

Notes

Introduction

1. I use the term modernism to include radical movements such as Futurism, Dadaism and surrealism, which are sometimes called the avant-garde rather than modernism.
2. Throughout this book, emphases in quotations are in the original unless otherwise stated.
3. As a one-time student of McLuhan, Kenner also discusses Beckett in the broad perspective of the history of media and technology in *The Stoic Comedians: Flaubert, Joyce, Beckett* (1962) and *The Mechanic Muse* (1984). In the latter, Kenner interestingly connects Beckett's language with computer language.
4. A recent exception is Daniel Albright's *Beckett and Aesthetics* (2003), the second chapter of which provides some information on the historical background of Beckett's engagement with technologies such as radio, television, film and tape recording.
5. In *Of Grammatology*, Derrida maintains that there are two kinds of supplement. One is 'a surplus, a plenitude enriching another plenitude, the *fullest measure of presence*' (144). In contrast, the other works 'by the anterior default of a presence'. 'As substitute, it is not simply added to the positivity of a presence, it produces no relief, its place is assigned in the structure by the mark of an emptiness' (145). It is clear that Derrida uses this latter logic when discussing the parergon.
6. Derrida's book is based on a presentation given at a conference in 1992, organised by Patrick Mensah (the English translator of the book) and Wills. Wills has translated some of Derrida's texts, including *The Gift of Death*.
7. Wills stresses that Protestantism lay behind these challenges, and he regards Protestantism itself as prosthetic (220).
8. Wills puts the year at 1704 (218). The *OED*'s precise definition (2a) is '[t]hat part of surgery which consists in supplying deficiencies, as by artificial limbs or teeth, or by other means'. The sense of '[a]n artificial replacement for a part of the body' (2b) first emerged in 1900. According to Wills (218), in French, the medical term *prothèse* occurred first in 1695, and the rhetorical *prosthèse* in 1704. The latter meaning still survives.
9. I have in mind Didier Anzieu's *Beckett et le psychanalyste* (1992), Phil Baker's *Beckett and the Mythology of Psychoanalysis* (1997), Evelyne Grossman's *L'Esthétique de Beckett* (1998) and David Houston Jones's *The Body Abject* (2000), the latter two influenced by Julia Kristeva. As well as these (broadly) psychoanalytical approaches, Steven Connor's recent works such as *Dumbstruck* (2000) and *The Book of Skin* (2004) are also helpful in focusing on the concrete physical realities in cultural history.

1 The Prosthetic Body and Sexuality

1. When necessary, I indicate the publication date of Beckett's works. In the case of his dramatic works, including his film, radio and television plays, the years indicated are those when they were first performed, shown or broadcast.
2. The preference for absence over presence is the core of the aesthetic attitude propounded in the novel. For example, the narrator says, 'The real presence was a pest because it did not give the imagination a break. Without going as far as Stendhal, who said '[...] that the best music [...] was the music that became inaudible after a few bars, we do declare and maintain stiffly [...] that the object that becomes invisible before your eye is, so to speak, the brightest and best' (12). Such a view is inseparable from the priority of silence over words that is also conspicuous in this novel, and needless to say, it prefigures Beckett's later aesthetic development.
3. When Belacqua attempts to create the state of the 'wombtomb', he always fails. This vain attempt is described as 'try[ing] to mechanise what was a dispensation' (123). Although the word 'mechanise' here primarily means 'routinise' and lacks the wide-ranging connotations I am discussing, this passage deserves some attention if we take it as another instance of the general failure of the mechanical in Beckett's work.
4. For an extensive discussion of Beckett and the anal character, see Baker 48–63. Baker observes that Beckett's anality is 'linked to failed Oedipality, obsessionality, and a denial of genitality and of women' (62). This aspect is also related to the obsession with the womb.
5. Beckett knew psychoanalysis very well and sometimes it appears that he made use of its materials. Therefore, as Phil Baker's book illustrates, a psychoanalytic study of his work inevitably becomes in part an analysis of the psychoanalytic materials embedded in his texts (see Baker xii).
6. The link between Beckett and Carrouges' idea of the 'bachelor machine' has been pointed out by Hiroshi Takayama (385) and Phil Baker (140–4).
7. My translations from Carrouges 37.
8. When discussing the grammatical uncertainty in Beckett's prose, Daniel Katz presents an alternative reading of this passage. He suggests that the object of 'dismounted' might be the woman, not the bicycle. This implies that in order to love, the narrator has to leave the woman with whom he has been. Katz says that this interpretation 'places us squarely within the thematics of solipsism, narcissism, voyeurism, and onanism so prevalent in the early Beckett' (149). The only problem with this reading is the implication that if he 'dismounts' the woman, he must have been in physical contact with her, if not exactly 'mounting' her, which seems implausible in view of the manifest fear of women's physicality in the early Beckett.
9. Phil Baker discusses bicycles and rocking chairs as Beckett's bachelor machines in the context of the Freudian death instinct to return to the original inorganic state (140–4). He rightly observes that rocking chairs, by mechanical, repetitive movement, send Murphy and the old woman in *Rockaby* to a sort of death in the embrace of a mother – the 'wombtomb'. But with regard to bicycles, he only points out that they often bring about the death of women and children by collision. In my view, it is also important to note the internal psychic linkage between the allure of the womb,

- anti-eroticism and the bicycle as a prosthetic extension of the body – the linkage that can be observed in ‘Fingal’ and ‘Sanies I’.
10. As Harold B. Segel observes, ‘The literary and dramatic fascination with puppets, marionettes, automatons [*sic*], and other animated objects grew considerably in the late eighteenth and early nineteenth centuries. German literature is especially noteworthy in this respect’ (11). Apart from Goethe’s passion for puppet theatre and Hoffmann’s tale ‘The Sandman’, Heinrich von Kleist’s essay on the marionette theatre (1810) is a typical example. For Beckett’s interest in this essay, see Knowlson and Pilling. See also Okamuro for a concise account of Beckett and the genealogy of mechanical performance in modernism (‘Kikaijikake no meikyū [The Clockwork Labyrinth]’).
 11. This novel is allocated a chapter in Carrouges’ *Les Machines célibataires*. E. T. A. Hoffmann’s tale ‘The Sandman’, with the female doll Olympia, might be considered a precursor of *Tomorrow’s Eve*. Analysing this tale, Freud in ‘The Uncanny’ argues that the uncanny effect of the animate-looking doll is due to the return of a repressed infantile belief or wish that the doll is alive (SE XVII 233). He also suggests that the womb, where everyone once was, is an uncanny place *par excellence*, in view of his definition that the uncanny (*unheimlich*) is in fact something familiar (*heimlich*) (SE XVII 245). Unfortunately, however, he does not discuss any link between the uncanny doll and the womb. Miller Frank is therefore misleading in establishing such a link in reference to Freud (78).
 12. Miller Frank therefore discusses *Tomorrow’s Eve* in terms of the idealising fetishisation of the woman, which necessarily involves a denial of sexual difference (154–7).
 13. The same structure can be observed even when the woman’s body is not exactly mechanised, but kept away through the artificial and the mechanical. George Bernard Shaw’s play *Pygmalion* (first produced in 1914) is a case in point. Unlike Pygmalion, who loves the Galatea he creates, Professor Higgins is a misogynist who cannot have a normal sexual relationship with women. He treats Eliza not as a real woman but simply as an object to be refined and to be relied upon for the chores of daily life. This is related to the fact that Higgins is too attached to his own mother, which Shaw explicitly states in his afterword (135–6). The pull of the maternal prohibits Higgins from normal sexual relations with women. Characteristically, he distances himself from Eliza by means of machines. His laboratory is filled with various machines or prostheses – a phonograph, a laryngoscope, a telephone and so on (cf. 33) – which represented the latest developments in vocal technology around the turn of the century. Eliza seems to be constantly observed by machines, as the following remark by Colonel Pickering (Higgins’ companion) suggests: ‘We keep records of every stage [of Eliza’s progress] – dozens of gramophone disks and photographs’ (82).
 14. Theweleit says, ‘All of the flows in which the body might have dissolved and discarded its armor are now stemmed. Held within all too narrow confines, desire begins to swirl in dangerous currents; under the mounting pressure, attention turns inward to processes of explosion, eruption, implosion’ (I 360).

