Paris, in 1975; and Barrault the Protagonist in the premiere of *Catastrophe* at the Théâtre du Rond-Point, Paris, 1983, directed by Michael Lonsdale. The Théâtre du Rond-Point was home of the Compagnie Renault-Barrault from 1981 to 1991.
4. See also Naito (2008).
5. Hans-Thies Lehmann identifies this primacy of the body as a characteristic of 'postdramatic' theatre: 'A shift in the understanding of sign production overall is at work when in postdramatic theatre an immediately imposing, often shocking physicality occurs. The body becomes the centre of attention, not as a carrier of meaning but in its physicality and gesticulation' (2006: 95).
6. In Beckett's mimes, the figure embodying the symbolic fable is often though not exclusively male. The script of *Act Without Words I* refers to 'the man'. However, *Act Without Words II* is a 'mime for two players'. Gender is not

determined in *Quad*, and the 1982 Süddeutscher Rundfunk production had male and female performers.

7. The strategy of juxtaposing two states and two perspectives: one an exterior view of the embodied persona, and the second, an exteriorization of a dreamt, imagined or remembered self would be taken up in the later television play . . . *but the clouds* . . . and the televisual mime *Nacht und Träume*. *Film* took over the motif of the double using technology to embody a split between perceiving eye and perceived self. The play of gazes including a mirror was picked up in an abandoned draft for a television play in 1972, in which a figure scrutinizes her image in a videocassette, which appears to look back at her (UoR MS 2928).
8. Beckett's association with MacGowran dates from 1957, when Donald McWhinnie was producing *All That Fall* for the BBC Third Programme. Beckett heard a BBC radio broadcast of Michael Molloy's *The Paddy Pedlar*, in which MacGowran had a leading role, and he asked McWhinnie to cast him (Young 1987: 53). They met during the production of *All That Fall*, and a friendship developed that would last till MacGowran's death in 1973. In the early 1960s, Beckett was working with MacGowran on his one-man show 'End of Day', which later metamorphosed under Beckett's guidance into the highly successful show 'Beginning to End'. Indeed correspondence of the period suggests that Beckett wished to write something specifically for MacGowran to make up for his dropping *End of Day* (see letter to Barbara Bray of 10 December 1962, TCD 10948: 213). MacGowran's one-man show went through several mutations and incarnations, from a 'monstrous salad with good moments' (Knowlson 1996: 799, n117, citing Beckett), to 'the quintessence of Samuel Beckett' (Gussow 1970: 142).

'End of Day' was initiated in response to an invitation from the Dublin Theatre Festival in 1962. Beckett gave his approval, and MacGowran discussed the project with Beckett in Paris: 'Jack chose *Act Without Words I*, the author's elaborate "mime for one player," as a basic framework. He also selected a long, convoluted monologue from *Waiting for Godot*; a speech from *Endgame*; an excerpt from the seminal novel, *Molloy*; a poetic passage from the radio play, *All That Fall*; an erotic reminiscence of a girl in a boat from *Krapp's Last Tape*; and the short prose piece, *From an Abandoned Work*, in its entirety' (Young 1987: 78). McWhinnie directed, Sean Kenny created a set that included a tree, and music from Miles Davis's 'Blue in Green' accompanied the show (78). The mime was the focus of the play, although MacGowran interspersed the mime sequences with spoken passages. Photographs of him show a mime artist's makeup (whitened face, heavily accentuated eyebrows) and costume (waistcoat with large incongruous button). This persona was self-consciously theatrical, with references to silent comedians such as Chaplin (the bowler hat) or Keaton. The show was well received at the Dublin Theatre Festival and transferred to the New Arts Theatre Club London. Beckett however, while very impressed with MacGowran's performance and delivery of the text, was unhappy with the thoroughly mixed format, indicating to MacGowran that '[a] mime is served best without words' (80). Around this time, Beckett began to write 'J.M. Mime' for MacGowran, which he subsequently abandoned, and he was Beckett's first choice for his not-quite-silent homage to silent film, *Film*, which features Buster Keaton. MacGowran featured in Beckett's first television play, *Eh Joe*, broadcast by the BBC in 1966.

