Beckett's "no-man's-land": The Influence of Paintings on Beckett's 1930s Practice

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This thesis is presented to the School of Arts and Media, University of Salford, in fulfilment of the requirements for the degree of PhD.

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April 2019

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Abbreviations

BBG   *Beckett before Godot* by John Pilling (Cambridge: Cambridge UP, 1997)

Dis   *Disjecta: Miscellaneous Writings and a Dramatic Fragment*, ed. by Ruby Cohn. (New York: Grove Press, 1984)

Dream   *Dream of Fair to Middling Women* (New York: Arcade Pub. in Association with Riverrun, 1993)

DTF   *Damned to Fame: The Life of Samuel Beckett* by James Knowlson (London: Bloomsbury, 1996)

IOB   *Images of Beckett* by James Knowlson and John Haynes (Cambridge: Cambridge UP, 2003)

LSB I   *The Letters of Samuel Beckett: Volume 1, 1929-1940*, ed. by Martha Dow. Fehsenfeld, Lois More. Overbeck, George Craig, and Dan Gunn (Cambridge: Cambridge UP, 2009)

LSB II   *The Letters of Samuel Beckett: Volume 1I, 1941-1956*, ed. by Martha Dow. Fehsenfeld, Lois More. Overbeck, George Craig, and Dan Gunn (Cambridge: Cambridge UP, 2011)

LSB III   *The Letters of Samuel Beckett: Volume II1, 1957-1965*, ed. by Martha Dow. Fehsenfeld, Lois More. Overbeck, George Craig, and Dan Gunn (Cambridge: Cambridge UP, 2014)

MPTK   *More Pricks than Kicks* (London: Calder & Boyars, 1970)

TCSP   *The Complete Short Prose 1929-1989*, ed. by Stanley Gontarski. (New York: Grove, 1995)

SBGD   *Samuel Beckett's German Diaries* 1936-1937 by Mark Nixon (London: Continuum, 2011)

UoR   Beckett International Foundation, University of Reading.

LFTW *Letters from the War* by Franz Marc (Switzerland: Peter Lang PublishingInc, 1992)

Abstract

This thesis investigates the development of Beckett's early writing process through the impact of paintings and the techniques of painters on his practice during the 1930s. The chief contributions offered by my thesis are not only to be found in the topic and methodology themselves, but also in the argument for the centrality of the doodles in Beckett's *Murphy* Notebooks (UoR MS5517). The thesis explores the relationship between Beckett and paintings during the 1930s, using a triangular analysis to deepen the understanding of his *Murphy* Notebooks, the only surviving handwritten draft of work published in this period. This method allows the analysis to focus on a 10-year timeframe in the life of a writer by considering the development of Beckett's narrative and writing process during this early period.

My analysis of the visual aspects of the manuscript enhances the critical landscape around Beckett's 1930s practice. It showcases how Beckett's imagery developed in three phases, influenced by painterly elements such as background and foreground. It also argues that the dark-light dichotomy of chiaroscuro allowed for the dual characterisation of Beckett's pairs to develop. In discussing Beckett's integration of elements found in paintings in his practice, this thesis also explores his personal interactions with painters, such as Jack B. Yeats, Bram van Velde and Karl Ballmer. It also explores the impact of the trip he undertook to Germany (1936-7) in relation to the *Murphy* Notebooks and "Human Wishes" manuscript doodles by highlighting the impact of his exposure to Expressionist paintings, in particular Ernst Ludwig Kirchner's and Emil Nolde's paintings.

1.0 Introduction

1.1 Samuel Beckett: Writing Process, Doodles, and Paintings

Recent publications on Beckett, such as David Lloyd's *Beckett's Thing: Paintings and Theatre* (2016) and Conor Carville's *Samuel Beckett and the Visual Arts* (2018), lean toward exploring Beckett's practice from an ekphrastic perspective. However, as my literature review will demonstrate, there is a lack of critical work which attends to Beckett's development in the 1930s. An early interest in this particular period emerged after the publication of James Knowlson's biography on Beckett, *Damned to Fame* (1996), which shed some light on the complex nature of Beckett's early years, which he himself referred to as 'bad years' (*DTF* 172). Most importantly, it introduced Beckett's relationship with art to an audience who were not aware of his engagement with paintings before the publication of Knowlson's biography which began a new wave of scholarship on the subject matter (see 2.0). John Pilling's *Beckett before Godot* (1997) followed Knowlson's biography to emphasise the importance of the period further by exploring Beckett's 1930s and 1940s thematically, in order to justify the reoccurring themes in his post-war work. The two, Knowlson and Pilling, focused Beckett scholarship during the late 1990s on Beckett's least explored years and introduced his early works to readers who are (mostly) familiar with only the post-war Beckett. Mark Nixon's *Samuel Beckett's German Diaries* (2011) indicated the importance of the 1930s by situating the scholarship within Beckett's manuscripts. The German Diaries, even though they were available to scholars prior to the publication of Nixon's book for many years, were never analysed in relation to Beckett's practice. Nixon's study of the diaries established what Knowlson meant when he argued that Beckett's development as a writer is too complex to be determined with focus on a simple, single influence ("Beckett's First Encounters with Modern German (and Irish) Art" 70), which I will discuss further shortly. Nixon's study emphasised the importance of the manuscripts in

providing an empirical evidence of influences that shaped and inspired Beckett's practice directly or indirectly. This thesis examines the relationship between visual stimulus and the writing process in Samuel Beckett's 1930s work, by tracing the development of his practice through his doodles and published texts during the period. It builds a bridge between two disciplines that have overlapping interests: literature and paintings. It does not begin a new trend within literary studies since there are already studies which tackle the overlapping similarity between the two, but aims in introducing a new method of tackling Beckett's practice through visual elements.[1] The analysis emphasises one central aspect of visual culture that caught the attention of early Beckett: paintings. The reason for this focus is that Beckett engaged regularly with paintings during his early years and wrote critical articles about art and artists, such as "The Essential and Incidental" (1934), "An Imaginative Work!" (1936), and "Les Deux Besoins" (1938). With this in mind, it becomes necessary to investigate common concepts that appear in the rhetoric of both painting and literature (such as image, symbols, and allegories), in order to provide a balanced assessment of his development during the 1930s. The purpose of this thesis is to re-orient our own critical understanding of the relationship between the two artistic disciplines, and to investigate the interconnected creative and critical processes structuring each one through an author who was engaging with the two during an early stage of his career. Beckett's 1930s manuscripts and published texts offer an evidence of significant correlations between the two since I argue that his creative process involves verbal and visual expressions (doodles and prose), which are explored in my analysis in chapter 5 and 6.[2]

The objectives of this thesis fall under three headings: to interrogate the biographical findings of previous studies with a triangular analysis (genetic analysis, visual analysis and

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[1] See Ruth Bernard Yeazell's *Art of the Everyday Dutch Painting and the Realist Novel* (2009) and Hugh Witemeyer's *George Eliot and the Visual Arts* (1979).
[2] This research is sponsored by King Saud University.

close reading) of selected paintings, manuscripts, and published texts; secondly to investigate the *Murphy* Notebooks (UoR MS5517) and the "Human Wishes" manuscript (UoR MS3458) as case studies to validate the importance of doodles within the creative process of a literary work; and, lastly, to demonstrate that the 1930s was a pivotal period in Beckett's career. Together, the objectives present the process and findings of the study, using triangular analysis (see 3.1), to trace the development of Beckett's writing process and style and with particular reference to visual concerns and elements, which were influenced by paintings during the 1930s.

My thesis presents important findings regarding Beckett's development because it explores the creative process from the point-of-view of an author who found a great degree of inspiration in paintings. This engagement with paintings began as an interest from his early years, but the struggle he had regarding censorship and getting published made him turn his interest into a form of inspiration unconsciously, which explains why it was difficult for early scholars to trace the influence of paintings on his practice since he was not voicing the influence of painting on his work explicitly. The Notebooks and other archival materials, such as letters and diaries, made it possible for me to trace the influence of paintings on his early practice since they featured many visual elements and certain links related to paintings he saw personally (see 4.1 and 4.3). Even though I argue that Beckett's engagement with painting during the 1930s is central to his artistic development, it should be noted that his interactions with paintings during this period were not carried out with the intention of developing the aesthetic of his writing. It was a form of escapism that grew to be more than an inspiration, as my analysis of his doodles and imagery demonstrates. His struggle in getting published—and his struggle with writing more generally—deepened his interest in paintings to motivate and stimulate his development as a writer; meaning the relationship between Beckett and paintings is dynamic and complex. His engagement with paintings and

painters made it necessary for me to employ a form of analysis that would both tackle the paintings and painters he interacted with and published texts by him (see 3.1.2 and 3.1.3). The overlapping between two disciplines, paintings and literature, is elemental in the case of Samuel Beckett as his manuscripts, especially letters, demonstrate his interest in paintings from an early stage of his career as a form of escapism (see 3.1.1). Further, it allows for the revaluation of already examined manuscripts in relation to Beckett's scholarship to introduce new insights and, crucially, to give this thesis an opportunity to not only examine an important manuscript which has been unavailable until recently, but to approach this text in a unique way by focusing on Beckett's doodles. The German Diaries were valuable for this study, and present empirical evidence for Beckett's engagement with Expressionists and their art and also allows me to differentiate two types of manuscripts characterised his early years based on his doodles: creative and illustrative (see 6.3).

The 1930s marks an important period in the visual influences that constructed Beckett's aesthetic, or what James Knowlson, who was Beckett's friend for more than twenty years and his authorised biographer, refers to as 'recognition' ("Beckett's First Encounters with Modern German (and Irish) Art" 70). Knowlson explains that the idea of 'influence' is too determinist in relation to a mind like Beckett's. Instead, he sees recognition as more appropriate to accommodate the ambiguity and complexity of sources that inspired Beckett's work. My thesis focuses on one aspect of this 'recognition' by limiting it to the influence of paintings on Beckett's early practice. It also includes the visual employment depicted in the doodles on the verso pages of the *Murphy* Notebooks (UoR M5517), which recently became available to researchers at the University of Reading (see 3.2.1). Further, the events of the 1930s played a major role in the progression evident within the development of Beckett's practice. Mark Nixon notes that Beckett struggled with how to proceed with his writing for two years after finishing his novel *Murphy* ("Ruptures of the Visuals" 78). I argue that it was

paintings that helped him clarify and shape his aesthetic, especially during his trip to

Germany in 1936-7. As the analysis of the development of his imagery and the presence of

doodles in his manuscripts demonstrate, his interest in paintings and his practice are

interrelated. He found in paintings visual stimuli that helped him develop the way he presents

images in his fiction. My theorisation of the concept of the image will be discussed further in

the theoretical framework (see 4.1). In *Dream of Fair to Middling Women* (*Dream*),

Beckett's first novel (written in 1932, but published posthumously in 1992), he shared with

the reader the kind of aesthetical experience he is aiming to achieve. He states that his reader,

"shall be between the phrases, in the silence, communicated by the intervals [. . .] between

the flowers that cannot coexist, [. . .] his experience shall be the menace, the miracle, the

memory, of an unspeakable trajectory." (138).[3] The reference to flowers makes clear that

Beckett's interpretation of silence is rooted in visuals rather than being literal, one in which

"the flowers that cannot coexist refers to the manner in which sixteenth century Dutch flower

painters such as can Hyysum often depicted the blooms" (*Beckett and Visual Arts* 27).

Furthermore, another passage in *More Pricks than Kicks* (*MPTK*) highlights even more

precisely the visual nature of Beckett's silence. The narrator of *MPTK* elaborates, "Not the

least charm of this pre blank movement […] was its aptness to receive, with or without the

approval of the subject, all their integrity the faint inscriptions of the outer world. Exempt

from destination, it had not to shun the unforeseen" (33). The words 'unforeseen' and 'pre

blank movement' establish the importance of the visual since it holds the 'faint inscriptions of

the outer world'. As minute as this passage may appear at first, it validates two ideas which I

stress throughout my analysis; that (1) Beckett had the visual on his mind while composing

his early works, and (2) his writing and manuscripts from the 1930s display a range evidence

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[3] Hereafter mentioned in the text and cited parenthetically as *Dream.*

of the interrelation between paintings and his narrative. By employing visual analysis to decode Beckett's doodles in order to both create a trajectory of his development based on his imagery and analyse the way he structured his characters through what he calls "the site of the unknotting" (which I will explain shortly), my analysis seeks to be faithful to how Beckett himself conceptualised his work.

In order to present Beckett's 1930s in a new light, this thesis explores the visual nature of his practice with the help of triangular analysis to elaborate on Beckett's own creative process and the role of his interest in paintings, moving beyond the context of spirituality and the realm of metaphysics by examining what he referred to as "the site of unknotting" that eventually awakens a "mystic experience" by the help of his own "analytical imagination" as an author (*Dream* 13 and *Proust* 56), and which is a reflection of his 'no-man's land'. My concern is not the exploration of the metaphysical concepts behind Beckett's style as much as finding empirical evidence (as I stressed earlier) of the influence of paintings on his practice. This is where the phrase 'no-man's land' comes in handy. Beckett himself used it to describe his style and to build a connection between his work and Expressionists. Exploring this connection allows my reading of his manuscripts and published texts to advance an argument that moves beyond philosophical debates already discussed within the Beckett studies, such as existentialism and postmodernism. I do so by exploring the subject-object relation that is implemented in Beckett's 'no-man's-land' from three angles: visually, genetically, and textually (see 3.0).[4]

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[4] In the 1960s, when Beckett studies came to the fore, Paris was still the centre of post-war existential thought. Those who were fixed on the text of the existential philosophers were drawn to Beckett, such as Charles McCoy, in "Waiting for Godot: A Biblical Appraisal"(1959) and Edith Kern, in "Drama Stripped for Inaction: Beckett's Godot"(1954-55). Richard Begam's *Samuel Beckett and the End of Modernity* (1996) and Ihab Hassan in *The Dismemberment of Orpheus: Toward a Post-modern Literature* (1982) and *Realism, Truth, and Trust in Postmodern Perspective* (2013) discuss the label 'postmodernism' and its implications for the literary world, with a central focus on Beckett.

In "Recent Irish Poetry" (1934), Beckett uses the phrase 'no-man's-land' to refer to the "rupture of the lines of communication" that results from "the space that intervenes between him [the painter] and the world of objects" (*Dis* 70). The space enables the process of communication. After writing the essay, whilst facing Paul Cézanne's painting, *Montagne Sainte-Victoire* (1905-06) (Fig. 1), Beckett became more acutely aware of this space that intervenes between the subject and object and of the space created by the artist in relation to 'the world of objects'. The concept of space, as approached by this thesis, combines the presence of writers and readers within the creative process. Beckett's reference to space is not an intervention in the creative process undertaken by writers, but rather a new component of the perception of the creative writing as a craft. The practice involves engaging the imagination of the writer and the reader alike. The relational experience of examining a painting is based on a silent experience between the viewer and the canvas; there are no descriptions or narratives, only the painting in front of the viewer. Cézanne's works presented Beckett with an opportunity to study and formulate this crucial conception of the role of 'no-man's-land' in the process of communication and painting based on insights that would inform his writing.

Fig. 1 Cézanne, Paul. *Montagne Sainte-Victoire*. 1905-06, Tate, London. "Montagne Sainte Victoire, " www.tate.org.uk/art/artworks/cezanne-montagne-sainte-victoire-n05303. Accessed 1November 2018.