15. This regulation naturally includes the mechanisation of the woman's body discussed in the previous section. Theweleit mentions Jean Paul's portrayal of the high-born woman as a wooden doll. Jean Paul 'saw the social functionalizing of "high-born" women as a false mechanizing of their bodies (prepared speeches from robot-mouths, the striking of beautiful poses, etc)' (*I* 357). It was a 'false' mechanising because it was a 'totality-machine', which stems flows unlike Deleuze and Guattari's 'desiring machine'. For the distinction between these two machines, see Theweleit *II* 198–99.
16. Here 'not-yet-fully-born' does not link directly to the womb fixation because it means the incompleteness of 'individuation', which separates the infant from the mother and others so that it can form its own sense of boundaries. (The process takes about two and a half years after birth.) Yet this idea is obviously relevant to the psychic regression that I am now exploring in Beckett, although Theweleit argues rather fastidiously that the 'not-yet-fully-born' do not attain higher psychic levels from which they can regress at all (*II* 259). The 'not-yet-fully-born' protect their underdeveloped ego from disturbing sexuality by armouring. The fantasy of the idealised womb, free of sexual difference, is congenial to such a psychic condition. In the next chapter, I will discuss the uncertainty of the body's boundaries in relation to regression to the earlier psychic stages.
17. See Foster, *Prosthetic Gods* 109–49.
18. This ambivalence is clearly described: '[H]e felt compassion as well as fear; he dreaded lest his prisoner escape, he longed that it might escape [. . .]' (5).
19. We may note that the dam in 'Assumption' is equated to 'something of the desire to live, something of the unreasonable tenacity with which he shrunk from dissolution' or 'a part of his essential animality'. Quite paradoxically, the dam, which is supposed to lead to lifelessness of the body, is built by the desire for life. In other words, the only way to keep 'life' is on the side of the inanimate. Probably the same could be said of the fascist male's armouring. He armours and mechanises himself in order to 'live'. Death is doubly involved here: it is inherent in both the unconscious drive (the flood) and the mechanisation (the dam) that counteracts it.
20. In *Dream*, the (desirable) dissolution is hinted at by the recurring image of the 'wombtomb' to which Belacqua aspires.
21. The real womb is certainly full of various flows. Therefore Belacqua is idealising the womb when he says that the 'wombtomb' has 'no flight and flow' (45).
22. Cinzia Sartini Blum also refers to the concept of abjection when discussing Marinetti's misogyny (35–6, 55–78). In the process she points out the ambiguity of the mother in his novel *Mafarka the Futurist*. She says, 'The repudiated mother [. . .] is an impossible goal, part of a utopian effort at escape from the adult world of ambitious self-reliance. Or else she is the dangerous and nearby threat, the dreaded magnet of a relapse into smothering dependency – Medusa and engulfing womb' (63).
23. Foster provides a similar schema also in *Compulsive Beauty* 145–8. I would note here that during the conception of this book, I was greatly inspired by Foster's earlier essay 'Prosthetic Gods' (on Marinetti and Wyndham Lewis).
24. Given that Bellmer was inspired by Offenbach's *Tales of Hoffmann* to create these fragmented female dolls, it is clear that the Romantic literature

- (including E. T. A. Hoffmann) and surrealism share the fetishistic employment of the uncanny effect of the female automaton. For an analysis of Bellmer's *poupées*, see Foster, *Compulsive Beauty* 101–22 and *Prosthetic Gods* 227–38.
25. For extensive analyses of Marinetti and Wyndham Lewis in terms of binding/unbinding energy and armouring/aggressivity, see *Prosthetic Gods* 109–49. For Bellmer's opposition to fascist armouring, see *Compulsive Beauty* 118–22.
 26. Analysing one of Ernst's early collages, Foster points out that 'as in childhood theories of conception this "self-construction" conflates the sexual and the scatological', and that while 'the sexual-scatological mocks the mechanical', 'the mechanical is seen to penetrate the sexual-scatological [...]'. (168). This description inevitably reminds us of Belacqua's masturbation machine, in which, as I noted earlier in reference to Freud, the sexual and the scatological can indeed be shown to be conflated. Incidentally, Beckett and Ernst were not remote from each other in real life. Peggy Guggenheim, Beckett's one-time girlfriend, married Ernst. He was her fourth husband. Ernst illustrated Beckett's *From an Abandoned Work* (the trilingual edition published by Manus Presse in Stuttgart in 1967). For a discussion of these illustrations, see Hubert.
 27. The narcissistic stage to which the patient regresses is a pregenital phase, in which the infant is a diffuse sexual being. His entire body is a libidinal zone – that is, a genital. Thus it could be said that when the patient projects his own body (or to be precise, the libidinal flux in his body) as a machine, he is implicitly projecting his own genitalia. This is how Tausk makes his analysis consistent with Freud's claim that machines in dreams stand for the dreamer's own genitalia. Tausk also suggests that the dreams of the machines are of a masturbatory nature (528). This could be significant if we think of Belacqua's mechanical imagination, and the psychical regression in the bachelor machines in general.
 28. Beckett read Rank's book carefully by taking notes (Knowlson 178, 738n49). For a substantial discussion of Rank and Beckett, see Baker 64–105. Baker argues that *The Trauma of Birth* created a 'womb-lore' that influenced many avant-gardists, such as Salvador Dalí, André Breton, Paul Eluard, Henry Miller, Anais Nin and Cyril Connolly. He convincingly situates Beckett in this trend.
 29. Rank maintains that the crucifixion of Jesus Christ also symbolises the painful aspect of the womb, and that neurotics identify with 'the hero who succeeds in returning to the womb by means of pleasurable suffering' (137). This might explain the frequent reference to crucifixion in Beckett's work.
 30. Ixion and Tantalus did creep into *Murphy* (16).
 31. As well as the motif of self-punishment, Rank mentions a neurotic symptom of paralysis (characterised by immobility of the body) as indicative of the desire to return to the womb (49–50). In fact, the descriptions of physical symptoms that Beckett gave to Bion included 'total paralysis' (Knowlson 176). More interestingly, while maintaining that psychosis should be considered as a deeper regression into the foetal state than neurosis (and therefore less hopeful), Rank praises Tausk's paper on the influencing machine for illuminating the link between schizophrenia (its catatonic symptoms in particular) and the fantasy of returning to the womb, in which the body is alien and uncontrollable (69–70).

32. As Mary Bryden argues, the misogynistic treatment of women continues even in the trilogy. But the dichotomy of the threatening woman and the introvert man ceases to be foregrounded after *Murphy* as the narrator's pursuit of his inner world intensifies. Therefore I prefer to set the turning point somewhere between *Murphy* and the trilogy, regarding *Watt* as a transitional work.
33. Needless to say, this setting is a full extension of the image of the watery womb that appeared in *Dream*. In the next chapter, I will discuss the flows in *The Unnamable* and *How It Is* in relation to the question of bodily boundaries.