In 1965, MacGowran returned to 'End of Day' but because Beckett was unhappy about its format and shape, during a visit by the actor to Paris, Beckett 'set about reconstructing an entirely different one' (Patrick Garland, quoted in Young 1987: 104). Miles Davis was replaced by the much more familiarly

Beckettian Schubert's 'Death and the Maiden', which Beckett had incorporated into *All That Fall*. The mime was entirely excised (104), and MacGowran and Beckett developed the figure of a tramp, more closely modelled on the vagabond characters of *Godot* and the prose. The texts were reassembled, so that the first half of the show included poems and passages from the prose, the second mainly excerpts from the plays. In 1969, Beckett and MacGowran again revisited the one-man show, whose format still troubled Beckett, honing in on the actor's performance and vocalization of the texts: all musical accompaniment was discarded, as well as 'the accoutrements he had used in previous versions of the show, the bowler hat, knapsack and walking stick' (132). The new show began with the opening pages of *Malone Dies* and concluded with the final words of *The Unnamable* (a copy of the script is held in the Beckett Collection of the Harry Ransom Centre, University of Texas, Austin). The show opened in Paris in April 1970 at the Théâtre Edouard VII, and had a very successful run in New York later in the year. Critics and reviewers tended to see this figure as Beckett's writing personified: Mel Gussow commented, 'This is not just a reading, or an impersonation, but an incarnation of the work and of the man' (1970). Harold Clurman in *The Nation* declared, 'I shall never again be able to think of Samuel Beckett's writing without associating it with the face, the flesh, the voice, the posture of Jack MacGowran' (7 December 1970).

9. See McMullan (2006) for a detailed analysis of 'J.M. Mime'.
10. The *quincunx* was originally a coin derived from the standard copper Roman coin, the *as*, which weighed twelve ounces (before it was reduced). The *quincunx* was worth five twelfths of an *as*.
11. Bill Worthen's *Print and the Poetics of Modern Drama* (2005) provides a detailed discussion of Beckett's use of text/reading in his plays, especially *Ohio Impromptu*.
12. John Pilling dates the mime as 1983 with acknowledged uncertainty (2006: 220). The date on the manuscript is unclear, and seems to have been altered, but I make it out to be 1963 (as does Ruby Cohn 2001: 277)—a much more convincing date, which would place its composition around the time of 'J.M. Mime' and *Film*, both of which were originally intended for Jack MacGowran.
13. Beckett presents disability as bearer of symbolic meaning in his earlier drama, especially blindness (*Godot*, *Endgame*, *All That Fall*). However, his later work interrogates the classification of normative or non-normative bodies and the tendency to read the body as marker of an essentialized or naturalized identity, focusing instead on the *experience* of embodiment.
14. 'Coups de gong / Espace souterrain' is held in Reading University Library: UoR MS 2932 and MS 2931, respectively. See Bryden, Garforth, and Mills (1998: 25–26).
15. MS 2931 describes the space as increasingly deserted using the word '*dépeuplé*'.
16. The word occurs in Rimbaud's poem '*Le Bateau Ivre*', which Beckett translated in 1932.

NOTES TO CHAPTER 6

1. BBC Radio presented *Waiting for Godot* on the Third on 27 April 1960, produced by Donald McWhinnie (Zilliacus 1976: 150). See Zilliacus for a detailed history of BBC Sound Drama in the era in which Beckett was writing for radio.
2. He submitted the script of *All That Fall* to the BBC at the end of September (Pilling 2006: 132).