In a letter to Thomas MacGreevy in September 1934, Beckett describes his encounter with Cézanne's *Montagne Sainte-Victoire* (1905-06): "Cézanne seems to have been the first to see landscape and state it as material of a strictly peculiar order, incommensurable with all human expressions whatsoever" (*LSB I* 220). The space that represents the relationship between the subject (in this case, Beckett) and the object (in this case, the painting) dominated Beckett's thoughts to the extent that he had to return to the painting again after a week. He concluded that Cézanne "had the sense of his incommensurability not only with life of such a different order as landscape, but even with life of his own order, even with the life [. . .] operative in himself" (*LSB I* 228). What Beckett saw in the painting was not the mountain, but the sense of silent space that separated and alienated him from the mountain.[5] The experience Beckett had with Cézanne's painting left a lasting impression on him. Knowlson in his biography, *Damned to Fame* (1996), remarks:

> Increasingly, Beckett was to look out for signs of this 'no-man's land' in literature and painting, [. . .]. 'My no-man's land' came to be a phrase that he related to his own work. And in this, the rupture becomes not merely one between subject and object but between man and man, and between man and himself. (*DTF* 189)

In the 1930s, Beckett developed his aesthetic through his responses to techniques and themes in paintings that he had viewed, and which corresponded to his aesthetic preferences. Beckett's interest in contemporary art of the time, specifically paintings, led to his interest in German Expressionism, as I argue in chapter 6. Reading texts by the Expressionist painter Franz Marc (1880-1916) in Germany in 1936 broadened his understanding. When Marc writes "the predicate of the living" (*GD* 19.11.36) in his diaries, Beckett responds "By that he

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[5] The letters received the attention of James Knowlson (1996: 196-7), John Pilling (1997: 129-36), Erik Tonning (2007: 44-46), and Mark Nixon (2011: 157-64).

appears to mean not the relation between subject object, but the alienation (my nomansland)"
(*GD* 19.11.36). He viewed paintings as a visual medium that can be read and analysed like
written words on pages, which makes representation "nothing but a body of expressions with
which to communicate our own images to others" (*Poetics of Space* 169). Mark Nixon attests
to this, noting that Beckett's German Diaries demonstrate how he "explicitly understood that
paintings were readable texts, which both transmitted and absorbed an entire array of
interpretative possibilities" (*SBGD* 145).

Throughout his writing life, Beckett engaged with concepts that can be likened to his
expression of this 'no-man's-land'. *Dream* has a key phrase that stands out in relation to his
subject-object relation and helps in clarifying the way Beckett rendered his visual inspiration:
"the site of the unknotting" (13). 'The site of the unknotting' works as a catalyst under which
the meaning of the text/painting is given by the reader/viewer. The narrator of *Dream* states
that "The effect or concert of effects" will not "be stated" by the author through the narrator
(13), since the background that is added by the author to create a character (such as race,
family, political background and so on), do not play a major role in the experience for the
reader. The background added by the author is not important (according to Beckett's
narrator), because "it is pushed up as a guarantee"; he, the "gentle reader," is what controls
the meaning not the author: "The only perspective worth stating is the site of the unknotting
that could be, landscape of a dream of integration, prospective, [. . .], into which it is pleasant
to believe he may, gladly or sadly, no matter, recede, from which he has not necessarily
emerged" (13). In other words, his 'no-man's land' is the 'landscape of dream of integration'
where a reader can form a perspective of what he has been exposed to whether it is a
character, or a narration, or a painting.

John Pilling was also one of the earliest scholars to have paid attention to the
quotation from *Dream* that I discussed above, although his emphasis was not on the phase

'the site of the unknotting', but the later part of the quotation, 'background pushed up as a guarantee', to form an indirect link between Beckett and André Gide (13). He did so to explain the ways in which Beckett structured his narrative to leave the full control of creating meaning by situating "everything at the level of 'effect' and leaving 'cause' exclusively in the hands of or in the mind of, the reader" (*Samuel Beckett's 'More Pricks Than Kicks'* 112). He utilised this quotation to explore Beckett's short story "A Case in a Thousand" and not to provide an insight into how Beckett's aesthetic framework functions or an overview of his practice during the 1930s. He argues that Beckett had by August 1934 come "to realize that there could be nothing more mysterious than a fact clearly described, always provided that the fact in question could be left questionable by the absence of any 'background pushed up as a guarantee' (Dream 13)" (*Samuel Beckett's 'More Pricks Than Kicks'* 113). By contrast, Conor Carville cited the same quotation to build a link between Beckett and Bergson. Carville claims that the word 'unforeseen' plays an important role in the relationship between Beckett and Bergson because it introduces temporality in the process of characterisation: "both Beckett and Bergson are concerned with the unfolding of time as an agent of difference rather than consistency." Carville interprets the phrase "site of the unknotting" as a pure reflection of Bergson's influence on Beckett "as the word appears in his writing in various forms throughout the 1930s" (Samuel *Beckett and Visual Arts* 56 and 57). Carville uses *Dream* to suggest that Beckett's "attitudes towards the nature of literary image" derived from lectures Beckett gave on Balzac and his monograph on Proust (*Samuel Beckett and Visual Arts* 26). Carville links the phrase to the process of characterisation adopted by authors generally in which "background pushed up as a guarantee" for "having explanatory power in understanding behaviour and motivation" (*Samuel Beckett and Visual Arts* 46). He interprets it from a perspective in which a character is judged "as an actualization of a sense of the past" to "a dramatization of the unpredictable outcome of the immediate present" (*Samuel Beckett*

and Visual Arts 47). Even though Carville raises an important point regarding the temporarily of Beckett's characters, he ignores the fact that Beckett still had not established his own style during the early 1930s and was exploring ways to improve his narrative (a point which was acknowledged by Pilling while discussing "A Case in a Thousand" (*Samuel Beckett's 'More Pricks Than Kicks'* 113)). Also, both scholarly interpretations limit the importance of that phrase to the critics' and readers' interpretive process rather than using it to explore Beckett's own practice and to navigate and to more precisely analyse and historicise his creative process. A flaw that comes with limiting one's focus to the latter section of the quotation – the 'background pushed up as a guarantee' (13) – and with generalising about the influence of Bergson on Beckett by saying it finalised his understanding of characterisation during the early 1930, is that it ignores the fact that during the early 1930s Beckett struggled with the characterisation process as is evident in *Dream* and *MPTK*. While working on those texts, Beckett did not have a clear grasp of how to structure the characters in a satisfying manner and his narrative was autobiographical in nature. Critical approaches that trace the importance of a singular literary or intellectual antecedent also tend to be oriented more toward reading that antecedent—Bergson and Gide, for instance—rather than Beckett. Even though Beckett was exposed to Gide and Bergson during his years at Trinity College, I argue that he was not able to render such ideas until he solidified his interest in paintings and interacted with painters, especially Jack B. Yeats during the mid-1930s. This central claim is supported by my genetic analysis regarding Beckett's subject-object relation (see 5.3). In fact, both Pilling and Carville have similar interpretations of the quotation in which they both used it to draw out traces of Gide and Bergson on Beckett to explore further his monograph on Proust. They view it as an indication of an influence where I view it as a statement made by Beckett to explain the way he deciphers any form of visuality. Nevertheless, the fact that Carville is a second scholar to use that specific quotation in *Dream* in order to identify a

specific influence on Beckett demonstrates the importance of that phrase in relation to the early Beckett and how many influences can be drawn from the phrase (other than Gide and Bergson). I, on the other hand, strive to explore how that crucial phrase is a reflection of Beckett's own creative practice, especially by focusing on the specifically *visual* nature of this practice, rather than attempting to link Beckett to a certain writer or philosopher. The concept of 'the site of the unknotting' has informed my analysis of visual elements, published texts, and manuscripts; it does not explore Beckett's theory of modern novel but rather Beckett's own creative process.

I re-orientated the question of recognition toward the concept of representation through the exploration of subject and object relation and symbols (see 5.3 and 6.4). In my analysis, the doodles are not merely a psychological reflection of Beckett's mental state. Instead, I use Gaston Bachelard's concept of to the poetic image to re-position them as a crucial component of and stimulus for his creative process (see 3.1.2). Bachelard commented on poets' ability to "help us to discover" ourselves by creating "an extension of our intimate space" in what he calls a poetic image, which refers to the imagery produced by the imagination (*Poetics of Space* 216). As Bachelard's investigation of the poetic image indicates, the creative process is reciprocal in nature between the reader and the writer (*Poetics of Space* 119). Within the context of my thesis, I am arguing against psychoanalyzing the doodles because it would dispose of their own original purpose within the creative process since psychology relies on intellectualising the image invoked by a "first impression" (*The Psychoanalysis of Fire* 25). The doodles that are found in manuscripts, such as the *Watt* Notebooks and *Murphy* Notebooks, can be used as tools to provide a new insight into Beckett's practice and the way it evolved visually after his interactions with painters and paintings (see 6.1). The "Human Wishes" manuscript stands as a witness for the way Beckett's visual diet has impacted his creative process on a profound level in which he used it

to formulate the premise of his work. Such a relationship can also be noticed in the *Murphy* Notebooks, but as I argue in my 6th chapter, his interaction and engagement with Expressionists allowed his use of the visual to be used cohesively to become more organised and less arbitrary in the post-Germany manuscript. Side by side, the two manuscripts allowed me to examine 10 years of Beckett's early career visually through a synthesised framework to gauge the influence of paintings on his practice before and after his trip to Germany.

My methodology views the manuscript and the published text both as intimate spaces where Beckett's creative processes unfold, which ultimately positions my analysis of the visual at the heart of his textual practice. It introduces a structured analysis of the development of imagery and characterisation throughout the 1930s (see 5.1) and presents a connection between Beckett and the Expressionists by using his doodles and diaries as active agents (see 6.1). My analysis of Beckett's imagery, in prose and doodles, demonstrates the influence of paintings on Beckett's practice by focusing on what he referred to in his monograph on Proust as a "mystic experience" (*Proust* 56). This was achieved through foregrounding the relation between subjects and objects based on visual elements inspired by paintings, and the way the doodles provide a visual content for his writing process (see 6.3). The doodles in the *Murphy* Notebooks and the "Human Wishes" manuscript both provide clear evidence of the influence of paintings on his practice, as they relate to specific paintings he viewed. They also provide a spectrum on which the influence of his trip to Germany can be measured, since the two manuscripts were written in different times, one before the trip (as in the case with the *Murphy* manuscript) and the other after (as with the "Human Wishes" manuscript) by focusing on terms present in the rhetoric of both (such as hieroglyphs and primitivism). There are differences between the structures of his doodling in both manuscripts, which I attribute to his encounter with German Expressionism (see 1.4 and 6.2). This thesis's discussion of German Expressionism introduces an innovative interpretation of

Beckett's doodles and how they can be regarded as sketches or drawings of a visual image he was trying to convey textually, instead of being downgraded as merely absurd. It makes an important contribution to the scholarly field exploring Beckett because it introduces a new way of reading an important aspect of his manuscripts that have been used by a very few scholars in the past decade, as my literature review of all the precious studies conducted on his doodles demonstrates. By focusing on paintings and the visual element of his manuscripts, I have been able to find a link between the two disciplines, paintings and literature, and particularly uncover the evidence of his engagement with Surrealists, who added an emphasis on automatic writing (see 4.1). I explore visual terms (such as symbols and allegories) with respect to their original position within art history (6.4.1). By relying solely on literary-critical understandings of these terms, I would have risked reaching a very ambivalent analysis that would blur the line between symbols and allegories. Through the visual analysis, I have been able to demonstrate how Beckett's doodles embody the essential dynamics of his narrative and how his creative process is far more visual than has been acknowledged by previous scholarship.

Hopefully this thesis will allow other researches to look differently at Beckett's doodles and to support readings that employ paintings and include various forms of manuscripts. My thesis uses the *Murphy* Notebooks as a case study for triangular analysis, but this method can be used on any manuscript by any author that has any visual feature. For example, James Joyce used different colours to write his notes in his *Ulysses* and *Finnegan's Wake* manuscripts.[6] This analysis could enable a correlation between the colour of the notes and the parts they cover in the novels. In terms of theoretical application, the analysis is based on synthesizing all available information regarding the author and can help in interrogating

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[6] See "'Creation from Nothing': A Foregrounding Study of James Joyce's Drafts for Ulysses" by Paul Sopčák; "Preliminary Comments on Two Newly Discovered 'Ulysses' Manuscripts" by Sam Slote; "The Genesis of "Penelope" in Manuscript" by Luca Crispi.

the biographical findings and materials, by narrowing the focus in order to navigate a large quantity of manuscripts. Such methodology allows elements ignored in previous studies to take centre stage, as with the doodles in my analysis. My method of triangular analysis in Beckett's 1930s work, to show the degree of influence paintings have on his writing process and style, is original. My thesis does not use paintings to simply show how they are being invoked in his texts, but rather argues for the way that Beckett employed visual elements in his texts, and (crucially) argues that painting changed his writing. This allowed him to develop his own concept of subject-object relation and used the doodling as a technique to organise his thoughts, as it will be discussed in the fourth and fifth chapters. This in itself is significant, because most of what is written about this period is focused on the thematic structure of his early fiction. The triangular analysis is done through a chronological framework, in which the investigation is guided by archival materials (such as Beckett's letters and diaries) and is integrated with references to some of Beckett's most well-known imageries, to showcase the significance of elements Beckett worked on during the 1930s, despite their minimal significance at first glance. Tracing Beckett's development in the 1930s is important within the context of the thesis, as it identifies this period as the source for his distinct style and aesthetic, as a result of Beckett's interest in paintings. Moreover, the thesis examines how the ideals of the Expressionists, especially Kirchner, Nolde and Ballmer, correspond with Beckett's writing style.

1.1.1 Thesis Outline

The introduction presents the main components of the argument in my thesis by providing a brief biographical background to Beckett's encounter with paintings and Germany; then introduces the topic of doodles and how they are going to be approached; and a general overview of the position the thesis holds within Beckett scholarship. The topics highlighted in the introduction will be discussed thoroughly throughout the thesis, as part of the theoretical

framework or the analysis, and are included here to familiarise the reader with the components. Overall, the thesis is divided into two parts: the first presents the theoretical aspect of the analysis (Chapters 2, 3, and 4), and the second part presents the analysis of the manuscripts and published texts by Beckett (Chapters 5 and 6).

Chapter 2 presents critical approaches to Beckett's relationship with painting within Beckett scholarship. It explores the chronological development of studies dealing with Beckett and paintings, and categorises the approaches into two: biographical and illustrative. The second section of the chapter deals with studies that explore Beckett's doodles. It surveys all previous studies to demonstrate the advantages and the disadvantages of every method, and to highlight the novel contribution of the thesis. Chapter 3 presents the methodology, which is referred to as triangular analysis. Examining previous studies illustrated the need for analysis that takes advantage of the visual aspect of the manuscript (that is the doodles) in order to create a stronger link between the manuscript and the published text through the creative process, rather than a complete reliance on edits and proofreading done by Beckett in his manuscripts. The idea of triangular analysis serves the purpose of the thesis in order to present a model of analysis that can be applied to any manuscript that includes doodles or drawings. The triangular analysis facilitated my exploration of Beckett's manuscripts, especially the *Murphy* Notebooks as a case study. The chapter also lists the archival materials used and the process of analysis. Chapter 4 discusses the concept of the image and how it is approached and applied in this thesis. It presents the doodles as an artistic expression and an extension of Beckett's note-snatching technique (see 4.2). It also explores other factors which shaped Beckett's sensibility toward paintings, such as censorship and psychoanalysis (see 4.3).

Chapter 5 explores the influence of paintings on Samuel Beckett's 1930s practice in three sections: the development of his imagery chronologically (see 5.1), the employment of

contrast in his characters (see 5.2), and the concept of subject-object relation (see 5.3). His early fiction has been highlighted in the first section by extracting certain types of imagery to decode how he constructed his narrative. The movement starts with *Dream* and ends with *Murphy*. The section on the development of his imagery concludes by using Jacques Derrida's discussion of Cézanne in *Truth in Painting* (1987) to explain the relationship between the world of the painting and the world of the spectator, specifically the process of representation. Derrida helps to connect two processes that exist in Beckett's practice: composition and interpretation and allows the argument of the influence of painting to move on to another aspect of his practice; the creation of his characters. The second section utilises some of the doodles in the *Murphy* Notebooks. The process of transferring a technique used in paintings to his early characters demonstrated the vital role paintings play in his early practice. The chapter then considers the subject-object relation from his monograph on Proust through his interaction with three painters: Jack B. Yeats, Karl Ballmer, and Bram van Velde.