2 The Question of Boundaries

1. Notable examples are Elizabeth Grosz's *Volatile Bodies* (1994) and Gail Weiss' *Body Images* (1999), both of which discuss Schilder and Merleau-Ponty.
2. The possession of a body image by the foetus is not a far-fetched idea because even it must have a very primitive, fragmentary sense of its body.
3. In this chapter, I carry over the idea that psychic regression underlies the prosthetic body, but this may not be the only way to consider the prosthetic body. James Knowlson, for example, relates the estrangement of the body in *Dream* to 'the existential concern with the viscosity of being that was found in Jean-Paul Sartre's *La Nausée*' (153, 732n46).
4. Moran, who shares Molloy's enthusiasm for the bicycle, suffers a similar fate in the second part of the novel.
5. Interestingly, just as the body falls apart, so does writing. Malone says, 'But my fingers too write in other latitudes and the air that breathes through my pages and turns them without my knowing, when I doze off, so that *the subject falls far from the verb and the object lands somewhere in the void*, is not the air of this second-last abode, and a mercy it is' (235, emphasis added).
6. The sense of losing organs is frequently expressed in this novel: 'I don't feel a mouth on me, nor a head, [. . .] I don't feel an ear either [. . .]' (386); 'I don't feel a mouth on me, [. . .] I don't feel any arms on me, if only I could feel something on me, [. . .]' (408-9); 'I see nothing, It's because there is nothing, or it's because I have no eyes, or both [. . .]' (414).
7. Also in *Murphy*, we read, 'As [Murphy] lapsed in body he felt himself coming alive in mind, set free to move among its treasures' (65).
8. The phenomenon of the phantom limb, which cannot be explained by either mechanistic physiology or psychology, is typical of such a realm. Schilder discusses the phantom limb in *The Image and Appearance of the Human Body* (63-70). For Schilder's influence on Merleau-Ponty's view of it, see Grosz 89-90.
9. The French text only says 'chiant sa vieille merde' (*Nouvelles et textes pour rien* 184), thus lacking the productive ambiguity of the verb 'slobber'.
10. For example, the narrator of *The Unnamable* says, 'I never understood a word of [the "gibberish" he is hearing] in any case, not a word of the stories it spews, like gobbets in a vomit' (327). The narrator's doubt about the 'noble' function of the mouth is also indicated by the following remark: 'Would it not be better if I were simply to keep on saying babababa, for example, while waiting to ascertain the true function of this venerable organ?' (310).

11. The voice here is conceived of as a material substance, like faeces, that can be cut. According to Fónagy, the pronunciation of certain sounds has the effect of strangling the voice (89).
12. My translation from *La Vive voix* 94.
13. He says that his mother 'brought me into the world, through the hole in her arse' (16). See also Baker 61.
14. My translation from *Anatomie de Samuel Beckett* 91–2.
15. With regard to bodily flows, Schilder emphasises that things that come out of or fall off the body still remain a part of ourselves. 'We are dealing with a spreading of the body-image into the world', he says, referring not only to faeces, fingernails and hair but also to voice and language (188).
16. Molloy also describes his 'ruins' as 'a place with neither plan nor bounds' (40).
17. Starting from the concept of the skin ego, Angela Moorjani discusses various artists including Beckett in terms of skin fetishism. For Beckett and skin fetishism, see Moorjani 98–9.
18. Anzieu goes on to say, 'This corresponds to the moment at which the psychological Ego differentiates itself from the bodily Ego at the operative level while remaining confused with it at the figurative level' (40). Then he makes it clear that he owes to Victor Tausk the distinction between the bodily Ego and the psychical Ego. When the bodily Ego is not recognised as belonging to the subject, Tausk's 'influencing machine' emerges.
19. Klaus Theweleit parallels Anzieu in his observation that the fascist male fears the occurrence of flows at the orifices of the body because it threatens the boundaries between inside and outside that he is so anxious to establish by armouring. Theweleit links this psychic mechanism to nineteenth-century bourgeois society, which strictly disciplined infants to dispose of bodily flows correctly, thereby denying 'sufficient opportunity for pleasurable overflowing'. He says, 'Then, according to Margaret Mahler, the child will withdraw its psychic cathexes from its own periphery; it will be unable to break the (unpleasant) symbiotic connection to its mother; and if it is ripped violently out of that symbiosis, it will perceive itself as a thing filled with "evil" streams and will have no sense of its own boundaries. Where other people have skin, this child (under certain social conditions) will grow armor' (*I* 411–12). In other words, the child has a problem with the formation of the skin ego.
20. The Bion referred to here is Wilfred Bion, who analysed Beckett. One of the principal tenets of Anzieu's *Beckett et le psychanalyste* is that though Bion and Beckett parted company in 1936, their writings began to mirror each other after the war. Beckett's trilogy is a kind of self-analysis, while Bion developed many themes that could illuminate Beckett's mature work. For a balanced account of the relationship between the two, see Connor, 'Beckett and Bion'.
21. In her comparative study of images of flow in Joyce and Beckett, Susan Brienza argues that whereas in Joyce 'the mind flows on as the body does' (117), 'in Beckett flows of various sorts constantly threaten to stop, and Nature is usually on the verge of freezing or drying up' (133). This view appears too simplistic when we think of the recurrent images of the bodily fluids helplessly flowing in Beckett's work. It is true, however, that apart

- from *Not I*, the works after *How It Is* have slowed-down flows or oozing rather than torrents.
22. My translation from *Beckett et le psychanalyste* 51.
 23. This is in line with William Hutchings' interesting view of *How It Is*. He considers this novel to be 'Beckett's ultimate embodiment of the scatological vision' (79), and situates it in the Western tradition (involving St. Paul, Dante, Martin Luther, Rabelais, Swift and Joyce) that regards life as excrement in the digestive process. The narrator's intermittent style is 'an exact verbal equivalent' of peristalsis (69) and he could be identified with excrement to be expelled through the anus.
 24. Another function that is relevant to our discussion is that of intersensoriality, 'which leads to the creation of a "common sense" [...] whose basic reference is always to the sense of touch'. Anzieu says, 'A defect in this function gives rise to the anxiety of body being fragmented, or more precisely of it being dismantled [...], that is, of an anarchic, independent functioning of the various sense organs' (104). When discussing synaesthesia in the next chapter, I will refer to the importance of the tactile sense which unifies the other senses.
 25. When I quote from the 'German Letter of 1937', I use Martin Esslin's English translation in *Disjecta* 170–3.
 26. The aesthetic view here corresponds to what Evelyne Grossman calls the sublimated (as opposed to the abject) version of 'l'écriture de l'abcès' in *L'Esthétique de Beckett*, one of the rare studies that properly address the peculiar body image in Beckett's work. Grossman refers to Didier Anzieu and relates the image of dehiscence to the abscess (thus 'l'abcès déhiscent'), which afflicted the young Beckett in his real life and is often mentioned in his work. She goes on to postulate the two versions of Beckett's 'écriture de l'abcès'. Its abject (physical) version concerns 'la décomposition *humide* du corps, le pus, la coulée de boue, de larmes et de mots mêlés. Les sacs crevés des corps charriert inlassablement la sanie de leurs mots décomposés' (39). The sublimated (aesthetic) one is related to a fetishistic desire to see something beneath the surface, as exemplified by the 'German Letter'. In the end she combines these two versions in conceiving of 'boring holes in the body of language': '[Beckett] tente de percer des trous dans le corps de la langue et chaque coupure dans le corps des mots est fantasmée comme un orifice' (69).
 27. If we interpret this scene in *Dream* as suggesting a foetus getting out of the womb, we could say that there is recognition of the nightmarish side of the womb already in *Dream*.
 28. My translation from *Beckett et le psychanalyste* 25.
 29. This topological paradox – there is no real border between outside and inside – is impressively prefigured in a different way by the structure of Murphy's mind: 'Murphy's mind pictured itself as a large hollow sphere, hermetically closed to the universe without. This was not an impoverishment, for it excluded nothing that it did not itself contain. Nothing ever had been, was or would be in the universe outside it but was already present as virtual, or actual, or virtual rising into actual, or actual falling into virtual, in the universe inside it' (*Murphy* 63). In this formulation, the inside contains everything outside so that the border loses its meaning.