3. During this period of the late 1950s and early 1960s Beckett encountered a particularly sympathetic team of producers at the BBC Third programme, including Donald McWhinnie and Barbara Bray (Bignell 2009: 62–63).
4. McWhinnie became a close friend of Beckett and one of his preferred stage directors.
5. *Pour en finir avec le jugement de dieu* was recorded in November 1947 for Radio Diffusion Française, but was pulled the day before it was scheduled for broadcast in February 1948 (Barber 1993: 157).
6. See Morfee (2003) for a detailed discussion of Artaud's concept of the body in his late writing, and its differences from Deleuze's concept of the *corps sans organs* (body without organs) adapted from Artaud. See also Evelyne Grossman on Artaud, Beckett and Michaux (2004).
7. The title cites Robert Browning's 1855 poem 'Childe Rowlande to the Dark Tower Came', which in turn cites Shakespeare's reference to the medieval fairy tale of Childe (Knight) Rowlande in *King Lear*.
8. Beckett had just returned to writing in English with *From an Abandoned Work* which was published in *Trinity News* in June 1956.
9. Both quotations are from Beckett's letter to Barney Rosset, 27 August 1957, cited as frontispiece to Zilliacus (1976).
10. A hinny is the offspring of a male horse and a female donkey. They are usually sterile.
11. The citation is from Psalm 145:14.
12. The genre of 'Big House' fiction, initiated by Maria Edgeworth's *Castle Rackrent* (1800), refers to the historic houses of the Anglo-Irish Ascendancy that fell into decline from the nineteenth century onwards. See, for example, Aidan Higgins, *Langrishe Go Down* (1966).
13. Broadcast by the BBC on 24 June 1959.
14. Since 1950, Beckett had experienced the death of his mother (1950), his brother Frank (1954), his friend Jack B. Yeats (March 1957), and, in December 1957, shortly before he mentions working on what would become *Embers* (Pilling 2006: 137), he heard that Ethna McCarthy had terminal cancer. Although we should be wary of over determining the interpretation of the play by 'explaining' it through biographical context, the play, like *Krapp's Last Tape*, written in 1958, seems permeated by a sense of loss and memory, worked out in fictional and technological terms.
15. Zilliacus cites Beckett on the importance of this radiophonic ambiguity to *Embers* (1976: 83).
16. See the entry on 'synthaesthesia' in Ackerley and Gontarski (2004).
17. Beckett initially considered the title 'Ebb'. In a letter to Barbara Bray on 17 February 1959 (TCD MS 10948/19), Beckett lists some alternative titles, including 'On the Strand'; and adding 'why not Baile's', evoking W. B. Yeats's play, *On Baile's Strand*, and the figure of Cuchulain who famously and vainly fought with the sea. In *On Baile's Strand*, Cuchulain loses a son, but here, Henry has lost a father.
18. I am grateful to Eileen Denn Jackson for introducing me to this concept (Ph.D. thesis on 'Sonic Bodies in the Theatre of Paula Meehan', Trinity College Dublin, 2008). See also Finter (2007).
19. When Beckett revisited these motifs for the stage in *Catastrophe*, he would avoid any visual spectacularization of torture. Rather, using the theatrical medium against itself, he turns the spotlight on the very processes of turning a derogated body into a commodified spectacle.
20. Other productions of *Words and Music* have commissioned music from Humphrey Searle (in 1973; see Worth 1998) and Morton Feldman (in 1989, as part of The Beckett Festival of Radio Plays co-produced by Voices International and Westdeutscher Rundfunk [WDR] Germany; see Frost 1998 and

- 1991). Searle also composed music for a production of *Cascando* discussed by Worth.
21. I am indebted to Everett Frost's paper 'Out of that Deep Considering Mind: Word Man meets Note Man in Samuel Beckett and John Beckett's / Morton Feldman's *Words and Music*', paper given at the Annual Conference of the Irish Society for Theatre Research, Dublin, 4 April 2008. Katherine Worth points out that Yeats entitled a collection of his poems 'Words for Music Perhaps' (1998: 9).
 22. W. B. Yeats's poem 'The Tower' implicitly refers to the aging body as 'a sort of battered kettle at the heel'. In his late poem 'The Circus Animals Desertion', inspiration derives from 'the foul rag and bone shop of the heart'.
 23. See Engelberts 2005/2006 for a discussion of Beckett and Orphic motifs.