Chapter 6 is focused on analysing the doodles in two manuscripts: the *Murphy* Notebooks and "Human Wishes." I suggest that doodles allow a sustained assessment of the type of experience Beckett gained during his trip in Germany (1936-7) through a comparison between the "Human Wishes" manuscript and the *Murphy* Notebooks based on the thematic structure of the doodles, established through visual representations of elements found in the published text (see 6.2). It also introduces a new aspect of Beckett's interest in paintings: the influence of Expressionism on his practice, focusing on Kirchner and Nolde and the similarity between Beckett's doodles and Kirchner's tapestry-like style (see 6.3 and 6.4). His use of the doodles can be interpreted as his own experiment, expressing himself through a language that includes 'nonhuman' elements, such as doodles of aliens and unidentified objects. The presence of a defined theme in the "Human Wishes" doodles is more prominent than that of the *Murphy* Notebooks due to the method by which each manuscript represents

the doodles visually. This chapter explores alienation in *Murphy* and social death in "Human Wishes" through the correlation between the doodles and the published text, with the intent of exploring Beckett's 1930s practice. The doodles also helped in exploring the note-snatching technique from a new perspective (see 4.2) and also broadened the way his manuscripts have been characterised in relation to their content (see 3.2.1). As the main aim of the thesis is to utilise all the available materials relating to Beckett's 1930s to explore his development, it commences with a brief survey of Beckett's encounters with paintings (see 1.2) along with a review of critical approaches to the topic and the methodology (Chapter 2). It then proceeds to the theoretical framework (Chapter 4) and close textual analysis (Chapters 5 and 6) that follows the overall objectives and aims of the thesis.

1. 2 Beckett's 'Artistic Apprenticeship'

In order to explore the type of influence paintings had on the young Beckett, it is appropriate to give some account of the stages that mark his involvement with painting in the 1930s. The first stage of Beckett's 'artistic apprenticeship' (as Knowlson refers to it) were his regular visits to the National Gallery in Dublin during his undergraduate years (early 1920s) and then as a lecturer at Trinity College 1930-1. His aunt, Cissie Sinclair, should be credited with his early interest in art: she was a painter, trained at the Dublin Metropolitan School of Art by Sir William Orpen (*IOB* 59). Beckett developed an appreciation for Old Masters and drew a few images from what he saw at the galleries, which strengthen the importance of the period covered in my thesis for it being the foundational stage of his development (see 5.1). For instance, the answer the post-war Beckett gave to Mel Gussow who asked about the inspiration behind *Not I* indicates the importance of Beckett's formative years, centred in the 1930s: "The inspiration was a Caravaggio painting that I saw in Malta, of John the Baptist's head" (Gussow 34). The reference made by Beckett solidifies what I am arguing for throughout this thesis for placing the 1930s as a pivotal stage in his writing career. The

second stage of his artistic apprenticeship was in Kassel, Germany. During Beckett's visit to the Sinclairs in Kassel, Beckett encountered modern German painting and painters, including Ewald Dülberg.[7] Dülberg's *Last Supper,* which depicts Christ's Apostles as bald eggheads, evoked Beckett's early aesthetic and he included it in his first novel, *Dream* (77-80). The third stage occurred during the two years he spent in London 1934-5, where he attended a course on psychoanalysis with W. R. Bion. He visited the National Gallery in London, the Victoria and Albert Museum, and the Wallace Collection (*IOB* 61), where his relationship with art grew stronger and his therapy added a psychological dimension to his visual practice. The fourth and final stage was the six months he spent in Germany 1936-7, where he experienced an intense exposure to German art and contacts, especially Expressionist paintings and painters (in Hamburg, Berlin, Dresden, and Munich).

Even though Beckett had some experience of interpreting paintings and noting techniques used by the artist, it was all from his own observation. However, meeting Thomas MacGreevy provided Beckett with an opportunity to develop a critical tool to assist the development of his practice. Living down the corridor from Beckett during his stay at the École Normale Supérieure in 1928, MacGreevy offered him a role model and stimulating dialogue about literature and art. It was, as Knowlson attests in his biography, their common passion for paintings that drew them together (*DTF* 90). During that time, MacGreevy was a secretary to the English language edition of *Formes*, a journal of fine arts. It is not a surprise that MacGreevy returned to Dublin to be the Director of the National Gallery in 1950, as he and Beckett regularly visited galleries and musical performances together. MacGreevy was thirteen years older—and considered "a living Encyclopaedia" by Beckett (*DTF* 90)—he had more experience and connections, which included Lennox Robinson, Stephen McKenna, George Russell, W. B. Yeats, T. S. Eliot, James Joyce, Jack B. Yeats, and Joan Junyer. After

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[7] Dülberg was a friend of his uncle, William 'Boss' Sinclair.

Paris (and spending almost two years with the company of MacGreevy), Beckett grew to appreciate art and saw potentials in creating his own literary form through experimentations with expression. My analysis of his 1930s prose and manuscripts through a focus on Expressionism traces the development of his early years, which make my claim of the importance of this period in relation to his practice stronger since the visual analysis of his doodles demonstrate a change of his visual expression before and after his trip to Germany.

Just after his return from France, in November 1930, Beckett gave a lecture in French in front of his fellow academics to the Modern Languages Society, "Le Concentrisme," on Jean du Chas; a poet he created who seems to represent himself with references to notebooks by the imaginary poet and reflections of his monogram on Proust, *Dream*, and *MPTK*. "Le Concentrisme" stressed ideas concerning "articulation which happily tolerates the obscene aspiration toward domains of order and clarity" (quoted in *DTF* 122). Pilling comments that the lecture shows Beckett's struggle "with his own demons," which explains the parodic tone Beckett used to refer to the critic's obsession with creating an elitist form of articulation that overshadows order and clarity ("Introduction to Samuel Beckett" 881). His treatment of Jean du Chas parallels the way he dealt with Jack B. Yeats during the early 1930s and his own equation of the subject-object relation (see 3.0 and 5.3). The exploration of the way Beckett translated the subject-object relation into his practice allows for a connection between his work and that of the Expressionists to be made since they share similar views, which Beckett himself identified, and which will be explored later on (see 4.1 and 6.3). By focusing on the artistic expression and the imaginary poet's notebooks and letters, Beckett is criticising the pretentions of the literary profession and the approach to artistic work that seeks clear meaning without attempting to understand the author himself, which echoes his statements in his "Three Dialogues." The piece has been examined by many scholars, such as David Lloyd and Tim Lawrence. However, until now it has never been examined in relation to Beckett's

own development in the 1930s and how this early period of his life affirms his statements in the piece and explains what he refers to as the 'void' and 'crisis of representation' through the exploration of his subject-object relation and what he means by the 'no-man's-land'. At the same time, there are others who use the piece within the domain of art history, with minimal reference to his work. An example of this is Richard H. O. Cope's thesis on the three dialogues, *Re-Reading Samuel Beckett's Three Dialogues with George Duthuit* (2006). This thesis was one of the first studies to attempt to place the dialogues outside Beckett studies by exploring the state of contemporary art through the framework of Deconstruction, as Cope aimed "to read Three Dialogues as a primary text about art, rather than as a secondary text about Beckett" (10). Cope regarded the common use of the piece within Beckett's scholarship as an indication that the connection between his literary concepts and critical writing was "an unsupported assumption" (225). He did not view the piece as an expression of a writer, but as an independent piece that describes the state of modern art. As my second chapter argues, Beckett's "Three Dialogues" is the product of a writer who spent the decade before its composition exploring art and meeting painters. Cope's isolation of the piece from the rest of Beckett's oeuvre was used to introduce a reading of Deconstruction, rather than introducing a specific reading of the piece in context. Unlike Cope's thesis and references made by Tim Lawrence and David Lloyd to Beckett's "Three Dialogues," this thesis uses the essay to magnify the importance of the 1930s in terms of providing possible explanations for forms of expression Beckett voiced after a pivotal period of his creative career, since he became more discrete during the 1950s, eliminating autobiographical elements, even in his own letters. As argued in the fifth chapter, the thesis focus on paintings is necessary to show how to provide a link between the development of his imagery in relation to his characters and the overall narrative. It also demonstrates the way Beckett's relationship with painters helped him establish his identity as a writer.

Examining how Beckett provided instruction for his plays demonstrates explicitly the way visuals form an integral part of his style. Billie Whitelaw (1932-2014), who worked with him for 25 years, can be regarded as a source of decoding the way Beckett renders his stage. What made Whitelaw one of Beckett's favourite actors is that, like him, she thought visually: "I think in pictures. I've never asked Sam what a play means, or what a character is supposed to be doing" (Gussow 89). This helped her respond to Beckett's instructions, and made collaboration a success, because they both render ideas visually. The significance of visual expression in relation to Beckett can be explored further through a movement that championed the automatic writing of doodling: Surrealism. As argued in sections 4.1, Beckett encountered some writings by Surrealists. André Breton, in the *Manifestoes of Surrealism* (1924), discussed the relationship between form and expression since "the only domain left for the artist to exploit became that of pure mental representation" (273). Form and expression are two sides of the same coin since they are linked to meaning and having an impact on the perceiver. It is through the connection between form and representation that our "brains are dulled by the incurable mania of wanting to make the unknown known, classifiable the desire for analysis wins out over the sentiments" (Breton 9).

Focusing on the concept of the 'site of the unknotting' allowed me to integrate certain terminologies that are not necessarily part of the literary criticism lexicon in order to be able to analyse the materials visually in a way that corresponds to Beckett's own interconnected creative process. One has to place Beckett between the two fields of expression because of his interest in panting at a young age, which gives more context for the way his concept of subject-object relation takes shape within his practice. However, I do not attempt in my analysis to conflate two disciplines within one analysis, but provide a dialogic analysis that would reflect the process of an author who was interested in such terms to be applied in his narrative through the help of his 'creative imagination'. Elaine Pagels in *Adam,*

Eve, and the Serpent explored this aspect in the way the image of Adam and Eve has been presented in writings by Augustin and the Bible and the way certain paintings depicted the same image in a symbolic way rather than allegorical, she writes, "the text became a shimmering surface of symbols, inviting the spirituality adventurous to explore its hidden depths, to draw upon their own inner experience—what artists call the creative imagination—to interpret the story" (Pagels 64). My approach here is to correct the way Beckett's images have been approached. I will do so by not completely isolating them from the visual source they are attached to. It is important to emphasise that I am not arguing in this thesis that Beckett's use of paintings is ekphrastic; on the contrary, I dispute such claims (see 5.4). My analysis of the doodles in the *Murphy* manuscript substantiates this argument, (see chapters 5 and 6). Iconography was the active agent of my visual analysis that facilitated the process of examining the visuality of paintings Beckett was interest in and his own writings. Iconography is referred to as "the language of symbols, images and pictures," in which "the representation of abstract ideas and concepts through a system of symbolic imagery" (Levy 61). The field of iconography's focus on the relationship between language and visual content helped me to advance an analysis that expands the scope of literary analysis. Too many studies that deal with the concept of the image and symbolism in literature risk blurring the lines between the difference of allegories and symbolism, and my thesis avoids this kind of elision (see 6.4.1).

The emotion Beckett tried to emulate on stage was similar to the silent screaming mentioned by Becket to Harold Pinter. In an attempt to describe his work to Pinter, Beckett responded with: "If you insist on finding form, I'll describe it for you. I was in hospital once. There was a man in another ward, dying of throat cancer. In the silence, I could hear his screams continually. That's the only kind of form my work has" (quoted in Kelly 27). Again, this is another instance where he uses an image (in reference to the dying patient) to describe

his work. His answer to Pinter is a great indication of the way Beckett views form as a

representation of the visual, of expressive images without words.[8] It is something that is

expressive by embodying emotion, but at the same time silent in which it leads the viewer to

draw in the meaning. The silence referred to by Beckett is not the typical silence, which

denotes lack of noises, but a figurative silence. A silent scream that happened to be embodied

in Munch's famous scream; expressive, and heard in the imagination.[9] The desire to express

being is evident in Beckett's early short story, "Assumption," which he wrote in 1929. The

story reflects Munch's famous painting, *The Scream*, with the protagonist ending the story

with a scream because of his inability to utter his existence, emulating the space he refers to

as 'no man's land' between the reader and the text (see 1.1). Even though such a quality is

rendered as existentialist in nature, my analysis produces a reading that goes beyond

Existentialism, one of the most discussed topics in relation to early criticism in Beckett

Studies. Most importantly, the method and nature of manuscripts channel the focus onto the

writing process, rather than the interpretation of the text. Hence, the analysis does not explore

a philosophy that was dominant at the time of composition or reception, but rather the method

by which a narrative, character, and image came to be; in other words, my approach

investigates the process behind the creation of an image rather than interpreting the image. In

this regard, my approach speaks to and seeks to illuminate Beckett's own methodology,

which sought to resist the objective representation of meaning. I achieve that by focusing on

illuminating the concepts and imageries that Beckett used in his writings and manuscripts that

would help in explaining the phenomenon of his doodles. The term expression is important

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[8] It should be noted here that I am not attempting to explore the form of Beckett's early writings but trace the development of his practice through the influence of paintings on him. The word 'form' has been used in this context to emphasise the importance of the visual in Beckett's rhetoric in relation to his own work.
[9] It is something even Whitelaw noted, saying, "When I was doing Footfalls I felt like a walking talking Edvard Munch painting" (Gussow 87).

here because I am exploring it to investigate doodles made by an author while composing a literary work (see 4.1).

1.3 Expressionism

This thesis focuses on the visual sources in relation Beckett's aesthetics in the 1930s within which the impact of the contemporary art movement Expressionism holds an important place (particularly) in the process of his development, either through his interaction with their work, as in the case of Ernst Ludwig Kirchner (1880-1938) and Emil Nolde (1867-1956) (see 6.1), or personally, as in the case of Karl Ballmer (1891-1958) (5.3). The discussion of German Expressionism is important in my argument, as it forms the foundation of the doodles analysis in the "Human Wishes" manuscript. It also provides a form of evidence that Beckett's interest in painting goes beyond an aesthetically pleasing experience. Beckett's journey to Germany (28 September 1936 – 2 April 1937) can be explained as "a matter of association" (*LSB* I 375). His uncle, Boss Sinclair, was a specialist dealer in German art, and his cousin Peggy Sinclair was Beckett's early lover. Furthermore, his engagement with German philosophy and literature strengthened his attachment to Germany; Schopenhauer's and Goethe's influence on him are reflected in his notebooks. Writing *Murphy*, which he finished by June 1936, drained him completely, and hence he decided to make a journey exploring the culture, art and literature of the country, as Nixon attests: "the journey to Germany was to inject a spark of inspiration into Beckett's creative activities" (*SBGD* 8).

Expressionist paintings have their own narrative that is based on telling a story that is captured by the artist; usually "the story is more important than the method of its execution, or any aesthetic consideration" (Levy 77), which explains the way they used pure colours and simplification and alteration of the figures on their canvas. It also explains the reason why I decided to focus on them in relation to Beckett's doodles since the doodles he produced after his trip to Germany happen to be completely different than the ones found in the *Murphy* manuscript for having a sense of story line, which makes the impact of Expressionism on him more than impressionistic. The manuscripts Beckett produced in the 1930s are living proof of the way paintings allowed him to explore different forms of representation and various ways to express his vision. They also emphasise that the 1930s is an extremely important and too often overlooked period in Beckett's artistic development, as it holds the rudimentary elements of creative process and how his imagery evolved in response to his interest in paintings. By focusing on such early part of Beckett's career as a writer, the thesis sheds some light on an essential stage in the development of an author who based his whole oeuvre on a complete defiance of direct interpretation.