30. As Andrew Renton suggests, this reminds us of the passage in *Waiting for Godot*, in which Estragon says 'Everything oozes'. Renton also reveals that Beckett originally wrote 'drip' for 'ooze' in his draft, echoing Hamm who feels something 'dripping' in his head (Renton 128).
31. It is implied that the inside is considered as 'the hell of all'. But Edith Fournier translates this passage as 'En quoi l'enfer de tout. Hors quoi l'enfer de tout' (*Cap au pire* 58), thus rendering both inside and outside 'the hell of all'.
32. As noted in the previous chapter, Deleuze and Guattari's view contrasts with that of Klaus Theweleit who focuses on the 'totality-machine' which stems the flow instead of being coupled with it.
33. In *A Thousand Plateaus* (1980), this idea is developed to that of the 'machinic assemblage'. The special term 'machinic' is used to overcome the distinction between the human and the mechanical.
34. The body without organs is not opposed to organ-machines but to organization, unification and totalisation. According to Deleuze and Guattari, '[t]he body without organs and the organs-partial objects are opposed conjointly to the organism. The body without organs is in fact produced as a whole, but a whole alongside the parts – a whole that does not unify or totalize them, but that is added to them like a new, really distinct part' (*Anti-Oedipus* 326).
35. David Watson also links this image to the body without organs (50).
36. In this context, Deleuze and Guattari criticise Victor Tausk's essay 'On the Origin of the "Influencing Machine" in Schizophrenia' for considering the 'influencing machine' to be 'a mere projection of "a person's own body" and the genital organs' (9), but as Tim Armstrong points out (269n95), it seems probable that their idea of the organ-machine owes something to Tausk's essay.
37. Deleuze and Guattari liken the body without organs in this context to an egg, which 'is crisscrossed with axes and thresholds, with latitudes and longitudes and geodesic lines, traversed by *gradients* marking the transitions and the becoming, the destinations of the subject developing along these particular vectors' (19). Interestingly, the narrator of *The Unnamable* also refers to an egg when he imagines himself to be a smooth ball: 'Were it not for the distant testimony of my palms, my soles, which I have not yet been able to quash, I would gladly give myself the shape, if not the consistency, of an egg' (307).
38. The translators of *Anti-Oedipus* translate the French text of *Molloy* into their own English: 'I was then no longer this closed box to which I owed being so well preserved, but a partition came crashing down'.
39. Mary Bryden highlights this aspect with extensive reference to Deleuze and Guattari in *Women in Samuel Beckett's Prose and Drama*.
40. The quotation is from *Malone Dies* 182.
41. It should be noted that unlike the original *Critique et clinique* (1993), the English translation *Essays Critical and Clinical* contains 'The Exhausted', which was published separately as an introduction to the French translations of Beckett's four plays for television (*Quad et autres pièces pour la télévision suivi de L'Épuisé* par Gilles Deleuze, 1992).
42. Referring to Beckett's 'German Letter of 1937', Deleuze also says, 'There is also a painting and a music characteristic of writing, like the effects of colors and sonorities that rise up above words. It is through words, between words,

- that one sees and hears. Beckett spoke of “drilling holes” in language in order to see or hear “what was lurking behind.” (ECC lv).
43. As in the account of the body without organs and conjunctive synthesis in *Anti-Oedipus*, Deleuze here likens the body without organs to an egg.
 44. In Beckett’s work, the intensity of venting the body is most conspicuous in *The Unnamable*, *Waiting for Godot* (Lucky) and *Not I*.

3 The Prosthetic Body and Synaesthesia

1. Linda Nochlin starts her concise study of the representation of the body in pieces by focusing on Henry Fuseli’s late eighteenth-century painting. In her view ‘[i]t is the French Revolution, the transformative event that ushered in the modern period, which constituted the fragment as a positive rather than a negative trope’ (8).
2. Bataille calls this eye the ‘pineal eye’. Curiously, Beckett uses the same term in ‘Walking Out’ in *More Pricks Than Kicks*: ‘He tethered the bitch to a tree, switched on his pineal eye and entered the wood’ (119). It is unlikely, however, that Beckett picked up this term from Bataille because the essays in which the latter referred to it (‘The Jesuve’ and ‘The Pineal Eye’) were published after his death in 1962.
3. Synaesthesia, the connection of the different senses, is considered to be impossible without the synthesising agency of *sensus communis*. Descartes thought that the seat of *sensus communis* was the pineal gland (see the editorial note in *Selected Philosophical Writings* 120).
4. As I will mention later, Beckett deeply admired Rimbaud and knew this sonnet very well.
5. This is what Rimbaud aimed at in his famous ‘letters of the seer’ in 1871 (303, 307).
6. According to Dann, ‘[l]iterary artists, who left behind such copious records of their efforts to see that which others did not, were particularly susceptible to being labeled as neurotic or psychotic and, after about 1860, as degenerate’ (28). The debate on synaesthesia was intensified by Max Nordau’s *Degeneration*, which polemically denounced it as a regression to lower states of being.
7. See also Dann (65) for his succinct account of the mutual stimulation by science and art in their pursuit of synaesthesia. Dann also makes the interesting claim that Rimbaud relied upon medical literature when discovering sensory delirium (23).
8. From this sentence onwards I am indebted to Mel Gordon’s overview of the Russian avant-garde’s experiments with sound. Incidentally, Beckett was an admirer of Kandinsky’s art (see Knowlson 196, 285, 357).
9. When discussing Conrad’s novels in *The Political Unconscious*, Fredric Jameson argues that in the process of the geometricisation and quantification of the world, sense perception became a sort of surplus and was semi-autonomised. In other words, ‘an objective fragmentation of the so-called outside world is matched and accompanied by a fragmentation of the psyche which reinforces its effects’ (229). He could have added that this fragmentation and semi-autonomisation of sense perception was closely linked