NOTES TO CHAPTER 7

1. Much film theory (especially of the 1980s, such as Christian Metz, Stephen Heath, Laura Mulvey, Jacqueline Rose and Kaja Silverman) draws on psychoanalyst Jacques Lacan's theory of the mirror stage, where the child perceives in the mirror a visually whole image of the I, which contrasts with its actual, experiential sense of its body as an incoherent nexus of drives, a body in bits and pieces (*un corps morcelé*). At the same time, Lacan insists that this image of wholeness and self-reflection is a 'fiction' that will continue to haunt the subject with its 'mirage' of a coherent identity (2001: 1–7). The cinematic screen has been interpreted as a phantasmatic projection of the subject's desire for visual compensation for its experience of lack of being (see Metz 1982). Lacan himself posited a psychoanalytic concept of the screen as an arena in which the subject negotiates its visual identifications, explored in Chapter 8 of this study (see Sobchack 1992 on this concept in relation to Merleau-Ponty's theories of embodied vision).
2. The phrase 'eye of prey' occurs in *Imagination Dead Imagine*, written in 1965 (Beckett 1984: 147). The desire to see, not as a rational quest, but as a voracious hunger (which seeks to be satiated once and for all) is a recurrent motif in the prose, as in *Text for Nothing I*—'Eye ravening patient in the haggard vulture face perhaps it's carrion time' (73)—or at the end of *Ill Seen Ill Said*—'Grant only enough remain to devour all. Moment after glutton moment. Sky, earth, the whole kit and boodle' (Beckett 1982: 59).
3. See Knowlson (1996: 505) and Feshbach (1999). Rosset approached Beckett in late February 1963. Rosset's initial project also included commissioned scripts from Eugene Ionesco and Harold Pinter, but Beckett's was the only one he produced. Beckett worked on the script during April–May 1963 and submitted it to Rosset in late May. He flew to New York in July of 1964 to participate in the shooting of the film, with Alan Schneider as director and Boris Kaufman as cinematographer.
4. Bignell (2009) includes a detailed discussion of Keaton's films and subsequent reception. See also Brater (1987: 80).
5. *Close Up* was published from Switzerland, printed in England and France, and distributed in Paris, Berlin, London, New York and Los Angeles.
6. See Beckett's letter to MacGreevy of 29 January 1935 (for 1936), which mentions 'Pudovkin, Arnheim and back numbers of *Close Up* with stuff by Eisenstein' (Beckett 2009: 305). In this letter he also mentions his desire to work with Eisenstein in Moscow for a year. Beckett did indeed write to Eisenstein to apply for entry to the Moscow State School of Cinematography, but Eisenstein was struggling against increasing criticism in

the Soviet Union, and did not reply, indeed may not have received the letter. By January 1937, Beckett was no longer pursuing that path. In January 1937, during his German trip of 1936–1937, he mentioned in a letter to Mary Manning Howe that, through the influence of André Malraux's brother, a place had been prepared for him 'at the court of Eisenstein in Moscow', but that he 'did not answer. Moscow is another journey' (Beckett 2009: 423).

7. See Brater (1987). Brederoo (1991) discusses other instances of eye imagery in surrealist/Modernist films.
8. Enoch Brater notes that 'the chase and escape gags resemble a crisis mimed in [Keaton's] *Sherlock Junior* (1924) where the hero studies a book called *How to Be a Detective*' (1987: 80).
9. According to Jonathan Bignell, 'The 45 degree rule whereby Keaton can be safe from the camera's perception if the camera remains behind him at less than this angle . . . appears to allude to the impossibility of seeing oneself in a mirror if positioned beyond 45 degrees to one side' (2009: 194).
10. Trish McTighe, 'The Hungry Eye', paper given at the Annual Conference of the International Association for the Study of Irish Literatures (IASIL), Galway, 19 July 2007. Rather than seeking to possess an object, O's vision picks up gaps and tears in the visual field: the window, tattered curtain, the eyes of the chair that are like round holes. James Lastra invokes Gilles Deleuze and Felix Guattari's concept of 'faciality' in relation to Beckett's television play, *Eh Joe*, arguing that the screen constitutes 'a holey surface of the face' (2009: 66). For Deleuze and Guattari, faciality is an ideological system that reads faces, investing or divesting them with humanity: 'The faciality machine is not an annex to the signifier and the subject; rather, it is subadjacent (*connexe*) to them and is their condition of possibility' (1987: 170). In *Film*, O hides his face from passers-by not wanting to be seen, but perhaps also afraid that they will not recognize his face as a human subject. The emphasis on textures in the film—the creased eyelid, the walls and curtain—could be seen as effecting a de-facialization, where the face is replaced by the entire, disintegrating fabric/screen of the visible, on the one hand, and, as McTighe has argued, the haptic evocation of flesh, on the other: both are evoked in the open mouth of O at the end of the film.
11. The opening of *Film* in the script, which had to be abandoned because of shooting errors, emphasizes O's isolation and alienation from others. It establishes a populated public scene of a 'small factory district. Moderate animation of workers going unhurriedly to work' (324). The script specifically contrasts the anxiety of perception embodied in the O/E relation through contrast with a series of couples who are '*all contentedly in percipere and percipi*' (324). O is differentiated from this by his initial appearance: solitary and 'hastening blindly along sidewalk' and 'in opposite direction to all the others' (324).
12. That this ability to suffer self-consciousness is a specifically human attribute is emphasized in the script by the woman's pet monkey, who meets the camera with 'indifference' (35), though it is not present in the realized film. In the 'Notes', Beckett adds, 'The purpose of the monkey, either unaware of E or indifferent to him, is to anticipate the behaviour of animals in part three, attentive to O exclusively' (330).
13. *Film* was shown at Venice in September 1965.
14. After languishing in the archives for several decades, Karmitz's film was shown at the Musée d'Art Moderne, Paris, in June 2000, at the Anthony D'Offay Gallery in London in December 2000, and at the Venice Biennale in June 2001. The D'Offay gallery published a handsome bi-lingual French-English