Fig. 2. Campendonk, Heinrich. *The Dream*. C, 1913, Courtauld Art Gallery, London. "Two Creatures, A Moment and a Background: The Dream by Heinrich Campendonk," *The Alternative Vision*, 2016, www.thealternativevision.com/2016/08/15/two-creatures-a-moment-and-a-background-the-dream-by-heinrich-campendonk/. Accessed 1 November 2018.

Beckett's artistic pilgrimage began in Hamburg, where he saw paintings by Expressionists like Erich Heckel, Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, Paula Modersohn-Becker and Edvard Munch. His prior experience with galleries in London and Dublin, along with his reading on art, assisted his evaluation of German art. He also possessed "a photogenic memory" which helped him to compare different paintings in different galleries in London, Paris and Dublin (*DTF* 235). Modern German art, especially German Expressionism, became Beckett's main focus during his trip. In a letter sent to MacGreevy before going to Germany, he shares with his friend an interesting book on an Expressionist named Heinrich Campendonk by Georg Bergmann. He writes, "Nancy Sinclair showed me a very nice Campendonk in the Jung Kunst series. Do you know his work? I only did from one picture the boss had in Germany. I find it very interesting" (*LSB I* 240).[10] The painting referred to in the letter is called *The Dream* (c. 1913) by Campendonk (*LSB I* 241). Campendonk's themes are the portrayal of 'man and beast' and the cycle of life and death. His painting *The Dream*, which can be found at the Courtauld Gallery, is a good example of his style (Fig. 2), using bright colours and geometrical shapes.

Despite the oppression of modern art, during Beckett's stay in Germany, he was able to see many collections of modern paintings through his newly-acquired connections with art collectors and painters. One of the contacts who helped Beckett is a private collector he met in Hamburg, Frau Fera, who introduced him to the artistic Hamburg community, from art collectors to art critics (*DTF* 236). He was invited to the Gurlit gallery, which had many modern paintings. He also met and visited the studios of some of Hamburg artists (such as Karl Kluth, Willem Grimm, Hans Ruwoldt, Paul Bollmann, Gretchen Wohlwill and Eduard Bargheer) to discuss their work and the difficulties they were facing in Nazi Germany (*DTF* 237). He became friendly with Herr Albrecht, who advised him on which books to get

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[10] The letter is dated 1/1/1935.

regarding modern art, especially books on Ernst Barlach and Emil Nolde because they were about to be banned (*DTF* 236). The banning of art and social acts in Germany alarmed the young Beckett in terms of how censorship can evolve to impose complete authority over any form of personal expression (see 4.3). The concept of having the authority to eliminate the presence of artworks or mutilate them heightens Beckett's appreciation of art. Sensitive to the nature of censorship, Beckett found a purpose to his desire in examining Modern German art, or what was referred to as 'decadent' or 'degenerate' art.[11]

Beckett's experience of modern German art did not stop in Hamburg. While visiting the Moritzburg Gallery in Halle, he was surprised to see modern paintings on display (*DTF* 249). The paintings were part of an exhibition called 'Schreckenskammer des Entarteten' (Chambes of Horrors of Degenerate Art) (*GD* 23.1.37). He was impressed by the paintings by Expressionists such as Heckel, Klee, Marc, Kokoschka, Kirchner, Kandinsky, Feiniger, Munch, Müller and Schmidt-Rottluff ("Chronology of Beckett's Journey to Germany" 261). It was an important moment in Beckett's experience of German Expressionism, aiding his understanding of the essential techniques used by Expressionists and the overall compositions. Neil Donahue explains that the "visual imagery of Expressionist art" (12) paved the way to a change in literature through imagery (13). This thesis analyses Beckett's encounter with German Expressionism to illustrate the type of influence that allowed his practice to change by arguing that Expressionists presented a mode of painting that informed Beckett's thinking on the relation between the subject and the object of expression (see 5.3). After all, Beckett viewed the style of Expressionism as *"incredible freedom and finality"* (*GD* 19.11.36). There are three books that mention German Expressionism in relation to

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[11] 'Degenerate Art' exhibitions, sponsored by the Nazi regime, include a catalogue that both defines and categorizes what it refers to as 'Degenerate Art'. In an exhibition in 1937, a catalogue defines 'Degenerate Art' as follows: "it means to give, at the outset of a new age for the German people, a first-hand survey of the gruesome last chapter of those decades of cultural decadence that preceded the great change" (introduction to the catalogue of the 'Degenerate Art' Exhibition, 1937) (quoted in West 180).

Beckett to date: Mark Nixon's *Samuel Beckett's German Diaries* (2011), Erik Tonning's

Samuel Beckett's Abstract Drama (2007), and Conor Carville's *Samuel Beckett and the*

Visual Arts (2018). Nixon's book explores Beckett's artistic journey during his time in

Germany and dedicates a chapter in his book to a synthesised overview of the artwork he

engaged with. Tonning's book makes a reference to Ernst Ludwig Kirchner, the founder of

the Die Brücke in Germany, in relation to Beckett to highlight their autobiographical

similarities and states that "he [Beckett] had the opportunity to follow his [Kirchner's]

development to the years of nervous breakdown and beyond" (130).[12] Whereas both Nixon

and Tonning affirm similar tendencies between particular Expressionists and Beckett,

Carville avoids the explicit association between Expressionists and Beckett during his trip by

focusing more on medieval and renaissance art work that he encountered, while

acknowledging that he did also see many Expressionist paintings. The manuscript drafts of

Beckett's writings during this period contain visual cues to how paintings altered Beckett's

perception of his own work. The visual cues come in a form of doodles or comments on

concepts that embody visual media such as paintings that allows the thesis to provide an

interpretation of doodles found in the "Human Wishes" manuscript. I argue that Beckett's

design of the "Human Wishes" doodles was influenced by Kirchner's latest phase (the Davos

Phase), where he adopted a 'tapestry-like style' in shaping his figures and placing them on

the canvas by giving them a certain narrative rather than a depiction of a private moment as it

was characterised in his early work. The author and artist, share similar aesthetical

preferences, as evident in Beckett's doodles of female figures and Kirchner's woodcuts.

Moreover, this thesis's discussion of Expressionism allows for a further exploration of the

difference between symbols and allegories in relation to Beckett's portrayal of religious

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[12] The period referred to here is Kirchner's Davos Phase where he developed the 'Tapestry-like style'. His diaries provide a further evidence of his interaction with Kirchner's late works that are characterised with such style (23.1.1937 *GD*).

images such as the crucifixion; the topic is discussed in relation to the doodles found in the

"Human Wishes" manuscript and Nolde's crucifixions (see 6.4.1).

2.0 Critical Approaches to Beckett's Relationship with Paintings

This chapter demonstrates how the integration of genetic criticism within Beckett scholarship changed the way his texts are being treated and argues for the uniqueness of the method adopted by this thesis by (1) discussing the theoretical position of the study in relation to other studies tackling Beckett's manuscripts; and (2) exploring studies that have discussed Beckett's doodles. The contribution offered in this thesis is that it provides a method of utilising the visual elements in the manuscripts and their role in creating an analysis of techniques that are not necessarily evident in the published text, strengthening understanding of the influence of paintings on Beckett's practice. This thesis explores Beckett's relationship with paintings by tracing the development of elements inspired by his interest, such as the technique of chiaroscuro, and the way his doodles provide a visual structure to his creative process. This is apparent initially in his novel *Dream* (1932-92), continues throughout his critical pieces and short stories in the mid-1930s and finally ends with *Murphy* (1935-8) and "Human Wishes" (1939-82). This will provide insights into the method Beckett used to construct his narrative, characters and imagery in the 1930s. This work has not been carried out before with such scope, since previous studies on this topic rely either on his stage works or illustrate certain instances where a painting appears in his fiction (see 2.2 for more detail). My argument introduces a new perspective on the influence of paintings on Beckett's writing process through his employment of elements inspired by visual features found in paintings. As I will discuss in this chapter, there have been two approaches to Beckett's relationship with paintings: biographical or illustrative. These readings tend to be limited to presenting this relationship as merely an example of his interest in art. Beckett's manuscripts allowed scholars to examine his texts and better understand his role as a writer. It also allowed scholars to change the trajectory of Beckett's criticism to be more concise and based on the author rather than explaining philosophical phenomena. Further uniqueness of this thesis is

found in examining a previously unexamined manuscript and developing a method of analysis that can be applied to any manuscript whether or not it contains a visual element (i.e. doodles).

As my thesis employs a method that cultivates the potential Beckett's doodles have in enlightening the process by which his practice developed in the 1930s, it offers a method of re-evaluating the visual elements found in his manuscripts, in order to introduce new readings of themes and concepts that have been evident from the beginning of Beckett scholarship. Thus, the thesis introduces a reading of Beckett's manuscripts as part of the writing process he underwent in creating his published texts without discarding the importance of the doodles. It also emphasises the importance of subjectivity within Beckett's practice, a concept that underwent a process of theorisation via deconstruction and poststructuralism (Selden, et al. 289), and the way his manuscripts, and especially the doodles, prioritise his role as the author. In fact, subjectivity is still evident within Beckett scholarship today, as we can see in *Samuel Beckett and the Language of Subjectivity* (2018) by Derval Tubridy. Tubridy's book demonstrates the versatile approaches scholars can adopt via subjectivity to introduce new readings of elements found in his texts. Tubridy focuses on the concept of 'aporia' in his narrative, attending to *The Unnameable* (1953) in conjunction with his theatre. Her focus on language and studies by Steven Connor and Anna McMullan highlight Beckett's authoritative voice in his fiction as she explores Beckett's use of the first person pronoun in his narrative and engagement with bodies and objects. Her study provides a sustained textual analysis of his work, with reference to studies that employed genetic analysis by Matthew Feldman, Mark Nixon, and Dirk van Hulle. While I focus on the visual element in Beckett's manuscripts and the development of his imageries to explore the influence of paintings on his practice, Tubridy focuses on Beckett's language to render the concept of 'aporia', which is "mapped between the coordinates of language, subjectivity and

the body" (10). To her—through the three elements of language, subjectivity, and body—

"Beckett questions the possibilities of expression as an artistic act, and positions it within an

aporia defined by obligation and impossibility" (2).[13] The move toward subjectivity within

Beckett's scholarship began to emerge during late 1990s with the publication of Knowlson's

biography in 1996 and the availability of manuscripts made possible by the Beckett

International Foundation. The most useful example to explore this phenomenon is a thesis by

one of the best-known scholars in the field, Ulrika Maude. *Beckett's Landscapes:*

Topography, Body and Subject (2001) marks the transition taking place within Beckett

studies by noting the shift from being focused on 'purely metaphysical concerns' to adopting

anti-Cartesian approaches to explain the move toward subjectivity. It should be noted that

Maude's assessment of the state of Beckett criticism is a reaction to a book published by the

Beckett International Foundation, *The Ideal Core of the Onion: Reading Beckett Archives*

(1992). The movement toward subjectivity is aided, as Maude points out, by the textualist or

poststructuralist movement. The 'second wave' in Beckett criticism, noted by Maude, "has

been better equipped to tackle the complexity and duplicity of Beckett's work. Scholars [. . .]

have inaugurated new ways of approaching the question of subjectivity in Beckett's writing"

(6).

     Maude discusses the landscape as a representation of the relationship between body

and mind through the establishment of the process of perception through sight (67). She

explores the philosophy of Maurice Merleau-Ponty in order to place it "as an index or

backdrop against which to illuminate central concerns in Beckett's writing" (8). She linked

Beckett and Merleau-Ponty through a common 'denominator' of "the concept of the phantom

limb" to argue for a fundamental similarity of the two in terms of their work; how the

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[13] I discuss the concept of artistic expression in the fourth chapter to define my use of the image in my analysis
and in Beckett's practice (see 4.1).

presence of the author is still evident in the text (8). However, my thesis takes a different

approach. Where Maude links Beckett to a specific philosopher to explain the relationship

between mind and body, I will re-orientate the question of 'recognition' toward the form and

technique of painting through the concept of subject-object relation (see 5.3). The topic we

are both tackling is the relationship between the subject and object, but we have different

points of view and therefore draw different conclusions. Maude aims to establish the link

between Merleau-Ponty's philosophies of perception, whereas my focus is on gauging the

integration of visual elements in Beckett's practice. However, while my thesis and Maude's

share thematic interests, especially considering Merleau-Ponty's work on Cézanne in

"Cézanne's Doubt" (1945), we diverge on some fundamental theoretical issues. What I

discuss in my thesis as 'subject-object relation', a phrase Beckett used in "Recent Irish

Poetry" (*Dis* 60), is perceived as the relationship between mind and body and the process of

identity in Maude's discussion. Even though we agree on the way landscape is represented in

Beckett's work through the setting and the way the protagonists are positioned within it, one

of the striking differences is in how she discusses the landscape as part of the narrative and

how it portrays the world's resistance in accepting "the protagonist's efforts," functioning as

"a misleading, incomprehensible sign in the novel" (144). She views the landscape as an

extension of the protagonist's creation, which is "depicted as if it existed in relation to the

viewing subject [that is, the protagonist]" (46). Her analysis revolves around the relationship

between Beckett's protagonists—while excluding the position of other characters—and the

setting they were positioned in through the eyes of the narrator "to reimagine the relationship

between subject and world, and hence to outline a new phenomenology of vision" that aims

"to create a mode of expression in which these reimaginings could be represented" (47). On

the other hand, I am focusing on Beckett's creative process of using this concept in his

narrative, to consider the aesthetic dimensions of his engagement with landscape on the

reader rather than exploring "the phenomenology of vision" of his protagonists. This will

demonstrate how Beckett's method developed simultaneously with his increasing exposure to

paintings. Moreover, unlike Maude's thesis, my thesis relies on Beckett's engagements with

painters and how they helped him recognise ways of shaping his concepts and techniques

throughout the 1930s. Further to this, her focus was on *Krapp's Last Tape, Proust* and all the

works "considered central to the author's oeuvre" (9), unlike my thesis, which focuses on

texts written by Beckett's during the 1930s.

One of the important arguments Maude explores is related to the role of the senses in

Beckett's critical writings. Maude refers to Oppenheim's suggestion that Beckett's art

criticism should be read as a phenomenology of vision, something she finds "risks being

reductive for [. . .] Beckett's oeuvre centres around the renegotiation of perception, including

senses other than vision" (46). This is one of the key elements that my thesis explores

through Beckett's interest in paintings to trace the development his early narrative went

through to achieve stability in *Murphy*. The discussion of perception is usually based on

sight, but my thesis, as Maude argues for, includes all the senses in its investigation of

Beckett's early practice. Beckett's experience with paintings did not only involve how he saw

the paintings, but the rendition of the whole experience of standing in front of it: touch, smell,

sound and vision. Maude's thesis employs poststructuralist tools to work with primary

sources in search of explanations in Beckett's critical writings. There are a few references to

letters, but the publication of his letters took place in 2009, explaining the low number of

cited archival materials. Her method of analysis is different from mine, since I rely on visual

elements and have access to more archival materials, which enables my thesis to conduct a

thorough examination of Beckett's practice, rather than citing instances in the published texts.

However, Maude's thesis allowed for the relationship between body and mind to be explored

further in genetic studies, a term fully explained later in this section and in Matthew

Feldman's study in relation to Cartesian duality, *Beckett's Books: A Cultural History of Samuel Beckett's "interwar Notes"* (2009). Maude defined the new wave in Beckett criticism and subjectivity because of scholars' attention to Beckett's manuscripts as a result of the publication of *The Ideal Core of the Onion* (1992), welcoming scholars to research Beckett's manuscripts further.