- to the exchangeability of the sense values, which was another consequence of the advance of urban capitalism.
10. The final sentence here probably suggests that it is only variations in the frequency of the electromagnetic waves that distinguish sight from sound. Marcel Duchamp had similar interest in this fact (see Note 43 of this chapter).
 11. This process is fully discussed in his previous work, *The Gutenberg Galaxy* (1962).
 12. McLuhan also says, 'As the age of electricity began to establish itself in the later nineteenth century, the entire world of the arts began to reach again for the iconic qualities of touch and sense interplay (synesthesia, as it was called) in poetry, as in painting' (249).
 13. Merleau-Ponty also points out synaesthetic sensibility in Cézanne. In 'Cézanne's Doubt', he says, 'Cézanne does not try to suggest the tactile sensations which would give shape and depth. These distinctions between touch and sight are unknown in primordial perception. [...] We see the depth, the smoothness, the softness, the hardness of objects; Cézanne even claimed that we see their odor' (*Aesthetics Reader* 65). He also suggests that Cézanne tried to 'make visible how the world touches us' (70). But in a later essay 'Eye and Mind', he says, 'Painting evokes nothing, least of all the tactile' (*Aesthetics Reader* 127).
 14. Elsewhere McLuhan contends that Seurat's *pointillisme* anticipated the mosaic-like television image (249). McLuhan argues that television undermines, rather than enhances, the supremacy of sight by demanding synaesthesia. For him, the television image is essentially a mosaic that does away with perspective connected to the privileging of sight: 'As in any other mosaic, the third dimension is alien to TV' (313).
 15. Other Italian Futurists had the same tendency. See, for instance, Carlo Carrà's 'The Painting of Sounds, Noises and Smells' (1913) (Apollonio 111–14).
 16. However, Kittler concurs with McLuhan in thinking that the printed book tended to privilege the visual sense (cf. 50).
 17. In *Discourse Networks, 1800/1900*, the Romantic period and the modernist period (after the technological innovations) are linked to 'the discourse network of 1800' and 'the discourse network of 1900' respectively.
 18. For instance, McLuhan admits that the typewriter 'carried the Gutenberg technology into every nook and cranny of our culture and economy' (262). But at the same time he points out that it unified writing, speech and publication, and that modernist poets' use of special typographic layout, made possible by the typewriter, paradoxically created musical effects: 'Seated at the typewriter, the poet, much in the manner of the jazz musician, has the experience of performance as composition' (260).
 19. When emphasising that physiological research into the eye preceded the invention of visual technologies, Kittler also mentions Goethe's *Theory of Colours*, but relates it to the paradigm of the classical Romantic age, instead of regarding it as an announcement of a new paradigm (*Gramophone* 119–20). According to Kevin Dann, in the nineteenth century, colour hearing was studied as an optical problem 'within the context of other subjective visual sensations – hallucinations, afterimages, and entoptic phenomena' (19) – that is, it was squarely located in the new paradigm of subjective vision that Cray discusses.

20. In his shorter essay 'Modernizing Vision', Crary more unambiguously plays down the motif of the separation of the senses (38).
21. Here Crary is conscious of Foucault's idea of the disciplinary power of modern society.
22. Photography is secondary to Crary because the paradigm shift he focuses on occurred before its invention (14). He is more interested in obsolete optical devices such as the stereoscope because they were more directly derived from physiological discoveries. Photography could defeat those devices because it could rely on the older illusion of mimetic reference or 'naturalism', even after the simple relation between subject and object became obsolete in the paradigm shift of the early nineteenth century (133, 136). He seems to think that the same applies to film. For the relation between the physiological discoveries and the invention of film, see Kittler, *Gramophone* 121–2.
23. For Eisenstein's and Moholy-Nagy's interest in synaesthesia in *Finnegans Wake*, see Theall 83–90.
24. The proclamation was drawn up by Jolas (McMillan 48) and it contained two statements about destroying the existing linguistic order: 'The literary creator has the right to disintegrate the primal matter of words imposed on him by text-books and dictionaries', and 'He has the right to use words of his own fashioning and to disregard existing grammatical and syntactic laws' ('Proclamation' 13). When Beckett said that grammar and style had become irrelevant to him in the 'German Letter of 1937' (*Disjecta* 171), he was being faithful to the spirit of the 'Revolution of the Word' proclamation.
25. Beckett says that after reading the telephone scene, 'Cocteau's *Voix Humaine* seems not merely a banality but an unnecessary banality' (*Proust* 14). Cocteau's play *La Voix humaine* (1929), throughout which a woman is talking on the telephone, must have been considered at the time as an avant-gardist's innovative application of the new technology to the stage. Given that Beckett later worked so hard on the representation of the voice on the stage, it is revealing that he was aware of Cocteau's experiment.
26. See also Brater, *Beyond Minimalism* 161.
27. Since 'coen' means 'communis' and 'aesthesia' means 'sensus', coenaesthesia is obviously aligned with *sensus communis*, to which synaesthesia is also closely linked (cf. Nakamura 114). According to Yujiro Nakamura, some schizophrenic patients feel that their body is fragmented because of the malfunction of coenaesthesia. Beckett's interest in coenaesthesia must be related to his sense of the disorganised body.
28. For this reason, Donald Theall uses the two terms, synaesthesia and coenaesthesia (= coenaesthesia), without distinction (24 et passim).
29. At least Beckett perceived the state of the 'wombtomb' in this way. See the long description of the 'wombtomb' in *Dream* I quoted in Chapter 1 (14).
30. The sensation over Nordau's *Degeneration* had long died down by 1930, when Beckett read it. George Mosse reports that '[t]he last German and French editions had appeared by 1909', and that when Nordau died in 1923, *The Times* carried an obituary that refuted the basic tenets of *Degeneration* (xv).
31. These included William Cooper's *Flagellation and the Flagellants* (1887), Mario Praz's *The Romantic Agony* (1930) and Pierre Garnier's *Onanisme seul et à deux sous toutes ses formes et leurs conséquences*. In *Dream*, there are also references to Havelock Ellis and Sade.

32. The visual and auditory qualities of Beckett's prose have been separately discussed by Beckett critics. For example, Lois Oppenheim argues that '[t]he ever increasing minimalism that characterizes the evolution of Beckett's fictive and dramatic style is a paradoxical result of his preoccupation with the visual as prototype' (29), while Enoch Brater maintains that 'Beckett's real energy as a writer of prose is based on a single assertion: the line is written primarily for recitation, not recounting' (*The Drama in the Text* 5).
33. In *Company*, we also read 'the faint light the voice imagined to shed', and 'the voice's glimmer' (70–1, 80).
34. See Albright, *Untwisting the Serpent* 185–215.
35. See Beckett's letter to Georges Duthuit, quoted and translated in Oppenheim 211.
36. In this respect, Beckett corresponds to what Daniel Albright calls a Marsyan artist. A Marsyan artist tends to resist collaboration with other media since he values the medium less than his original vision that lies beneath it. In contrast, an Apollonian artist, working in an abstract, formalistic realm, does not worry about collaboration. See *Untwisting the Serpent* 18–33. In the third chapter of his *Beckett and Aesthetics*, Albright starts by regarding Beckett as basically Marsyan, but in fact discusses how he oscillated between Marsyas and Apollo, paying attention to his Apollonian predilection for abstraction and order.
37. Man Ray's painting *A l'heure de l'observatoire, Les Amoureux (The Lovers)* (1932–34), which depicts a huge lip floating in the sky, is particularly interesting in its similarity to Beckett's *Not I*.
38. See Albright, *Untwisting the Serpent* 238–43.
39. Brater says of the stage version: 'As Mouth talks about fixing something with her eye, "lest it elude her," this is precisely the audience's visual limitation in focusing the lenses of its own eyes on the minimal image of Mouth. Such steady concentration on a minute object calls attention, quite literally, to the cameralike lenses we carry about with us all the time and bring with us, inevitably, to the theatre' (*Beyond Minimalism* 20).
40. For instance, Enoch Brater says of the original television version (broadcast in 1977) that '[i]n close-up color Beckett's protagonist looked more like a vagina than a mouth'. It was 'originally shot in color [but] had to be neutralized by broadcast in black and white' because of its shocking visual effect (*Beyond Minimalism* 35).
41. In Paul Lawley's view, '[t]he mechanics of the eye find their visual referent in the mouth we are looking at: the lids are the lips, which we see shutting out the light, opening, and shutting again, and the saliva is the moisture' (409). He goes so far as to suggest an equation between the eye and the ear: 'The eye we cannot see might even be turned into the ear we cannot see: "... she fixing with her eye... a distant bell... as she hastened towards it... fixing it with her eye"' (409).
42. Duchamp used rotoreliefs in a film (*Anémic Cinéma*) he made (in 1924–26) with the help of Man Ray and Marc Allégret. In it, verbal puns presented by letters alternate with visual puns (the overlap of plural organs evoked by the turning of the rotoreliefs). Stuart Liebman argues that if we attend to the verbal puns in Dalí and Bunuel's film *Un Chien Andalou*, we shall find that many visual images in the film are based on punning words that

'slide quickly back and forth from literal to figurative to sexual and even to scatological meanings' (149).