catalogue including an interview with Karmitz and other material (Karmitz and Beckett 2001).

15. See also Silverman's *The Threshold of the Visible World* (1995).

16. See Bersani and Dutoit (1993).

NOTES TO CHAPTER 8

1. In January 1966 Beckett went to London for the filming of *Eh Joe*, and it was broadcast on BBC2 on 4 July at 10:20 pm. Beckett had been working with Jack MacGowran on his one man show, 'Beginning to End', and planned two mimes for him, 'JM Mime' and 'Mongrel Mime', both of which were abandoned. *Eh Joe* was written for MacGowran.
2. McMullan (1998) and Maude (2009) discuss this essay in relation to Beckett's work in more detail.
3. This contrast between the objective body and the phenomenal body is often cited in the contemporary interdisciplinary field of cognitive science, for example, in the contrast between the body image and the more interactive body schema (see, for example, O'Donovan-Anderson 1996 and Gallagher 2005). Some of this reading has informed my tracing of the tension in Beckett's later work between a specular paradigm, and a more dynamic, interactive, performative paradigm of embodied self-composition.
4. See also Rabaté (1996) on Beckett's television drama: 'These apparitions are thus as much intertextual and literary as visual or auditory hallucinations—they depend on a discourse that rehearses different modalities of apparition' (38).
5. In *The Visible and the Invisible*, Merleau-Ponty defines philosophy as an interrogation of the already known and said in order to allow the possible and the alternative to emerge. So the words 'most charged with philosophy' are those which 'make our habitual evidences vibrate until they disjoin' (1968: 102). He continues, 'It is the possible worlds and the possible beings that are variants and are like doubles of the actual world and the actual being' (112).
6. In her essay on 'Beckett and the Uncanny', Lois Oppenheim focuses on Freud's interpretation of E. T. A. Hoffman's tale of 'The Sandman' as an anxiety about eyes and seeing, linked to a fear of castration. Oppenheim develops this into a wide-ranging discussion of the 'the mastering of visual perception' (2005: 139) in Beckett's work.
7. See Rosemary Pountney (1994) for a reading of *Film* in relation to the motif of the *doppelgänger*.
8. See the sections on elegy in Herren (2007).
9. Borch-Jacobsen distinguishes idiopathic from heteropathic identifications. In the latter case, 'instead of identifying the other with oneself, one identifies with the other, who therefore, in spite of everything, remains an other, or putting it more simply—*remains*' (213).
10. Stan Gontarski notes that in an earlier version of *Eh Joe*, Voice tells her own story of the suicide. Beckett then introduced a further level of substitution when Voice, devised by Joe, devises the 'green one' (1985: 118).
11. Given at the International Association for the Study of Irish Literatures (IASIL), University College Dublin, 19 July 2007.
12. Michel Chion also analyzes the power of the unlocated voice or acousmètre in cinema in *The Voice in Cinema* (1999).
13. Knowlson points out a further ghostly reference, because Beethoven was working on an opera of Shakespeare's *Macbeth* as he was composing *Geistertrio* (1996: 621).