The focus on Beckett's manuscripts was promoted by the Beckett International Foundation during the late 1990s by having prominent scholars as founding members, such as James Knowlson and John Pilling. The aim of the foundation was to make the manuscripts available for researchers and hence stimulate new discoveries about Beckett through special publications of Beckett's manuscripts, leading to a state of constantly evolving scholarship on him. *The Ideal Core of the Onion* intends "to pay an appropriate attribute" to the archival materials that cover Beckett's practice from start to finish (vi). It is the first collection of essays conducted on these manuscripts. The book sets the tone for any analysis of Beckett's manuscripts and provides an overview of the potential the manuscripts have in relation to the published texts. My review of the book is limited to the essays related to Beckett's 1930s manuscripts in order to demonstrate the three main approaches used by Beckett scholars, inspiring the triangular analysis adopted by this thesis.

The first essay is by John Pilling, discussing the Whoroscope Notebook (UoR MS3000), "From a (W)horoscope to *Murphy*." The notebook was used by Beckett during the composition of *Murphy*. The analysis Pilling uses in this essay is purely genetic, exploring Beckett's method in collecting materials without any interpretation of the novel; it is focused on the Notebook. He classifies the content of the notebook under seven headings, which introduces a technique to deal with Beckett's textual content: literature, philosophy, religion, science, methodology and history, language and miscellaneous (2-6). The significance of such categories appears when other scholars adopt it during a genetic analysis of Beckett's

notebooks: for example Feldman's book structures his examination of 'interwar notes' on

such categories. The article establishes Beckett's interest in certain topics, such as geology

and Darwin, and the lack of any reference to Descartes (2), which Feldman expounds on to

prove that Beckett's interest in Descartes was merely due to a biography he read on the

philosopher; and that Schopenhauer and Goethe are the philosophers who caught Beckett's

attention during the 1930s. As minute as this discovery may appear to any reader, it is

extremely significant in interpreting Beckett's work, which has been labelled a representation

of the Cartesian cogito, specifically the relationship between mind and body. This article

initiates a new investigation about the representation of body and mind in Beckett's work.

Moreover, the notebook testifies to the claim that Beckett's mistrust of language manifested

during his psychoanalysis, as the notebook is filled with entries that show "extreme

scepticism as regard language's ability to convey concepts, emotions, or information" (14).

The notebook was composed during the time Beckett spent with Wilfred Bion, and Beckett's

mistrust of language appeared as a result of not being able to express himself or that his

expression was open to other interpretations than those he intended during the treatment (see

4.3). My thesis implements its genetic analysis within the framework followed by Pilling in

tackling materials collected and used by Beckett to limit the focus on his notebooks to certain

topics that showcase the process of rendering materials during his writing process. Pilling's

generic method is adopted by Mark Nixon in his genetic edition of the German Diaries

(2011). Nixon's adoption of the genetic analysis established by Pilling does not devalue his

book, but rather allowed his genetic edition to be considered a reference book in regards to

the German Diaries. This thesis examines many notebooks composed during the 1930s (see

3.2.1) and Pilling's method helped me to collect the most useful parts of each notebook.

However, this method alone cannot be applied to the visual element of the manuscript.

Pilling's method relies heavily on a process of transcription and organising the transcribed

sections, which in effect eliminates the doodles in the manuscripts. The focus on transcriptions as the essence of any manuscript will only be able to trace the edits, without paying attention to the process by which the edited text reach that stage. The doodles open a new side of Beckett's practice: that is, the visualisation of ideas he wants to convey in the text. The text is written to convey such image, which makes the doodles an essential element in the creative process. To overcome this, I implemented visual analysis as part of a triangular analysis which utilises all the elements found in any manuscript. Furthermore, this thesis will link some doodles found in the notebook to the *Murphy* Notebooks, which were not mentioned by Pilling, since they did not seem significant without having access to the notebooks. An example of doodles found in the Whoroscope Notebooks is a list of the astrological zodiac signs and their associated planets, on the inside cover of the notebook (MS3000). The list demonstrates Beckett's technique of initiating any project by setting up a visual guideline, as *Murphy* makes constant references to planets and zodiac signs.

The second essay of relevance to this thesis is "Beckett's "Human Wishes"" by Lionel Kelly. It explores Beckett's interest in Samuel Jonson, which is described by Kelly as "a matter of intellectual and temperamental affinity," based on a play composed in 1937 that was never performed. Kelly cites a letter Beckett wrote to McGreevy in 1937, referring to Jonson as a tragic figure (21). Beckett saw himself as a reflection of Dr. Jonson. Kelly continues Pilling's discussion on Beckett's habit of collecting textual material during the composition process. Kelly notes how the volume of information gathered by Beckett is impressive evidence of his scrupulous research and the "difficulties in turning this narrative into a play" (31). Kelly conducts a close reading of a few sections of the play to demonstrate how the structure of the dialogues resembles those in some of his most known plays, like *Waiting for Godot* and *Endgame* (32). The analysis demonstrates the method by which a genetic analysis of manuscripts is combined with a close reading of the text through the use

of letters. This essay establishes the letters as empirical evidence for any claim regarding Beckett's practice; the reliance on letters strengthens the subjective element, since it is embodied in Beckett's huge corpus of archival materials. The advantage of using letters as a tool to navigate Beckett's manuscripts, especially those written during the 1930s, is reflected in the transparent nature of the letters, since Beckett expressed his ideas more freely with MacGreevy. Almost every scholar now cites a few letters to identify when Beckett interacted with the material in question. This technique is introduced by this essay and formulated as an accepted form of biographical evidence. However, Kelly chose to exclude the doodles from his analysis, again because the link between the "Human Wishes" manuscript doodles and the text cannot be established with only a close reading of the text. This thesis will use the method Kelly employed to combine the genetic analysis with the close reading of the text but on a larger scale.

The third essay relevant to this thesis is "Figures of Golgotha: Beckett's Pinioned People" by Mary Bryden. Bryden discusses the doodles in the "Human Wishes" Manuscript which were not covered by Kelly. Bryden labels the doodles as Biblical and an "image of the Christ-event" (45). She cites the story mentioned by Vladimir in *Waiting for Godot* about the two thieves to demonstrate how the story is being visualised in the Biblically-inspired doodles (46), exploring how the crucifixion works for Beckett as a 'multi-functional template' in the creation of his characters and themes (51). According to her argument, Beckett uses the crucifixion to initiate recognition of the image as representing mankind (55). Bryden makes a link between Beckett's doodles and paintings by citing Gilles Deleuze on the similarities between Bacon and Beckett through "the point of the 'figural' violence of postures" (60). Even though her study is considered the first to be conducted on Beckett's doodles, her interpretations of the doodles are still being cited to date when discussing "Human Wishes," which in itself an indication of the significance doodles hold in relation to

Beckett's scholarship. However, her analysis lacks a systematic method of categorising the doodles, which later studies began to apply. Her analysis cannot be referred to as a visual analysis, since her focus was on crucifixion as a recurring image in Beckett's work. She used a certain theme represented in the centre of the manuscript and broadened it out as a thematic representation of Beckett's work. The advantage of such a method is that it will introduce a new perspective of Beckett's work, but it lacks the genetic foundation provided by Kelly (59). Since she did not conduct a close reading of the play, her analysis can only be used to demonstrate how a selective description of certain doodles can justify discussion of a certain theme in Beckett's work. My thesis will use a similar method, but formalise it as visual analysis, which extracts key visual elements found in Beckett's manuscripts and in certain paintings that influenced him, to systemise Beckett's creative process, especially through the narrative and characters. Moreover, my thesis will tackle the same manuscript from a different point of view, as proof of the influence of Expressionism on Beckett (see 6.3 and 6.4). By analysing the doodles visually and comparing them to those found in the *Murphy* Notebooks, a change in Beckett's drawing style can be identified (see 6.2). Also, the choice of figures has changed and matches how the Expressionists expressed their creative vision. Due to its visual nature, the "Human Wishes" manuscript (UoR MS3458) attracted the attention of many researchers, but only a few were able to conduct a study on the doodles because of the complexity of deconstructing them.

Beckett's archives have been receiving increased scholarly attention in recent years. The recent issues of *The Journal of Samuel Beckett* (volume 24-26) are dominated by essays focusing on Beckett's manuscripts (notebooks, letters, or stage sketches). One reason for this focus is the progression of the critical framework that Beckett criticism has adopted. The publication of Knowlson's biography triggered interest in his manuscripts and initiated the second wave of criticism within Beckett studies, focused on how Beckett's texts were

produced, rather than interpreting them or labelling his position as an author. A good example of this progression is the Beckett Digital Manuscript Project (BDMP), which promotes a new textual approach using what is referred to as 'Genetic Criticism'. After Knowlson's biography of Beckett, genetic criticism began to emerge within Beckett studies and gradually came to dominate the critical landscape. In "Editorial: The State of Beckett's Texts," Dirk Van Hulle and Mark Nixon shed some light on "the urgent need for critical editions [. . .] from the perspective of textual scholarship" to "apply the state of the art in this discipline to Beckett's texts" (V). The need for such critical readings of newly available materials in relation to Beckett's 1930s highlights the contribution of my thesis. My thesis establishes a novel method that can be used as a tool to link the biographical approach with the illustrative approach (these two approaches are discussed in the following paragraph) found in studies that deal with Beckett's relationship to paintings (or art generally), by giving structure to the way the doodles are analysed in relation to Beckett's writing process. It also forms a framework for the process by which Beckett translated his visual influences into his fictional narrative during an early stage of his career as a writer. My method goes beyond identifying the source of the inspiration to investigate how the source helped Beckett develop his practice.

There is very little sustained scholarship on how Beckett's interest in paintings relates to his aesthetic. All the studies so far are relatively biographical, and little critical attention has been directed specifically at Beckett's 1930s texts and manuscripts. The aesthetic approaches to Beckett's work can largely be broken down into two main categories: (1) biographical approaches, wherein scholars employ elements of Beckett's life to demonstrate his engagement with paintings; and (2) 'illustrative' approaches wherein scholars use Beckett's work to illustrate the importance of art and his influence on artists. This thesis built its method on the findings of studies within the two approaches by adopting a triangular

analysis, driven by archival materials throughout the process. This method introduces a new understanding, which has not been achieved by either approach, of how Beckett renders paintings, writing process and style.

The first approach to Beckett's relationship with art is biographical and employed by the majority of studies. As mentioned, the biographical approach was sparked by James Knowlson's biography, *Damned to Fame: The Life of Samuel Beckett* (1994). However, despite the large volume of information the biography covers, there is little mention of Beckett's relationship with art and his texts in the 1930s. John Pilling's *Beckett Before Godot* (1998) uses biographical evidence to investigate Beckett's life through his texts before he became famous in the 1950s. Pilling uses a critical narrative to provide fixed stages of Beckett's life as a struggling writer before this period. The book is testament to the genetic approach in shifting the focus of Beckett scholarship to embrace newly available archival materials. Moreover, it is one of the first studies to focus on the period between 1929 and 1946 using the texts Beckett wrote. The book provides a foundation for subsequent studies on Beckett's manuscripts, strengthening the need for a biographical outlook on Beckett's oeuvre. Both Knowlson and Pilling play a major role in guiding the new generation of Beckett scholars. My thesis uses the genetic foundation laid down by Knowlson and Pilling in its discussion of Beckett's 1930s to narrow the focus into the areas that are least discussed in relation to his practice during that period, illuminating the influence of painting on the development of his aesthetic, especially his narrative and characters.

Nevertheless, the work of these two scholars does note the importance of Beckett's early life and interest in art. Beckett's interest in paintings is one of the topics that interested Knowlson after the publication of *Dammed to Fame*. In *Images of Beckett* (2003) and in "Beckett and Seventeenth-Century Dutch and Flemish Art" (2009), Knowlson explores further the biographical element of Beckett's engagement with paintings focusing on Old

Masters, along with Dutch and Flemish art that Beckett engaged with during visits to different galleries in Ireland, France and Germany. He sheds some light on the influence of art on Beckett's theatre and his creation of certain imagery and themes. Knowlson notes the importance of closer analysis of Beckett's relationship with art in relation to his texts (42). Knowlson also participated in an exhibition at the National Gallery in Dublin that aimed to demonstrate Beckett's engagement with paintings. A book emerged from the event, *Samuel Beckett: A Passion for Paintings* (2006), which explores Beckett's relationship with paintings in a biographical context and the origins of Beckett's interest in paintings at the National Gallery in Dublin. Further, it reveals galleries as Beckett's aesthetic sanctuaries. This is supported by a letter Beckett wrote to MacGreevy in October 1933, in which he explains to his friend his natural impulsiveness to be part of the National Gallery in London as an assistant, using Jack B. Yeats as a referee (*LSB I* 166-7). Further, the book introduces Beckett's relationship with Yeats, Paul Cézanne, Bram van Velde and Alberto Giacometti, which shaped his own aesthetics and art criticism and will be discussed later in this thesis (see 5.3). Such a focused biographical approach was fairly new in Beckett studies and explains the enthusiastic responses it received upon its release: Christopher Murray described it as an "astonishing breakthrough in Beckett studies" (566). However, there was no link made between certain visual elements found in the paintings, painters and Beckett's development during the 1930s as a prose writer, as I do in my analysis. Whereas the book is mostly descriptive and focuses on his stage productions, my thesis is analytical and focuses on Beckett's 1930s.

One of the first books to build on Knowlson's biography in relation to art is *Samuel Beckett and the Arts: Music, Visual Art, and Non-Print Media* (1999). It covers Beckett's artistic style, his influence on artists and how Beckett's narrative "almost arrives at the condition of painting" on the stage (Oppenheim 15). The book does not just explore Beckett's

literary development but rather how his literary work covers elements from all art forms, such as paintings, music and sculpture. Oppenheim claims that this is achieved by the fact that Beckett was closer to musical art than visual arts, making the main focus of the book the musical aspect of Beckett's works. The essays of the section on visual arts "Six Degrees of Separation: Beckett and the Livre d'Artiste," "Nor Do My Doodles More Sagaciously: Beckett Illustrating Watt," and "Resonant Images: Beckett and German Expressionism," cover the visual elements of some of Beckett's texts and suggest a link between Beckett's involvement in television and theatre and the influence of expressionist paintings. Expressionism is not fully explored due to the lack of biographical evidence relating Beckett to the Expressionists he met on his journey in 1936-7, documented in his German Diaries. The German Diaries have attracted attention recently, especially since 2011 with Mark Nixon's publications on Beckett's journey to Germany. In "Talking Pictures: Beckett and the Art" (2011), Nixon points out the importance of this journey in the creation of Beckett's new aesthetic through the cultivation of his narrative. What stands out in these diaries, as Nixon notes, is Beckett's ability to articulate his aesthetics in a more direct way. Beckett's journey to Germany adds another layer to the importance of manuscripts in relation to Beckett's development as a writer in the 1930s and as the foundation for his following success. Matthew Feldman, in *Beckett's Books: A Cultural History of Samuel Beckett's "interwar Notes"* (2009), adopts genetic analysis by relying on Beckett's notebooks written between 1929 and 1940 to introduce a new biographical understanding of Beckett's relationship with literature, philosophy and psychology. Through the notebooks, Feldman explores how the manner of Beckett's note-snatching changed during a critical decade "as he sought to take his distance from Joyce" (Feldman viii). He argues that it is necessary to identify "Beckett's own concrete sources" to analyse the method by which they were incorporated into the text (Feldman xi). This would not have been possible without Knowlson's endeavours, creating a

biographical foundation for Beckett's life and works. Feldman's genetic methodology aims to stress the importance of the manuscripts "in the evolution of Beckett's artistic approach" and to adjust the focus on Beckett's texts by negating the "overarching readings of Beckett that attempt to say what he (or 'it') actually 'means'" (Feldman 1). Feldman legitimised the notebooks in relation to his practice and the way they create a blueprint to what his intentions were behind any work he was working on during the period covered by any notebook at hand. His method of using the notebooks to explore concepts emphasised in Beckett's fiction and how they are not necessarily evident in his pre-writing mode (the stage Beckett designated for collecting passages from other books to inspire him with new ideas), such as the Cartesian Cogito, gives the genetic criticism adopted in my triangular analysis an opportunity to explore the influence of paintings in terms of the process of creation rather, than inferring a conclusion from the final product of the creation process.