43. Duchamp was in his own way deeply interested in synaesthesia. Craig Adcock shows how he persistently explored the possibility of 'looking at hearing' and 'listening to vision'. For example, Duchamp mentions 'a painting of frequency'. Since both sight and sound can be reduced to the frequency of electromagnetic waves, Adcock interprets this as a manifestation of his 'hypothetical ways of connecting (or conflating) aural and visual phenomena' (107). Duchamp's interest in sensory crossover was connected to his concern with the fourth dimension. A good example is *With Hidden Noise*, a readymade that contains an invisible ball of twine and makes a sound when shaken. Adcock says, 'The object in *With Hidden Noise* is kept from view; it is secret, invisible, and can thus act as a metaphor in aural terms for the invisible directionality or the invisible virtuality of the fourth dimension' (121). Duchamp's interest in synaesthesia was far more scientific and systematic than Beckett's.

4 The Camera Eye

1. Enoch Brater points out several allusions to the early silent films in Beckett's works (*Beyond Minimalism* 76–7).
2. The earlier biographer Deirdre Bair reports that Beckett also wrote to Pudovkin, after receiving no reply from Eisenstein: 'From [Pudovkin] he hoped to learn how to edit film and perfect the zoom technique. He wrote a long letter, saying he wanted to revive the naturalistic, two-dimensional silent film, which he felt had died unjustly before its time' (204–5).
3. North also notes that it was only in the 1920s that many film magazines began to be published (63). Beckett was in his important formative years when film began to be discussed seriously.
4. As Mariko Hori Tanaka argues in 'Elements of Haiku in Beckett', the effect of the synaesthetic substitution of vision for hearing was discussed by Arnheim and Eisenstein, whose writings Beckett was reading. Eisenstein meticulously discusses synaesthesia under the rubrics of 'synchronization of senses' and 'colour and meaning', citing Rimbaud's 'Vowels', Kandinsky's 'The Yellow Sound' and numerous other examples. See his *The Film Sense* 73–122.
5. In suggesting that the 'way of thinking and feeling' and the 'body of ideas' about vision that produced the cinematographic form preceded the actual invention of film (xii), Spiegel is not unlike Crary who foregrounds the new paradigm of vision, although he is methodologically conventional. Spiegel also parallels Crary in emphasising the subjectivity of vision, as reflected in novels written between Flaubert's *Madame Bovary* and Joyce's *Ulysses*. He says that two changes were notable in the novels of this period: '(1) a change in emphasis from the object seen to the seer seeing (that is, a literal depiction of the observed field as it appears in the image on the retina); and (2) a change in the presentation of the field of vision itself, from a continuous, open, and unobstructed presentation to one that is discontinuous, fragmented, and incarcerated' (82). Both suggest that the seer is alienated from the world seen – 'a broken circuit between the seer and the contents of his visual

- landscape' (82). Evidently, this view corresponds to the state of vision after the camera obscura model, with its stable referential relation between the seeing subject and the seen object, gave way to subjective (corporeal) vision.
6. In fact the camera scene comes only few pages after the telephone scene in Proust's *Remembrance of Things Past*. Sara Danius suggests that this proximity is not accidental (13). The transformations of hearing and vision by technology might have been connected in Proust.
 7. Spiegel does not make a distinction between photography and cinematography, saying that 'whenever one looks at a film one is also looking at a photograph, but usually of a special kind – a photograph of a duration' (72). I would concur with this basic idea.
 8. Behind this striking assertion may be the 'Revolution of the Word' proclamation in *transition* (16/17, June 1929), which includes the statement 'The writer expresses. He does not communicate' ('Proclamation' 13).
 9. In *Dream*, we find references to *Sturm über Asien* (by Pudovkin) and *Der Lebende Leichnam* (with Pudovkin as the lead actor) in one of Smeraldina's letters to Belacqua (56). These letters were to constitute 'The Smeraldina's Billet Doux' in *More Pricks Than Kicks*.
 10. See also *Gramophone, Film, Typewriter* 141–70.
 11. The Freudian analyst Hanns Sachs, who made a psychoanalytic film *Secrets of a Soul* with Karl Abraham in 1925, particularly influenced the magazine *Close Up* (cf. Laura Marcus's Introduction in Donald *et al.* 240–6).
 12. There is no reference to this opening close-up in the script. It was shot after the failed shooting of the crowd scene originally intended for the beginning (see Schneider 85, 88). Enoch Brater sees in this close-up shot an allusion to a scene in *Un chien andalou*, in which an eyeball is slit with a razor blade (*Beyond Minimalism* 76).
 13. Sara Danius argues that Proust was dismissive of photography and film when he was addressing the question of memory, but otherwise he did resort to photographic representations (123). See her interesting analysis of how chronophotography of Marey and Muybridge serves 'as a model of the veracity of the human eye', and helps to reconstruct the immediacy of human vision in Proust's novel (138–46).
 14. Mary Ann Doane points out the ambivalence of embodiment and disembodiment as regards the cinema. She argues that while a human visual deficiency (the persistence of vision), discovered by physiology, was inscribed in the cinematic apparatus (humanisation of the cinematic machine), the cinema as prosthesis extended human perceptual capabilities and disembodied them by liberating them from the contingency of being located in a particular time and space. Steven Connor analyses the parallel process in which the disembodiment of the voice by acoustic technologies was accompanied by the counter tendency to preserve the body (*Dumbstruck* 362–93).
 15. One could argue against this comparison because *Film* was written much later than *The Eye*. But as Enoch Brater says, '*Film* displays a fascination with the camera lens, linking it very closely to the more ambitious films of the twenties' (*Beyond Minimalism* 75). It is far more fruitful to discuss this film in the context of the avant-garde art of the 1920s.
 16. For example, the narrator says 'There follows a brief period when I stopped watching Smurov: I grew heavy, surrendered again to the gnawing gravity,