14. Also written in the mid-1970s, the stage play *Footfalls* places a ghost-like figure within a formal structure (four part rather than triadic, though in fact she only appears in three of the four sections). Like F, May exists at the threshold of the visible and the invisible, the audible and the inaudible.
15. See, for example, the issue of the journal *Performance Research* 21:1 (2007), 'On Beckett', edited by Catherine Laws.
16. Musical serialism is a 'compositional technique in which the twelve notes of the chromatic scale are arranged in a fixed order, the "series", which can be used to generate melodies and harmonies, and which normally remains binding for a whole work': *The New Oxford Companion to Music* (Oxford: Oxford University Press, 1983), ii, 1668. See also Tønning (2007: 62–63).
17. 'Beckett dramatized the rhythm of looking, a rhythm with which many painters are intimate. It oscillates between seeing and blindness, between figuration and abstraction, between the void at the center of sight and the contour of the slender ridge that brooks it' (Phelan 2004: 1280).
18. There is ambiguity as to whether the music is or is not diegetic—we do not see the figure turning the machine on or off in the first two parts, and in part two it is the Voice which commands the music to '[s]top' (411).
19. See also Meier (2001) and (2002).
20. . . . *but the clouds* . . . was written for the BBC Lively Arts programme, *Shades*, which broadcast *Ghost Trio*, . . . *but the clouds* . . . and a televisual version of *Not I* in 1977.
21. Marek Kedzierski argues that in Beckett's later stage work, 'the stage could be compared to a womb where an image born of the matrix of the mind is made visible and audible' (1994: 151). He goes on to suggest that in Beckett's television work, 'the screen replaces the stage as the locus of the mind's projections. It cannot accommodate the living actor, but only his sound-visual image' (15).
22. See Brown (2009) on Yeats's spiritual mediums and Beckett's use of the medium of television.

NOTES TO CHAPTER 9

1. The first production to bear Samuel Beckett's name as director was a staging of Robert Pinget's *L'Hypothèse* in 1965, at the Musée d'Art Moderne in Paris. This was the only time Beckett directed a play he had not written, and he became director as a result of having been taken by Robert Pinget to an early stage of rehearsals with the actor Pierre Chabert. This production was then repeated the next year in a Beckett-Pinget-Ionesco programme, for which Beckett also directed *Va et vient* (*Come and Go*). However, Gontarski points out that Beckett had been heavily involved in productions of his work since the early 1960s, including Roger Blin's production of *Oh les beaux jours* in October 1963, a production of *Endgame* with Jack MacGowran and Patrick Magee directed by Michael Blake at the Studio Champs-Élysées, Paris, in February 1964, and Anthony Page's production of *Waiting for Godot* at the Royal Court Theatre in December 1964 (1999: xxiii). Gontarski makes the point that Beckett then began to revise his earlier texts when he approached them as a director in rehearsal.
2. See also Auslander (2008) and Fuchs (1996).
3. In an interview with Linda Ben-Zvi, Billie Whitelaw spoke about being directed by Beckett in *Not I*: 'He would keep reminding me, "No colour"' (Ben-Zvi 1990: 5). She also noted her annoyance that some actor friends thought her voice was recorded (9).
4. *How It Is*, with its purgatorial mud out of which images 'up there in the light' are produced as a result of the infliction of extreme corporeal pain, can be