The second approach to Beckett's relationship with art is illustrative. The illustrative approach began to emerge after 2010-11 following Knowlson's and Nixon's publications on Beckett's engagements with art and artists and aims to explore Beckett's utilization of art in his texts, specifically after the 1930s, and how he influenced contemporary artists and films. In "Autonomy and the Everyday: Beckett, Late Modernism and Post-War Visual Art" (2011), Conor Carville explores the influence of Beckett on post-war artists who see Beckett's works as "departing from Clement Greenberg's late modernist notion of the autonomous artwork, emphasizing instead an openness to the body, popular culture, new technologies and everyday life" (417). Carville's illustrative exploration demonstrates the transitional process between the biographical and the illustrative approaches in tackling Beckett's relationship with art. His study relies on biographical elements of Beckett's life to treat his works as, as Carville puts it, "a continuity between the historical avant-garde, the post-war avant-garde and contemporary experimental art" (418). After 2011, there is a subtle focus on Beckett's

texts in order to demonstrate the influence of art on his writing style. Douglas McMillan, in "Samuel Beckett and the Art: The Embarrassment of Allegory" (2012) explores art in the context of Beckett's trilogy, citing conversations and descriptions from the novels to showcase Beckett's use of art in the text. At this stage, the illustrative approach seems to shift back and forth between discussing art within a biographical framework and an aesthetic one.

During the following years, the illustrative approach began to focus on Beckett's influence on contemporary artists and the development of his aesthetics, emphasising the 1950s as the dominant period of development in Beckett's aesthetics. In "Contemporary Visual Art" (2013), Nico Israel discusses Beckett's engagement with art and collaborations with painters and sculptors. Israel focuses on Beckett's "Three Dialogues" (1949) to reflect the process by which Beckett evaluates art. The article describes some techniques Beckett used in his narrative to reflect the impact of his engagement with art during the 1950s, such as pictorial directions, which exist both in his plays and prose. Another technique is the visual construction of the first drafts of his stage settings before making this thematic in later drafts. The "Three Dialogues" has attracted many scholars interested in exploring contemporary art, such as Richard H. O. Cope's thesis on the three dialogues, *Re-Reading Samuel Beckett's Three Dialogues with George Duthuit* (2006), which excluded the analysis of Beckett's own work and focused solely on his criticism of modern art. My thesis used this piece to demonstrate the impact of Beckett's encounter with painters, with emphasis on Karl Ballmer (see 5.3). In "Samuel Beckett and Performance Art" (2014), Derval Tubridy explores the role of repetition and the body within Beckett's theatrical context and Beckett's influence on current artists who adopt performance to express their artistic vision. Further, the study gives an insight on why Beckett was interested in theatre, by exploring Franz Erhard Walther's performative works in the 1960s, which were influenced by Beckett. Tubridy's exploration reconfigures the relationship between the artist, the artwork and the viewer, and how the

work "exists through a performative engagement with the bodies of the audience" (35). She also comments on how the exploration of such a relationship (between Beckett and Art) will "broaden our understanding of how developments within the Art progress, and […] situate Beckett's work within a larger conversation concerning the relationship between concept and material as it engages the performing body in time and space" (36). The relationship between the concept and the material is one of the elements that can be seen in Beckett's reactions to paintings he examined at galleries in his correspondence with MacGreevy, specifically during the 1930s.

The latest books discussing Beckett's aesthetic are David Lloyd's *Beckett's Thing: Paintings and Theatre* (2016) and Conor Carville's *Samuel Beckett and the Visual Arts* (2018). Lloyd's book focuses on Beckett's critical writings on art, specifically on Jack B. Yeats, Bram van Velde and Avigdor Arikha, to explore Beckett's examination of the image and the crisis of representation. The choice of these painters is based on Beckett's personal relationship with them and continues the examination of Beckett's critical writings on art initiated by Lawrence Harvey's *Samuel Beckett: Poet and Critic* (1970). The book provides insights into the painters' work and their style to explain Beckett's fascination with their art. Lloyd builds on the findings of biographical elements (such as Beckett's letters and Knowlson's biography) and an analysis of some of his plays, focusing on their visual aspect instead of the sources of Beckett's visual aesthetic (4). Carville's book is focused on Beckett's "philosophical engagement with the visual arts with special attention to the cultural and historical contexts" (23). The national identity of both Germany and France was discussed along with Catholicism. The book opens by discussing the idea of temporality as the main reason for the connection between Beckett and art (5). His use of biographical elements explores Beckett's interest in Medieval and Renaissance art and states that Beckett's interest in German Expressionism is not as strong as that in Medieval art, which my analysis

on the "Human Wishes" doodles argues against. He writes, "Beckett definitively pushes his preferred period of German art back in time" (118). He provides psychological interpretations of some of the images Beckett encountered, covering both painting and sculpture (120). His study is not restricted to a specific group of painters or artists, but covers the author's career, from novels to plays. The discussion is focused more on tracing the influence of books by art historians which Beckett read during the trip (see 6.0), rather than exploring the paintings he saw and how they might have influenced his practice. Carville focused on three themes: human figures, neo-Classicism and the landscape (23), ignoring German Modern Art (the only modern painter who used to parallel Beckett's style was Picasso). Carville's reading of the German Diaries extracts some of the books Beckett read and entries that demonstrate how he implemented what he read in the process of evaluating what he saw. There is no discussion of the *Murphy* Notebooks or the doodles and textual analysis was more evident in the later chapters on his post-war works, specifically his trilogy. My thesis uses a similar aesthetical framework to Lloyd's to strengthen the discussion on the subject-object relation and the imagery in Beckett's 1930s texts to include artistic movements as well as painters he met during the period. Even though the book shares the focus of the thesis (i.e. Beckett's relationship with art), it solidifies the claim that the 1930s represent a fundamental stage of the rudimentary construction of his aesthetic, rather than conducting an exploration of the aesthetics of painters he met. The research explores the impact of the relationship Beckett had with Yeats and van Velde, on his textual visuality by forming a close reading of selective texts and expanding the discussion to include German Expressionism.

The two approaches tackling Beckett's relationship with art are both still developing to accommodate recently galvanised interest in Beckett, manuscripts and art. The genetic approach promotes this new interest, which can be seen in the publication of the *New Cambridge Companion* (2015) and the latest issues of the *Journal of Beckett Studies* (2016-

7). The release of Beckett's letters and initiatives such as the Beckett Digital Manuscript Project (BDMP) mark a new stage in Beckett scholarship ("Notebooks and Other Manuscripts" 420). Beckett's writing process in the 1930s demonstrates a vital development of his aesthetic. Even though this thesis tackles the influence of paintings on his writing process, it should be noted that the influence of paintings extends to the techniques Beckett used while writing his manuscripts. Such development demonstrates the extent of his engagement with paintings, as Beckett's "Literature of the non-word" became formulated after his German journey (*LSB I* 520).

Using only the biographical or illustrative approach would not provide a thorough investigation of the influence of paintings on Beckett's practice, which is too complex to approach with one mode of analysis. The different approaches presented in the triangular analysis highlight aspects that were overshadowed by previous analyses focused on Beckett's relationship with Arts. For example, Lloyd's and Carville's books, which employ the biographical approach to study three painters linked to Beckett and his German trip, do not build a relationship between the possibility of Beckett viewing Yeats as a replacement for Joyce during the 1930s, as I argue, or the impact of Expressionists on his practice. The link would not be established by sole reliance on the biographical approach. On the other hand, the illustrative approach can only create a link between an element found in the text and something outside the text, without investigating the significance of such link or the reason for its existence. The emergence of these two approaches allowed the new generation of Beckett scholars to shift away from sole focus on the text to attend to Beckett's writing process and what influenced it. The editor of the *New Companion*, Dirk Van Hulle, comments that Beckett studies was dominated by "Capital-T-Theory" in the 1980s (Hulle xviii), which focused more on Beckett and "particulars" (a term used by Hulle to refer to details found in Beckett's manuscripts) as "a matter of both form and content, which are

inextricably bound up in his work" (Hulle xix). It is not about interpreting the text, but how the text came to be, that forms the current direction of the Beckett scholarship to which this thesis contributes. For this thesis, the manuscripts provide a canvas on which Beckett sketched his creative ideas using doodles. The doodles play an important role in exploring his practice and the implication of paintings for him and his work. When constructing my triangular analysis, I examined all the studies that consider the doodles and tried to systemise their methods when deciding what type of analysis I should deploy. This resulted in creating three categories for the studies based on their treatment of Beckett's doodles: excluding the doodles from the text, creating a taxonomy of the doodles to establish a link to the text, and describing the doodles to establish an interpretation of the text.

2.1 Excluding the doodles from the text

The Beckett International Foundation and University of Reading supported a project which aimed to study Beckett's doodles through a visual and theoretical analysis with a complete exclusion from the published text and the biographical element. The project name is *Beckett and the Phenomenology of Doodles: A Visual and Theoretical Analysis* (2006-09). In the project, Bill Prosser, who is a visual artist, works on a collection of Beckett's doodles, specifically the ones in the "Human Wishes" manuscript through artistic practice and theoretical work. This project includes exhibitions of doodles by Prosser mimicking Beckett's own doodles. Derived from the project, Prosser published some papers discussing the doodles and the outcome of the project. In three papers based on the project, Prosser establishes his method as one which goes against the existing tradition of tackling Beckett's manuscripts as a comment to the book published by the Beckett International Foundation, *The Core of the Onion*. As my overview of three papers demonstrates, the method adopted risks having limited insight into the significance of the doodles in relation to Beckett's practice by focusing solely on the aesthetic value of them. My comment is not to undermine his findings

but to point out the disadvantage of such an approach, particularly as it excludes the printed text and other archival materials. My thesis, however, agrees with Prosser's opinion on the doodles being important in unlocking overlooked elements in Beckett's oeuvre.

In "Beckett's Barbouillages" (2010), Prosser provides an examination of the way in which the doodles in the "Human Wishes" manuscript are drawn: writing on aspects such as faces, clothing, position of the legs . . . etc. He credits his approach as a reaction against the academic approach which is keen on "locating precise sources for Beckett's philosophical, theological, and literary allusions" (383). He then provides an insight into why the doodles are not being discussed more frequently within Beckett studies by referring to the difficulty of extracting meaning out of them "as they are cooked up from ingredients too anonymous to be pinned down" (383). However, he regards such difficulty as an advantage in that it does not allow a traditional 'route of exegesis' and pushes for innovative methods to integrate the doodles into the discussion of Beckett's creative process (383). Moreover, in "No Symbols Where None Intended" (2009), he discards the influence of paintings on Beckett by saying the only impact 'visual diet' had on his aesthetic is the caricatural nature of his doodles and that his 'appreciation of fine art' had no effect on these (14). My thesis challenges both the difficulty described by Prosser and his discarding of the influence of fine art on Beckett. This is done by firstly relying on archival materials, which were not available during Prosser's project, making it possible to trace the source of Beckett's inspiration. And secondly by linking the impact of paintings on Beckett's practice through visual elements, which seem to influence Beckett's imagery and characters (see 6.0).

In "Drawing from Beckett" (2007), Prosser refers to the method applied in *The Ideal Core of the Onion* by regarding it a method which focuses on the content of the manuscript rather than the form. He rejects using the visual aspect of the manuscript "as an aid to historical and critical perspectives on the author's work" (86). He further discredits such a

method for leaving a 'significant area unexplored' that of the inner workings of the mind in creating a visual content (86). The article is published in 2007 and in it he cites two studies by Mary Bryden (1992) and David Hayman (1997, 1999) for being the only ones within Beckett studies to discuss the visual components of Beckett's manuscripts. One would assume that such feature of Beckett's manuscripts would be a valuable topic within Beckett studies but in reality the topic is not commonly discussed, as testified by the time gap between Prosser's, Bryden's and Hayman's articles.

Furthermore, even though the three discuss similar doodles, in the "Human Wishes" manuscript and *Watt* Notebooks, their approach is completely different. Prosser explains his method by differentiating it from previous studies, saying, "Understandably, their intention has been to use them so as to qualify the author's relationship with his texts, rather than to contemplate anything that the doodles might have to offer aesthetically in their own right" (86). The aim for his approach, which involved selecting a few doodles and drawing them again, is not to find meaning empirically but "to make matter-of-fact doodles that in their attempted exactitude of categorization, balance and rhythm ponder these qualities in Beckett's written texts" (88). The disadvantage of such method is the fact that it does not lead to new perspective of the text or even to any significant insight to Beckett's practice. However, such disadvantage does not devalue the doodles, on the contrary, the isolation imposed on them shows their autonomous nature which is not characterised with arbitrary doodles. Beckett's practice goes beyond the manuscript, hence its reliance on two primary sources (see 3.2). The method was constructed to correspond to the aim of the thesis and to utilise the available resources in their full capacity. The choice of the method is controlled by the aim of his research and also the available resources which can be used. This is one of the reasons why such a method is avoided by writers after Prosser, since most of the studies after

his research follow a method that links the doodles to the published text; either to explain a certain technique or to find a new perspective.

2.2 Creating a taxonomy of the doodles to establish a link to the text

Dave Williams and Chris Taylor, in "Peripheral Expressions: Samuel Beckett's Marginal Doodles in Endgame" (2010), focus on the *Endgame* manuscript and begin the article by establishing the reasoning behind the focus on the doodles for helping "the writer to give some sort of form to a thought that resists verbal expression" while adding a psychological aspect to the doodles by noting "the brief mental vacation afforded by drawing may have allowed the writer's conscious mind to rest while the subconscious surmounted the difficulty" (30). They state three aims: (1) to conduct a study on the doodles in the *Endgame* manuscript to be the first one even though the manuscript has been available for approximately half a century 'to spur further investigation by scholars', (2) to create a taxonomy of the doodles and (3) to indicate instances where the doodles and text share a clear link (30).

Unlike Prosser, who believes the doodles can have meaning independently, Williams and Taylor believe that despite the fact that the doodles "may not have tremendous significance in and of themselves, they do contribute to the overall interest of the work in which they appear" (29). The investigation carried out in this article follows a more focused way of viewing the doodles. The method is based on creating categories for the doodles and selects a few doodles/drawings for each category in order to represent the category as a whole to be linked to the text using psychology as the binding agent (31). The suggested categories are as follows: abandonments (subdivided into large and small), people, faces, text, mirror, figures, genitalia, wedges, spirals, and miscellaneous.

In the discussion of the wedges category, Williams and Taylor note that the shapes are a reflection of sculptures made by Marcel Duchamp, the production of which coincides with the date of the composition of the manuscript, suggesting a link between the two (39).

Toward the end of the article, the two referred to Beckett's awareness of visual art of the period by noting examples of links found between certain doodles and works by Pablo Picasso and Duchamp, however, instead of building on the influence of paintings on Beckett's visuality they are being be held out "as an exemplar of contemporary Surrealist and Existentialist sensibilities" (53). They conclude the article by calling on other scholars to look at Beckett's other unpublished manuscripts in order to investigate and analyse his doodles to initiate a new way of investigating Beckett's manuscripts (54). The method of categorisation of the content of the manuscripts follows Pilling's method of categorising the contents of Beckett's notebooks. The Williams and Taylor article uses elements provided by the genetic analysis of manuscripts to aid its visual analysis. However, their method does not include a close reading of the play but rather focuses on establishing the validity of the doodles by proving that they are not arbitrary, and they indeed have a connection to the text. The advantage of such method is that it provides a logical organisation of the doodles and makes the process of conducting a visual analysis more practical by limiting the scope to selective ones which represent the whole category. My thesis does not only use categories to organise the visual findings of the manuscripts, but also links them to elements found in the published text through a process of close reading. The aim is not to provide a summary of the doodles but, rather, to provide an exploration of Beckett's practice by using the doodles as evidence of visual influences that Beckett adopted from paintings.