- donned anew my former flesh, as if indeed all this life around me was not the play of my imagination, but was real, and I was part of it, body and soul' (69). Immediately after concluding that all other people are just shimmers on a screen, the narrator says, 'But wait, life did make one last attempt to prove to me that it was real – oppressive and tender, provoking excitement and torment, possessed of blinding possibilities for happiness, with tears, with a warm wind' (90). This comment is followed by a description of how his amorous hope for Vanya is shattered by her rejection.
17. That the narrator's visual perception is already photographic is shown in an early passage in which he is beaten by a man with whose wife he is having an affair (15).
 18. Rosemary Pountney suggests that this poem might have been a source of inspiration for Beckett's *Film* (43).
 19. Discussing the ending of *The Eye*, Karen Jacobs says, 'Unlike the pristine, idealized "mind's eye" of the detached Cartesian subject that invisibly surveys the conceptual theater of the self, this openly embodied eye, veins and all, inversely conjures an "eye's mind" – a subordinate mind, of and by the flesh, that insists on its subjective roots, and their potentially far-reaching perceptual consequences' (78). But I think that the equally important 'vitreous' feature of the eye should also be addressed.
 20. This is emphasised by the fact that not only O but also other people, such as the couple in the street scene (Part One) and the flower woman in the stairs scene (Part Two), show 'an agony of perceivedness'. To involve other people in this way impairs the pure focus on the self-reflexive relation inside the self (E-O). That is probably why Beckett says that the episode of the couple is 'undefendable except as a dramatic convenience' (CDW 330).
 21. In the 'Notes' for *Film*, Beckett tantalisingly says of the room, 'It may be supposed it is his mother's room, which he has not visited for many years and is now to occupy momentarily, to look after the pets, until she comes out of hospital' (CDW 332). S. E. Gontarski demonstrates that in the early stage of composition, *Film* had more realistic information (106–8).
 22. Kittler refers to such films as *The Student of Prague* (1913), *Phantom* (1922), *The Cabinet of Dr. Caligari* (1920), *The Other* (1913) and *Golem* (1914).
 23. This is also in line with Beckett's note suggesting that the room might be the protagonist's mother's (CDW 332).
 24. See Pountney 42. I cannot reproduce Beckett's own words for copy-right reasons, though I have examined the manuscript. Pountney wrongly assumes that Claudius's poem also inspired Schubert's song 'Der Doppelgänger'.
 25. In the first half of 'Der Tod und Das Mädchen', a young girl tries to drive away Death, and in the second half Death coaxes her, saying, 'Gib deine Hand, du schön und zart Gebild!/Bin Freund, und komme nicht, zu strafen./Sei gutes Muts! ich bin nicht wild,/Sollst sanft in meinen Armen schlafen!' (Claudius 87). Beckett cites the underlined parts continuously in reverse order. This song is different from the string quartet of the same name (D810) that Beckett used for *All That Fall*, though the quartet develops the theme of the song.
 26. Examining the earlier, more realistic drafts of and notes for *Film*, S. E. Gontarski goes so far as to say, 'Such realistic preoccupation for *Film*

- seems almost a fulfillment of Beckett's 1936 comment to Pudovkin that he wanted to "revive the naturalistic, two-dimensional silent film," and he was doubtless writing through the influence of the Russian filmmakers, at least in the early stages of composition' (107). Here Gontarski is referring to the letter from Beckett to Pudovkin that is summarised in Bair (204–5).
27. Jack MacGowran, who played Joe in *Eh Joe*, said, 'It's really photographing the mind. It's the nearest perfect play for television that you could come across, because the television camera photographs the mind better than anything else' (quoted in Pountney 45).
 28. This structure is similar to that in *Long Observation of the Ray*, in which 'we see the observing mind observing itself in the role of the observing ray' (Connor, 'Between Theatre and Theory' 90).
 29. This phrase echoes Job's 'Hast thou eyes of flesh,/Or seest thou as man seest?' (Knowlson 669). Beckett used it in *The Expelled*: 'I saw the horse as with my eyes of flesh' (CSP 29).
 30. According to the *OED*, the use of the word 'mind' in the sense of 'one's mind's eye: mental view or vision, remembrance' (definition 17d) dates back to 1412. The word 'eye' in the sense of 'in one's (mind's) eye: in one's mental view, in contemplation' (4d) was famously used in *Hamlet*: 'I see my father [. . .] In my minds eye' (I. ii. 184–85). A more recent famous use of this metaphor can be found at the very beginning of W. B. Yeats' play *At the Hawk's Well*: 'I call to the eye of the mind [. . .]', which Winnie in *Happy Days* quotes (CDW 164).
 31. In *Endgame* Hamm says abruptly that he saw inside his breast (CDW 107). His breast may be similar to 'the brain and heart and other caverns' that Molloy mentions here.
 32. The image of a lantern reappears in *Long Observation of the Ray*, which I shall discuss later.
 33. There is a scene in *Endgame* that might be echoing the grey light here. Asked what can be seen from the window, Clov answers to Hamm, 'Grey!' (CDW 107).
 34. The priority of inner vision is also connected to Beckett's view of art. In 'La peinture des van Velde ou le Monde et le Pantalon', written in 1945, Beckett argues that in Bram van Velde's paintings words are rendered meaningless because what matters is an internal vision ('une prise de vision [. . .] au champ intérieur') (*Disjecta* 125). In the same context, Beckett also suggests that only in the darkness of the skull does one begin to see at last (126). It is evident that Beckett projected onto Bram van Velde's paintings his own idea of inner vision in the skull, which he was to present repeatedly in his work. His view of Bram van Velde developed into a stronger conviction about art. In 'Three Dialogues' (1949), Beckett praises him for transcending the conventional relation between representer and representee (or subject and object) and being 'the first to admit that to be an artist is to fail' (*Disjecta* 145).
 35. Lacan's theory of the gaze offers a way to explain this inseparability. It suggests that the split of the subject between seeing and being seen is already rooted in our vision. After we (mis)recognise the mirror image as a unified self in the mirror stage, it is never possible to possess a field of vision entirely to ourselves. The originary alterity in vision persists and the seeing subject

- is always already seen by the Other. In this sense, the inner eye and the split of the subject in Beckett might be indicative of the latent structure of our normal vision. For a Lacanian interpretation of vision in Beckett, see Watson 127–45.
36. The early drafts posit a kind of lantern situated somewhere in the cubic chamber, thus recollecting the image of the inner eye as a lantern in *Malone Dies*. In the later drafts, the source of the ray is at the centre of the sphere.
 37. The French version is more neutral, with 'la saisir' instead of the imperative form 'la saisis' for 'seize her'.
 38. For example Malone says, 'Moll. I'm going to kill her' (265).
 39. As noted earlier, the use of the verb 'dissolve' for the disappearance of an object might also be suggestive of the cinema (21, 53).

5 The Prosthetic Voice

1. Since his experiments with sound technology preceded his use of the camera eye starting with *Film*, in a sense I will be trying to capture the moment at which Beckett's exploration of the inner mind and senses encountered actual technology for the first time.
2. Among the Derridean studies of Beckett, Thomas Trezise's *Into the Breach* (1990) contains sustained analyses of Beckett's trilogy, based on Derrida's critique of Husserl in *Speech and Phenomena* (see esp. 115–21). But throughout the book Trezise's terminology is rather problematic. For instance, he uses 'separation' for the self-sufficient closure of the subject, and 'intersubjectivity' for the subject that is always already infected by the other.
3. For an excellent discussion of the priority of hearing in Beckett, see Katz 85–6.
4. In other words, the hearing 'I' can never be independent of the speaking 'I' in the fissured operation of 'hearing oneself speak'.
5. This idea can be traced back to Beckett's essay on Joyce. In it he maintains that unlike Dante's unidirectional Purgatory, Joyce's *Work in Progress* is a non-directional or multi-directional purgatory, where between the two stases of hell and paradise 'there is a continuous purgatorial process at work' with 'the absolute absence of Absolute' (*Disjecta* 33). This concern with the unanchored in-between state seems to underlie Beckett's obsession with the 'wombtomb'.
6. The phonograph (later also called the gramophone) was invented in 1877 by Thomas Edison and Charles Cros. The telephone was invented by Alexander Graham Bell in 1876. With regard to the difference between these two media, it could be said that the telephone transcends space whereas the gramophone transcends both time and space.
7. Normally on the telephone, we speak while our interlocutor listens and we listen while our interlocutor speaks. But if we imagine the impossible situation of telephoning oneself, we would be speaking and at the same time hearing that speech coming from the receiver, so that we would not be able to tell whether we were speaking or hearing – this is similar to the situation in *The Unnamable*.