- linked to the purgatorial space of *Play* with its inquisitorial Light which provokes the three heads in their separate urns to tell their interlinked stories.
5. See Mary Bryden's section on listening in Bryden (1998: 24–32) and also Beckerman (1986).
 6. Beckett remarked to the actress Jessica Tandy that he wished *Not I* to 'work on the nerves of the audience, not its intellect' (Brater 1987: 23).
 7. As mentioned in Chapter 8, 'eye of flesh' occurs in *The Lost Ones* (Beckett 1984: 167) and in *Ill Seen Ill Said* (Beckett 1982: 17, 30), and the Yeatsian phrase from *At the Hawk's Well* 'I call to the eye of the mind' recurs in *Happy Days* (Beckett 1986: 164).
 8. Nelly Richards (1986, cited in Warr 2000: 244) uses this phrase in relation to the work of the Chilean artist, Carlos Leppe.
 9. My earlier monograph, *Theatre on Trial: Samuel Beckett's Later Drama*, is organized around close readings of individual plays. I have therefore not reproduced those here, but rather cross-reference the plays in relation to recurrent motifs relating to the performance of embodiment. The individual contexts of production of each play are therefore not referenced in the text, but the dates of their premieres are given here: all of these plays were initially written in English except *Catastrophe* and *Quoi OÙ (What Where): Play* (1963, in German translation by Elmar and Erika Tophoven titled *Spiel* at the Ulmer Theater, Ulm-Donau directed by Derek Mendel, English-language premieres 4 January 1964 at the Cherry Lane Theater, New York, directed by Alan Schneider, and on 7 April 1964, at the Old Vic Theater, directed by George Devine); *Come and Go* (1966, in German translation by Elmar Tophoven titled *Kommen und Gehen* at the Schiller-Theater Werkstatt, Berlin, directed by Deryk Mendel, English-language premiere at the Peacock Theatre, Dublin, directed by Edward Golden), *Breath* (1969, written in response to Kenneth Tynan's request for a contribution to his review *Oh Calcutta* and first produced at the Eden Theater, New York); *Not I* (1972 at the Forum Theater of the Lincoln Centre, New York, directed by Alan Schneider); *That Time* (1976 at the Royal Court Theatre, London, directed by Donald McWhinnie); *Footfalls* (1976, on the same bill as *That Time* at the Royal Court Theatre, directed by Samuel Beckett); *A Piece of Monologue* (1980, Annex at La Mama, New York, performed by David Warilow); *Rockaby* (1981 at the State University of New York at Buffalo, directed by Alan Schneider); *Ohio Impromptu* (1981, Ohio State University directed by Alan Schneider); *Catastrophe* (1982 at the Avignon Festival, France); *Quoi OÙ* (1983, in German translation by Elmer Tophoven, titled *Was Wo*, at Theater im Malersaal, Graz, directed by Kurt Josef Schildknecht, English-language premiere in 1983 at the Harold Clurman Theatre, New York, directed by Alan Schneider). My thanks to Stan Gontarski for his assistance.
 10. This sense of the vital creative potential of recomposing the body owes much to Paul Schilder's important and influential study, *The Image and Appearance of the Human Body*, first published in 1935. He emphasizes that the 'experience of our body-image and experience of the bodies of others are closely interwoven with each other', and argues that the 'postural model' of the body is in 'continual self-construction and self-destruction' (2000: 15–16).
 11. The phrase is taken from Samuel Beckett's tribute to Avigdor Arikha: 'Siege laid again to the impregnable without. Eye and hand fevering after the unself. By the hand it unceasingly changes the eye unceasingly changed. Back and forth the gaze beating against unseeable and unmakeable. Truce for a space and the marks of what it is to be and be in face of. Those deep marks to show' (1983: 152).
 12. Those otherworldly disembodied hands will recur in *Nacht und Träume*.
 13. Version sent to Barbara Bray, 16.8.1962, TCD MS 10948/190.

14. The play is dedicated to Vaclav Havel, who was incarcerated at the time.
15. As Luce Irigaray has noted, in patriarchal cultures, the daughter suffers from a lack of individuation, as the only culturally significant roles are those of wife and mother (1991).
16. See Peter Boxall's reading of *Ohio Impromptu* (2004).
17. Thomas Laqueur (1990) emphasizes that binary sexual classification is also a historical construct.
18. See Tajiri (2007) and Maude (2009).
19. This section is much indebted to Kalb (1989), Ben-Zvi (1990), Whitelaw (1996) and Zarilli (2009).
20. See, for example, McConachie (2007) and Foster (2008).
21. David Warrilow had a different but equally profound effect on me as I felt entirely engulfed in the musical yet visceral depths of his voice: he used his voice and his body like the instruments of a consummate player, yet he also conveyed a quality of corporeal vulnerability, especially in his last performances.
22. The title of Dr Ronan McDonald's lecture on Samuel Beckett at Trinity College Dublin on 2 April 2009.