2.3 Describing the doodles to establish an interpretation of the text

In "Beckett's *Watt* — the Graphic Accompaniment: Marginalia in the Manuscripts" (1997), David Hayman introduces the doodles in the *Watt* Notebooks to the academic world for the first time and attempts to provide a reading which combines both the published text and the manuscript. His initial and tentative reading of the opening pages "suggests that Beckett originally had in mind a radically different approach to his main protagonist as well as to the

book's opening" (173). It should be noted that his examination of the doodles is based on an initial reading of the manuscript and he only focused on what stood out to him in relation to the published text. His method regards the doodles with a secondary importance in relation to the published text in which they visualise elements in the narrative on the opposite page (recto). However, the manuscript, in this case the *Watt* Notebooks, introduced new information about the novel. Hayman's examination is guided by his selected choices of the doodles which are not necessarily representative of the whole manuscript. His process of examining the notebooks was focused on the "proliferation of doodles or illuminations" that accompanies the text. The way Beckett edited some of the characters' names, such as Hackett and Molloy (173), were part of his interpretation of the manuscript. Building on the importance of the doodles, Hayman cites Beckett's mistrust of language (a theme that is present in all of the studies which discuss the doodles) by saying: "He [Beckett] is reacting to and against his verbal project, indulging a truant urge in a manner all his own" (178). My thesis adopts a similar belief but instead of just referring to it, it explores its origins from the start before and after the psychoanalysis with Bion, which is regarded as the catalyst for such phenomenon.

The method conducted by Hayman is similar to the method adopted by this thesis in the sense that the doodles are linked to Beckett's writing process. He comments on the relationship between the doodles Beckett's writing process by saying: "these particular images are remarkable for the care taken in their elaborations, which doubtless took place during a long pause in the composition process" (173). He promotes his focus on the doodles as he notes their significance in telling us more about Beckett's composition process and his edits in the manuscripts: he views them as a commentary on the writing on the opposite page and on the progress of his plot (173-4).

Hayman's article emphasises the element of drawings in Beckett's manuscripts by citing the sketch Beckett drew of the paintings in Erskine's room in order to highlight Beckett's process of visualising a scene while working on the draft, he writes, "Here the relationship of image to text is too overt to be in doubt, though the use to which Beckett put this image or these images is not quite that of the final version of the novel" (177). The conclusion of the article contains a valuable demonstration of the link between the doodles and his writing process. Hayman's tentative reading of the *Watt* Notebooks concludes by pointing out: "there was a symbiosis between the writing, and especially the revision of this version of the text and the elaboration of more or less carefully crafted images. The more complex the writing process, the more frustration, the more Beckett must have needed the outlet provided by his images" (181). Initial examination of the *Murphy* Notebooks demonstrates such progression of Beckett's doodles (see 6.3.3).

Hayman also links certain doodles to dialogues existing on the verso pages (175). He tries to demonstrate the way in which Beckett constructs dialogue in Watt by generating "the simplest visual components designed to conveying a high degree of causing" (175). His comment is important in rendering the doodles as not arbitrary but, rather, as an integral part of Beckett's practice. It would be reasonable to claim that the existence of doodles would be regarded as arbitrary if they did not appear in other manuscripts. The work as a visual representation of Beckett's thoughts during the writing process, which makes them in this case not be a product of passing time activity but an expressive alternative that embodies his imagery. Paintings and his interactions with painters helped him to find ways to do that. Unlike the *Watt* Notebooks, the doodles in the *Murphy* manuscript are not as absurd and contain reminiscences of paintings he saw during the 1930s. By focusing on seven paintings (see 3.3), I was able to conduct a visual analysis on the doodles he drew by extracting common visual motifs found in the paintings and the doodles. During the 1930s, Beckett saw

many paintings and his art notebook documents his visits to more than five galleries, not to mention his trip to Germany which lasted for six months and involved visiting many studios. The choice of the seven paintings have been chosen in order to aid in identifying visual elements which attracted Beckett during the 1930s.

Kristen Marangoni, in "Beckett's *Watt* and Monastic Tradition" (2016), draws on similarities found in Beckett's *Watt* Notebooks and the story within a form of medieval illuminated manuscript. The analysis is focused on the marginal doodles and the overall theme of *Watt* and the medieval illumination and *The Book of Kells*. She justifies her employment of the doodles by citing Prosser's logic regarding the idea of perceiving the doodles/drawing 'as artworks in and of themselves' since it is "appropriate for a text that does not really have a centre or linear plot line" (105). The article is published in 2016 which means it took advantage of all the available manuscripts and genetic editions of Beckett's archival materials which includes his letters, biography and German diaries. Marangoni cites previous studies conducted on the novel (Carlton Lake, Hayman, Prosser, Mary Bryden, Mark Byron and Chris Ackerley). Three of them are focused on the nature of doodles in Beckett's manuscripts (Hayman, Prosser, Mary Bryden) and one of them is focused on the *Watt* doodles (Hayman). This is important because it shows, again, that the doodles receive less attention compared to the actual published text and the edits that the manuscripts received. Even though one would assume that such material would be utilised by scholars, Beckett's doodles are not tackled as one would assume, not because they are regarded as meaningless but because scholars struggle to investigate them. To deal with the doodles, one has to employ many techniques and link them to the published text. If we to compare the two articles on the doodles in the *Watt* Notebooks by Hayman and Marangoni, we notice that they follow different techniques and both reach different conclusions because their aims are different. Hayman's aim is to show how the doodles are linked to Beckett's writing mood and

only cites a few doodles to demonstrate that. Due to the year of publication, Hayman did not have the same advantage provided to Marangoni in having access to Beckett's letters published in four volumes or his diaries (Mark Nixon's edition). His reading, as he admits, is initial and tentative because the nature of the doodles requires a full utilization of archival materials to reach a solid conclusion.

Marangoni uses the archival materials to build her claim that Beckett was influenced by a medieval manuscript he examined, citing a letter and part of Beckett's German Dairies. Moreover, knowledge of books Beckett owned helped Marangoni to make the link between the two by referring to a certain doodle of a rat (Notebook 2, 15). She relied on Nixon's and Van Hulle's edition of Beckett's library which included a discussion on the influence of *Curiosités Théologiques* on him and Bryden's statement of the Chi Rho page from the medieval book (104). The archival material strengthened her claim and encouraged her reading which resulted in a new reading of *Watt*. Marangoni's study strengthens the importance of the triangular method this study adopts by (1) regarding the archival materials as a separate primary source and (2) conducting a genetic analysis on the archival materials to utilise the available biographical evidence. By using a triangular analysis, this thesis resulted in a refreshing approach through which of Beckett's early practice is explored and will provide a meaning to certain elements found in his texts (see 6.4.1).

Marangoni begins her article by acknowledging that pairing *Watt*, which is "a novel that charts the dismal repetitious lifestyle of the modern man," with a medieval image may be out of place. However, the *Watt* Notebooks strengthen this connection since the notebooks contain "depictions of monks, saints, crosses, and even what appears to be a Eucharistic altar" (97). The doodles are discussed in the section titled "*Watt* and Illuminated Manuscripts," where Marangoni elaborates on the significance of the doodles by noting: "The doodles fill, rather than empty the page, just as they add to rather than take away from

Beckett's communication options." (100). She builds on Beckett's mistrust of language which was referred to in Hayman's article on the same notebooks: "There is a sense, then, in which the images can help provide meaning where rituals and words have failed" (101). The section named "Similarities between *The Book of Kells* and *Watt*" relies on other archival materials to build the link between a book Beckett read and the novel. She cites Knowlson's biography to demonstrate Beckett's "awareness of its presence and at least a subconscious internalization of its importance to his academic and national development" (101). One difference Marangoni states between *The Book of Kells* and *Watt* is the nature of both; the figures in the *Watt* Notebooks are generally of disembodied heads with no bodies whereas the figures in *The Book of Kells* are used to illustrate the birth, life and death of Christ. However, she links one particular doodle of a hybrid fish-human in a *Watt* Notebook to a fish-human in *The Book of Kells* (Notebook 1, 40). One striking difference is that the figure in Beckett's notebook is a female, unlike the fish-human hybrid in the medieval book (103). Such a fundamental difference did not prevent Marangoni from establishing the link or the validity of her argument since the influence of the visual on Beckett been established as a process of recognition by Knowlson (rather than one of mimicry).

2.4 Conclusion

This section of this thesis showcased the type of contribution it offers in terms of topic, methodology and the visual aspect of Beckett's manuscripts. It also showed the importance of the recently available archival materials by providing an original point of view on Beckett's development through his practice in the 1930s. A survey of the studies which discussed the topic at hand demonstrates that no study has been conducted with such scope tackling Beckett's early career or focusing on the impact of paintings in his writing process and style with specific attention on visual elements found in paintings, such as colour distribution and chiaroscuro. Also, since the *Murphy* Notebooks became only available for research in late

2014, studies conducted previous to this date have been unable to achieve a cohesive outlook

of Beckett's writing process. The analysis of the visual aspect of the manuscripts highlights

the uniqueness of the method adopted by this thesis to not only analyse the doodles but also

to find a way to link them to his interest in paintings, unlike previous which limit their

examinations to describing and classifying the doodles (in the case of the *Endgame*

manuscript) or to use them to illustrate a reading of the accompanied text (in the case of the

Watt Notebooks). The analysis of the doodles in the *Murphy* Notebooks adds more

significance to Beckett's 1930s by showcasing the correlation between the visual elements in

the manuscript to Beckett's visuality in the published text (the term 'visuality' has been

discussed in section 3.1.2.1). Previous studies concerned with Beckett's manuscripts

generally and his doodles specifically show a movement toward the consideration of

subjectivity, since they are focused in giving meaning to Beckett's own method of

constructing his text through his manuscripts. The studies concerned with the doodles are still

developing to accommodate the complex nature of Beckett's doodles.

      The thesis uses the same style adopted by Marangoni in presenting the doodles, which

avoids violating the copy right issue of the manuscript. There are no scans of the doodles in

the article but instead there is a description of them accompanied with the number of the

notebook they are found in the manuscript and the page number they are located on. Her

format of identifying doodles is as follows: (Notebook no., page no.); for example, "an image

of a knight, clad in a full suit of armour (Notebook 1, 28)" (Marangoni 97). The addition I

added to this method is inserting an image of a reproduction of the mentioned doodle, which

are made by me and look similar to Beckett's, to help in clarifying the description. My thesis

also adopted a similar focused method used by Williams and Taylor that of categorizing the

doodles into specified categories and choosing a few doodles as representatives for the whole

category. Williams and Taylor point out the impact of Beckett's left-handedness on his

drawing of spirals and mirroring figures explains certain aspects found in the *Murphy* Notebooks (33). Considering the fact that the *Murphy* Notebooks are the only surviving manuscript of his 1930s fiction, it would be valid to note that Beckett's left-handedness explains why he left the recto pages empty for edits and doodles.

Moreover, some of Hayman's comments on the doodles showcase a distinct difference between the *Watt* Notebooks and *Murphy* Notebooks in terms of the doodles. He notes that the quantity of the doodles, in the *Watt* Notebooks, increased moving from Notebook 1 to Notebook 4 (173) and that the figures are not repeated (175). The examination conducted for this thesis indicates that, on the contrary, the amount of doodles, *Murphy* Notebooks, from Notebook 1 to Notebook 6 decreased and the theme of the doodles changed matching the development of the plot and his own psychoanalysis with Bion. In terms of repeated figures, there are some which all share similar features, such as similar clothing items, body movements and motifs. It appears that Beckett's doodles in the *Watt* Notebooks are more abstract and more difficult to decipher than the ones found in the *Murphy* Notebooks. This transition in the way Beckett draws is being focused on in this thesis as a result of his trip to Germany and engagement with Expressionism. This thesis argues that the *"Human Wishes"* manuscript stands as a visual witness for the influence of the German Expressionism on Beckett's aesthetic by adopting the tapestry-like style.

The importance of the *Murphy* Notebooks is that they show Beckett's writing techniques that start way back in the 1930s. There is no surviving manuscript for his other early works, *Dream* and *MPTK*. The only surviving manuscript in relation to those two works are the Dream Notebook which has no traces of the novel but collected materials from books Beckett found interesting. One element of Beckett's habits of writing drafts on Notebooks is that he leaves the verso pages empty for future edits or a free space for him to draw something on. Before the discovery of the *Murphy* Notebooks, the *Watt* Notebooks were the

only notebooks which contained many doodles. Surprisingly enough, the study on the

doodles did not start with the discovery of the manuscript but Hayman's article on them,

indicating the importance of innovative methods of utilising available sources to initiate new

discussion with in Beckett's criticism. There is a clear distinction between the *Watt*

Notebooks and the *Murphy* Notebooks in terms of the nature of the doodles; the *Murphy*

Notebooks are more spontaneous and change throughout the six notebooks, from being a

representation of mundane activities to being dark and figurative, matching the plot of the

novel. This emphasises their importance in relation to the analysis of the manuscripts as

Hayman notes early on: "these particular doodles are clearly more than random decorations

or time-killing devices" (177). So dismissing them just because they are regarded as arbitrary

and meaningless in relation to the text would result in a limited view of Beckett's writing

process. The following chapter is dedicated to the methodology, which deals with the

manuscripts and other primary sources, and will highlight the type of contribution the

methodology holds in relation to Beckett studies.

3.0 Methodology

The main aim of this thesis is to provide a synthesised analysis of published texts and

manuscripts by Beckett through a triangular analysis to examine key elements of Beckett's

practice in his early work. Due to the nature of the materials, my thesis employs three types

of analysis (genetic, visual, and close reading). This triangular analysis, which will be

discussed thoroughly in the following section, provides a more focused method of

interpretation that covers the variety of elements Beckett's texts and manuscripts have to

offer, which are a mixture of thematic, visual and textual components. The method prevents

overgeneralisation by providing a clearer interpretation of the phenomenon from three

different angles (genetic, textual and visual). This is achieved by channelling the visual and

textual analysis into a confined examination of how Beckett perceives and creates the images

in his work. The concept of the image takes a central role in the analysis, since the examined

materials are images, such as paintings and manuscripts that contain doodles. My rationale is

discussed in the fourth chapter, which tackles the theoretical framework. Overall, my

approach is inspired by iconography and what Beckett referred to as "the site of unknotting"

(*Dream* 13). Iconography involves "identifying motifs and images in works of art" (D'Alleva

20). [14] The term "site of unknotting" refers to the location where meaning emerges in a

painting, according to Beckett.[15] Iconography corresponds to the method adopted by the

thesis through the triangular analysis, which helps in making the doodles more accessible.

The process of iconography helps in answering questions about how certain visual images

were inspired by other representations of the same images. It also helps to establish the

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[14] Iconography is achieved through three stages. The first stage is referred to as "pre-iconographic analysis" and involves a
process of visual recognition of images, like identifying an image as (say) a king. The second state involves the application
of iconographic analysis. Once the image is recognised, a reference outside the source of the image is made to provide a
narrative for the image, whether it is a story or a known character (e.g. like identifying the king as Richard III). In the third
stage, the analysis tries to attribute coherent explaining of why such an image existed in such a source in such a context,
taking into consideration the time and place etc. (D'Alleva 20).
[15] The term is explored further in Chapter 5. Beckett used it in *Dream* to refer to Franciabigio's *Portrait of a Young Man:*
"The only perspective worth stating is the site of the unknotting that could be, landscape of a dream of integration,
prospective, that of Franciabigio's young Florentine in the Louvre [. . .]" (*Dream* 13).

concept of an image become something that can be approached through the narrative and visual medium, via what Oppenheim described as "Visual interpretations of the verbal iconography" (*Beckett and the Livre d'Artiste'* 188).