8. Derrida had already said as much in *Speech and Phenomena*: 'And just as the import of a statement about perception did not depend on there being actual or even possible perception, so also the signifying function of the *I* does not depend on the life of the speaking subject. Whether or not perception accompanies the statement about perception, whether or not life as self-presence accompanies the uttering of the *I*, is quite indifferent with regard to the functioning of meaning. My death is structurally necessary to the pronouncing of the *I*' (96).
9. Echoing Derrida, Franc Schuerewegen explicitly says, 'Qu'on le veuille ou non, le langage humain *se comporte comme une machine parlante*, c'est-à-dire que l'homme qui parle est toujours déjà pris dans l'engrenage de la mécanique' (28).
10. In this essay Derrida says, 'Yes in *Ulysses* can only be a mark at once written and spoken, vocalized as a grapheme and written as a phoneme, yes, *in a word, gramophone'd*' (267). The word 'gramophone' is useful to him because, combining the voice (phoneme) and writing (grapheme), it underlines his idea that the structure of oral communication is the same as that of written communication.
11. Derrida says, 'Yes, the condition of any signature and of any performative, addresses itself to some other which it does not constitute, and it can only begin by *asking* the other, in response to a request that has always already been made, *to ask* it to say *yes*. Time appears only as a result of this singular anachrony' (299). Daniel Katz rightly argues that this structure is relevant to Beckett's trilogy. But I wonder why he states that *The Unnamable* 'abandons' or 'relinquishes' this 'yes'. If this 'yes' is abandoned, the anachrony it entails should also disappear, though Katz says that *The Unnamable* is characterised precisely by the anachrony to which Derrida refers (see Katz 107–9).
12. Any distinction between the narrator and his vice-existers can be nullified. This appears to corroborate Deleuze's observation that a 'large part of Beckett's work can be understood in terms of the great formula of *Malone Dies* [. . .]: "Everything divides into itself"' (ECC 186n5).
13. When the other is imagined as plural, the pronoun 'they' is used. Correspondingly, the pronoun 'I' becomes 'we' when 'they' are felt to be on the same side as the narrator. The word 'narrator' is ultimately unsuitable in *The Unnamable* because it implies a stable self or subject. However, for lack of a better term, I will continue to use this word.
14. Again, the distinction between master and follower is nothing but illusory and the two roles are exchangeable. As Daniel Katz says, '[i]n *The Unnamable*'s anachrony, the "voice" is never either the response or the demand, Moran or Youdi, but always already both, and not yet either' (112). This structure is taken over by the reversibility of tormentor and victim in *How It Is*.
15. I referred to this interesting conjunction between vision and voice in Chapter 3.
16. It follows that even the self-referential statements such as 'I quote' and 'end of quotation' cannot be made from a completely self-sufficient narratorial position.
17. One of the clearest manifestations of the conjunction of the technological and the ghostly can be found in *Specters of Marx*. As I noted in the Introduction to this book, Derrida calls 'a prosthetic body' the body with

- which the ghost is paradoxically endowed (126). It is also called 'a technical body or an institutional body' (127).
18. See Connor, *Dumbstruck* (362–93). For a general discussion of technology and occultism in turn-of-the-century literature, see Thurschwell.
 19. Douglas Kahn recounts how Edison experimented with communicating with the dead after inventing the gramophone, and draws a parallel with the resurrection of a dead girl in Raymond Roussel's *Locus Solus* ('Death' 76–84).
 20. As recently as 1997, the young Irish playwright Conor McPherson published a play *The Weir*, in which a mother receives a mysterious telephone call from her dead child.
 21. See Hunkeler 184–96 and Rabinovitz 55–63. I examined the typescript of this story at Rauner Library, Dartmouth College.
 22. See Hunkeler 190. Daniel Katz comes to a very similar conclusion: '[t]he Beckettian Narcissus could be said to gaze at his own echoes, to witness that trace-of-self which precisely by being trace defeats the "narcissism" it is invoked to satisfy' (152); and 'Beckett's narcissistic structure is in fact unthinkable without the component of the echo' (154).
 23. In 'Le théâtre d'Echo dans les récits de Beckett', Anzieu postulates four possibilities for Echo's discourse after Narcissus' death. He states that all of them characterise Beckett's work (written between 1946 and 1950), especially *The Unnamable*. One of them is: 'Echo se répète à elle-même, dans une ébauche à mi-voix de parole intérieure, des phrases déjà ressassées. Faute d'avoir une parole à elle, elle imite le langage des autres pour s'entendre parler et se confirmer existante, mais elle reste incertaine si ce qu'elle se dit vient d'elle ou d'autrui' (42).
 24. Schreber writes: 'Books or other notes are kept in which for years have been written-down all my thoughts, all my phrases, all my necessities, all the articles in my possessions with whom I come into contact, etc. I cannot say with certainty who does the writing down' (Schreber 123).
 25. Schreber writes: 'There had been times when I could not help myself but speak aloud or make some noise, in order to drown the senseless and shameless twaddle of the voices, and so procure temporary rest for my nerves' (Schreber 128).
 26. Another instance of this continuity is Lucky's 'thinking', which seems to suggest a chaotic stream of consciousness.
 27. The similarity between Derrida and Beckett in this respect is not surprising if, as David Wellbery suggests, poststructuralist thought itself is inside the 'discourse network of 1900' (xxvi). They are both in the epistemological situation in which death reigns after the human soul has been murdered by technology.
 28. Derrida also says, 'What we call real time is simply an extremely reduced "différance," but there is no purely real time because temporalization itself is structured by a play of retention or of protention and, consequently of traces' (129). This is another instance of the discussion of teletechnology being subsumed in the more general theses that Derrida developed in his early work.
 29. I have in mind Leslie Hill, Thomas Trezise, Richard Begam and Daniel Katz. An exception is Steven Connor's pioneering *Samuel Beckett: Repetition, Theory and Text* (1988), though he does not address the question of technology

- per se*, choosing instead to discuss it in the light of the general theme of repetition.
30. Though Frank uses the term 'metaphor' here, my argument in this section is that Beckett does not let the spatial representation of the mind remain a mere metaphor.
 31. Famously Beckett said that he preferred '[t]he expression that there is nothing to express, nothing with which to express, nothing from which to express, no power to express, no desire to express, together with the obligation to express' (*Disjecta* 139).
 32. To give two examples of the primacy of the original vision: '[Beckett] had a clear picture of the play in his head and however well everyone performed, reality could hardly ever live up to this mental vision' (Knowlson 607, regarding the Schiller Theater's production of *Godot* in 1975); and 'There were, he conceded, a few minor things on the tape that he heard a little differently in his head' (Knowlson 664, on the 1982 production of *Rockaby*).
 33. Croak's thumps of the club to command his servants (= stream of consciousness) correspond to Krapp's operation of his tape recorder. This is prefigured by the scene in *Waiting for Godot*, where Vladimir and Estragon stop Lucky's 'thought' by taking his cap away, as if to press the stop button on a machine.
 34. According to Douglas Kahn, André Breton 'brought principles of recording into his own body as a form of psychotechnics, implanting a trope into the brain where actual technology could not go', using the term 'modest recording instruments' for automatic writing. Kahn also states that for Louis Aragon, the action of the unconscious could be delivered by way of radiophony (Introduction 7, 24–5).

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