NOTES ON CHAPTER 10

1. See entry under 'adaptations', Ackerley and Gontarski (2004: 5–6), and Cooke (1987). The adaptations in which Beckett actively intervened include the collation of dramatic, poetic and prose texts performed by the Irish actor Jack MacGowran as 'End of Day' in 1962, and subsequently revised as 'Beginning to End'; Shivaun O'Casey's adaptation of *From An Abandoned Work* which toured the United States in 1963; and Joseph Chaikin's stage version of *Texts for Nothing*, first staged in 1981 with Chaikin performing, and subsequently restaged, after Chaikin's stroke in 1984, with Bill Irwin directed by Chaikin. In interview with Mel Gussow in 1973, MacGowran refers to Beckett directing his anthology in Paris and being 'very concerned with movement, with the way a head should be turned (Gussow 1996: 23). Beckett also suggested staging concepts to O'Casey and Chaikin. In the case of *From an Abandoned Work*, Beckett suggested that the text should be found in an 'ashcan' by the performer on stage, read and then replaced—the text as entirely 'alien' to the reader, literalizing the abandonment of the title. In correspondence with Chaikin, Beckett developed a *mise en scène* which also dramatized the production of the text itself: 'Samuel Beckett's figure "A" has an unnamed collaborator, an external Other, as much audience to the emerging artwork as instigator, as he folds the voices of Others, origins unknown into his own' (Ackerley and Gontarski 2004: 5). In each of these cases, Beckett was resisting any attempt to dramatize the story, its events or characters, but rather the conditions of its production, provenance or utterance.
2. For example, Pierre Chabert's production of *Mercier et Camier*, Théâtre du Rond-Point, Paris, 1988.
3. The term is taken from a letter from Beckett to Alan Schneider in relation to the proposed filming of the 1975 Schiller-Theater production of *Godot* in Berlin: 'Berlin wasn't too bad in the end. We were nearly there. There will be a film of a performance, purely documentary, no adaphatroce' (Harmon 1998: 324).
4. See also Engelberts (2001) and Ouimet (1992). Albright uses the term 'pseudometamorphoses' (2003: 7).

5. At time of writing, Breuer, Maleczech and Neumann are still active in the New York-based company. See the Mabou Mines Web site: <http://www.maboumines.org>.
6. The Mabou Mines Archive (hereafter cited as MMA) MSS 133, The Fales Library, New York University: Production Files Folder 7.
7. Video of *The Lost Ones* MMA, Production Files, Folder 7.
8. See Ulrike Maude's chapter 'Skin deep' for a detailed analysis of Beckett's prose text of *The Lost Ones* (2009: 70–82).
9. Independent arts funding agency of the U.S. federal government.
10. MMA, Production Files, *Imagination Dead Imagine*, Folder 24.
11. MMA, Production Files, *Imagination Dead Imagine*, Folder 24. As the project statement mentions, the projected hologram was at the cutting edge of experimentation with the artistic possibilities of holography. A great deal of research was carried out in relation to existing technological expertise and the main experts in holograph construction in the U.S. were consulted. The Holographic Film Foundation provided an artist's grant, which aimed specifically 'to contribute to the development of the artistic language of this new medium' (Folder 24).
12. This is a recurrent trope in Beckett, for example, his poetry collection 'Echo's Bones'.

NOTES TO THE CONCLUSION

1. There has been much debate over the ethics of Beckett's creative practice. Shane Weller has argued that Beckett discourages the adoption of any clear ethics of alterity, and he proposes the model of a Beckettian 'anethics'—'not of a new art or ethics, but rather of ways in which the experience of disintegration of both art and ethics might be rendered visible—or audible—on a page or a stage' (2006: 194). By all accounts, Beckett did not write with any aim of intervening in political or ethical debates: he continually insisted that he wrote out of need, or, as reported by Charles Juliet, 'in order to be able to breathe' (1995: 153). However, I would argue that the dismantling of the objective, rational position of knowledge, judgement or classificatory power that de-humanizes its objects, and the revelation of the fundamental vulnerability and instability of embodied life poses ethical and aesthetic challenges. See Smith (2009).

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ABBREVIATIONS

Journal of Beckett Studies: JOBS

Samuel Beckett Today / Samuel Beckett Aujourd'hui: SBTA

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