My method is intended to achieve new insights into the inner working of the text.[16] My thesis does not refer to paintings simply to show how they are being invoked in his texts, but rather argues for the way that Beckett employed visual elements in his texts, and suggests that painting changed his writing by developing his concept of what Beckett refers to as the 'subject-object relation'. This in itself is significant, because most of what is written about the 1930s is focused on the thematic structure of his early fiction, as discussed in the previous chapter. Triangular analysis is done through a chronological framework, in which the investigation is guided by archival materials (such as Beckett's letters and diaries) in order to showcase the significance of elements Beckett worked on during his early career as a writer. The process of tracing Beckett's development in the 1930s is important within the context of the thesis, as it identifies this period as the source of his distinct style and aesthetic. Moreover, the thesis examines how German Expressionists, especially Karl Ballmer, Emil Nolde and Ernst Ludwig Kirchner (discussed in Chapters 5 and 6), relate to Beckett's writing and doodling styles.

In addition, engagement with the *Murphy* Notebooks introduces a new approach tackling both the manuscript and the published text. The notebooks have only been made available to researchers recently, due to the fact they have been in private hands for the past half century, before being sold in an auction to the University of Reading as part of its Special Beckett Collection in late 2013 (*The Murphy Manuscript at Reading).* The Notebooks became available to academics in October 2014. So far, the only published piece on the

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[16] I use this phrase, "inner working of the text," to refer to the process by which the work came into being. It is a reference to the author and all the work he did to create the final version of the text. In Beckett's case, this involves the notebooks he used to collect quotes from different literary works by other authors, the manuscript of the work that has the doodles, and edits of the draft.

Murphy Notebooks is by the University of Reading, to provide a description of the manuscript, and an article by John Pilling (2015) to introduce the manuscript in an issue of *Samuel Beckett Today/Aujourd'hui* called "Beginning of the Murmur" in 2015.[17]

The *Murphy* Notebooks consist of six notebooks, which provide an insight into the writing process of the early Beckett, as it is the only surviving draft of a published text that Beckett wrote in the 1930s— hence its importance within my thesis. In considering the way in which Beckett's writing process was influenced by paintings, this thesis pays particular attention to the doodles on the rectos of the manuscript. Utilising the doodles to understand the process of Beckett's development allowed my research to seek new insights into how the doodles relate to his writing style, unlike previous studies, which used *Watt* and *Endgame* doodles (not the *Murphy* Notebooks); this scholarship was summarised in the previous chapter. However, my thesis performs a triangular analysis to render the doodles as an element in Beckett's writing process and treats the notebooks as an extension of Beckett's mind.[18] Further, the thesis uses the doodles to demonstrate the influence of his trip to Germany and engagement with the Expressionists by comparing the doodles in the *Murphy* Notebooks and "Human Wishes" manuscript in order to provide empirical evidence of the Expressionists' influence on Beckett's aesthetic.

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[17] The name of the article is 'Six Notebooks in Search of a Novel: A 'First apercu' of Beckett's Murphy in Embryo' (13-28).

[18] A reference to what Dirk van Hulle refers to the manuscript as an 'extended mind' of the author (*Modern Manuscripts* 130).

3.1. Triangular Analysis
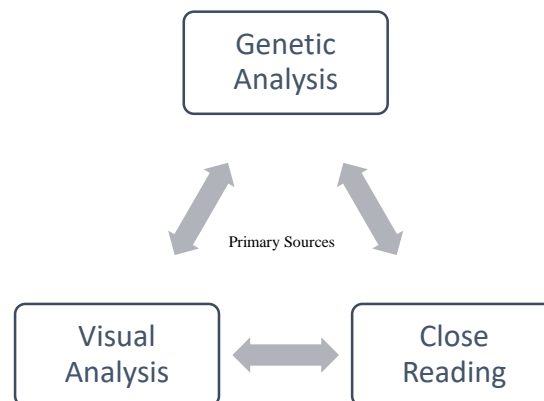
Fig. 3. Triangular Analysis

This thesis triangulates three types of analyses to investigate key elements of Beckett's practice in his early fiction, genetic, visual, and close reading. The nature of the key elements falls under two categories: textual and visual, hence the need for a method that provides tools to systemise the process of the investigation. As noted the three types of analysis are: genetic analysis, visual analysis and close reading (Fig. 3). The genetic analysis is designated for the archival materials, such as letters, diaries, and manuscripts. The analysis is used as a tool to find the necessary information and evidence that allow for a better examination of the influence painting had on the young author. It was an instrumental type of analysis when discussing the doodles in two manuscripts and a beneficial addition to the discussion throughout by finding important details in Beckett's letters and diaries.   The visual analysis is focused on interpreting the visual aspect of the manuscripts and the narrative of the printed texts by extracting elements influenced by paintings. It is similar to tracing the influence of different literary works on Beckett's writing style by examining the quotations he chose to add to his Dream Notebook but in this case what is being traced is the influence of a technique or an image that is evident in a painting. This stage is evident in the chapter discussing the development of Beckett's imagery where three phases has been designated based on three types of painting he was gravitated toward during the 1930s (see 5.1). The

close reading is used as a balancing element between the two to provide a way of examining the textual content of Beckett's notes and writing style which does not involve visuals. The triangular analysis is exhibited explicitly in the sections covering the *Murphy* Notebooks and "Human Wishes" manuscript since they are the only surviving handwritten manuscripts of Beckett's early published work, which contain visual elements (i.e. doodles). It allowed for the discussion of Beckett's doodles and his published text to harmonise over a specific idea and that is the way painting allowed his practice to develop.

Triangulation can be defined as "using multiple, different approaches to generate better understanding of a given theory or phenomenon" (Turner, et al. 243). The phenomenon in question is comprised of the key elements that Beckett developed during his early career, specifically during the period of the 1930s, as a response to his interest in paintings. Such methods support the purpose of this study which examines Beckett's writing process and how it developed in the manuscripts and other archival materials, in order to guide the process of the analysis of the printed texts. The employment of this method of triangulation strengthens a study based on an examination of many sources in that it "gives a more detailed and balanced picture of the situation" (Altrichter, et al. 117). One of the strengths of this study is its focused nature; it examines a 10 years period of Beckett's life in order to trace the development of his writing process and style through a framework which utilizes a triangular analysis of two primary sources, as specified before. By primary source, I refer to two categories of materials: archival materials and published texts by Beckett; not the sources mentioned in the bibliography. Relying on one source, such as printed text only, would result in a reading which would be similar to those produced by previous critics. The triangular analysis of both the archival materials and printed texts will open up avenues of textual analysis, which will allow for a thorough investigation despites the complexity of Beckett's

texts by focusing on minute details in the narrative which have been overlooked for not having enough resources before the availability of manuscripts.

3.1.1 Genetic Analysis

Genetic analysis in this thesis is derived from genetic criticism, which is a form of archival studies. Genetic criticism emerged in France in the early 1970s and is both a literary theory and a literary practice, which explores published texts through original drafts and other archival materials (such as letters and diaries). It focuses on the structures, internal workings of a text and textualization at work in writing (Hay 21), in which it strives to "reconstruct from all available evidence the chain of events in writing" (Deppman, et al. 2). It provides a more specific point of view concerned with the process of writing by examining specific kinds of manuscripts: drafts, notebooks, typescripts and so on. Genetic analysis incorporates the investigation of the exogenesis, which is "the extent to which information that comes from sources external to the writing is researched and incorporated" (Findlay 47), and intertextuality within Beckett's writing process. In the context of this thesis that would be examining the available manuscripts and examining certain paintings which Beckett made reference to in order to examine the sources which influenced his practice. The significance of this form of analysis is that it allows for a countless number of examinations of the same manuscript because it will always almost result in finding something new about the manuscript. As Findlay notes, in "The Boundaries of the Literary Archive: Reclamation and Representation," "that perceptions of writers and their work, like those of other recordkeeping entities (government agencies, official record creators and their outputs) are always changing and this, in turn, changes the nature of the archive and the uses to which it is put" (Findlay 47).

Genetic Criticism: Texts and Avant-textes edited by Jed Deppman, Daniel Ferrer, and Michael Groden introduced the concept of genetic criticism to the academic world in 2004

through 11 essays which were written in French originally. The method was adopted by many scholars who have access to manuscripts. In Beckett studies, Dirk Van Hull and Mark Nixon are the driving force behind the integration of genetic criticism within Beckett scholarship as pointed out in the second chapter. Beckett studies utilised the method to cover a wide range of documents which reflect Beckett's writing process, including stage sketches. Each type of the manuscripts (such as notebooks, diaries, and letters) reflects a side of his writing process. Usually in the archival approach, the aim for the examination of the material is to provide a biographical investigation for the writer at hand. Genetic criticism, more specifically, uses the findings of the archival examination constituting the first stages of the manuscript examination. In other words, archival studies is considered the umbrella that Genetic Criticism falls under since it is a tool used to examine the manuscripts. The archival approach is based on preparing any material, whether written by hand or typed by the author or anyone else, for any further examination. Genetic Criticism is more specific in that it focuses on manuscripts written by the author himself and aims to explain the existence of the published text in its final form. The archival stages are usually conducted by the archival team at the place which holds the collection of manuscripts, University of Reading in this case.

One of the main ideas which genetic criticism is based on is the existence of multi-layered meaning within the text. The text came into being through the influence of different factors; these factors exist within the text and can be traced through the writing process by investigating manuscripts critically. Jean Bellemin-Noël, in "Psychoanalytic Reading and the Avant-texte," defines a foundational term used within genetic criticism; the term is "avant-texte" (31). He means by "avant-texte": "the totality of material written for any project that was first made public in a specific form" (31). This term, "avant-texte," is integrated in the process of manuscript analysis. Pierre-Marc de Biasi, in "Toward a Science of Literature: Manuscript Analysis and the Genesis of the Work," lays out the basic stages for the genetic

approach as follows (44): (1) gathering and authenticating the manuscripts, (2) classify each manuscript, (3) organise the manuscripts in a teleological order, (4) decipher and transcribe the manuscript, (5) establish an avant-texte. In relation to Beckett's manuscripts, such as the *Murphy* Notebooks and German Diaries, the first three stages have already been conducted by the archival team at University of Reading because they have the manuscripts as part of their special collection, for example, the archival number of the *Murphy* Notebook is "BC MS 5517" and every page of the six notebooks has been numbered. The last two stages have not been fully completed by the archival team, since such a task is usually conducted by scholars who are interested in the manuscript in question. The four volumes of Beckett's letters and *Samuel Beckett's German Diaries* have already been through all these stages of analysis and are considered 'genetic editions' of the original manuscripts, which means they are accurate representations of the content found in the manuscripts. As for the *Murphy* Notebooks, the last two stages constitute part of the analysis process, which is the focus of this thesis. The focus is not on transcribing the content of the notebooks, but rather on the analysis of the doodles.

Genetic analysis will help to link significant elements found in the manuscripts with corresponding elements found in the published text in order to unravel the process by which the text came to be. In "Notebooks and Other Manuscripts," Van Hulle explains the aims of the two main components which constitute genetic criticism. According to Van Hulle the aims of the two components are (1) to decipher what is observed on the page, which constitutes the genetic part, and (2) to reconstruct the genesis from a specific perspective, which constitutes the critical part. Both components complement each other and suit the aim of this thesis, since they start from materials that contain traces of Beckett's writing process (418). Further, a genetic analysis has been adopted because examining the manuscripts alone will not result in a cohesive research, hence the need to examine the published texts in

correlation with the manuscripts. As Glyn White notes, in *Reading the Graphic Surface: The Presence of the Book in Prose Fiction* (2005), the manuscript gives a limited view of the authorial intentions behind the work since "the product of these intentions should be, at least in principle, what ends up on the printed page" (26). The value of the manuscripts is established in relation to what exists on print, but they show the thought process by which a text comes into being.

Further, the value of the manuscript in conjunction to the printed text is fundamental to the genetic analysis. The method by which a genetic analysis is conducted relies on both the manuscript and the printed text. As explained by Biasi (53), the first step is to set up a synoptic table specified for each manuscript related to the focus of the research, the *Murphy* Notebooks and certain paintings in this case. The table will contain two sets of coordinates: the vertical side of the table provides the axis of definitive texts according to the sequence of sentences, paragraphs and words used in relation to paintings. The horizontal axis of the table will give the genesis for each segment. The final result will show a table demonstrating the genetic organization of manuscripts according to the writing process in relation to paintings Beckett saw (from left to right) (Table 1).

Table 1: This table demonstrate the way the research utilised the primary sources in relation to the paintings that were focused on

Painting	Letters	*Murphy* Notebooks						Printed Text
Name of painting	*LSB I*	BC MS 5517						Page
	LSB I	BC MS 5517/1	BC MS 5517/2	BC MS 5517/3	BC MS 5517/4	BC MS 5517/5	BC MS 5517/6	P.#
	P.#	P.#	P.#	P.#	P.#	P.#	P.#	

The influence of paintings extends to the techniques that Beckett used while writing his manuscripts; Van Hulle uses Daniel Ferrer's categories to describe the techniques that authors use in their manuscripts in order to classify the technique that Beckett used in his manuscripts. Van Hulle points out that Beckett fits in with all of the categories, but "one should perhaps specify which Beckett one is referring to." The main two categories are: (1) marginalist (writing notes in the margins of books) and (2) extractor (writing an excerpt in a separate notebook). The second category, extractor, is subdivided into: (1) notesnatcher (taking excerpts directly without any changes) and (2) excerptor (translating or paraphrasing long passages) ("Notebooks and Other Manuscripts" 421). Beckett's works in the 1930s went through a process of composition and decomposition through extensive revisions, which is evident in his manuscripts ("Notebooks and Other Manuscripts" 425). This study of manuscripts allows for a study of the "evolution of a self-image" (Lejeune 197). Based on the manuscripts and notebooks composed during the 1930s, the early Beckett is more of a 'notesnatcher', a technique he leaned from Joyce, whereas by the late 1930s Beckett is more of an excerptor. The change is, as I argue, credited to his interest in paintings. Beckett's note-snatching will be explored in the fourth chapter to demonstrate the way his interest in utilising images in paintings comes as an extension of his habit of collecting materials for his drafts and the development of his writing process (see 4.2). The development of Beckett's writing process, as I argue, is credited to his engagement with paintings in the 1930s. Also, such development demonstrates the extent of his engagements with paintings on his writing style as Beckett's "Literature of the unword" became formulated after his German journey (Nixon 107). Such discoveries can be discerned through a close examination of Beckett's manuscripts.

3.1.2 Visual Analysis

Visual analysis is the foundation of art history which focuses on elements with 'visual attributes' and incudes "historical context or interpretations of meaning" ("Visual Analysis" 1). The 'visual attributes' which constitute the basic visual elements or formal elements and principles are as follows: line, value, shapes, forms, space, colour, texture, balance, contrast, movement, emphasis, pattern, proportion, and unity (Glatstein). The formal elements constitute the individual components of the image whereas the principles are related to the way the individual components are arranged to represent the whole image. The purpose of the visual analysis is not to identify the visual attributes but "to recognize and understand the visual choices the artist made in creating the artwork" as a whole ("Visual Analysis" 1). My thesis employs the visual analysis in extracting specific visual components from selected paintings and doodles, in combination with close reading to extract the way in which Beckett constructed his practice in correspondence to his interest in paintings.

Conducting a visual analysis of the primary sources is important in tracing the influence of paintings on Beckett's writing process. Painting for Beckett is not the representation of what is being perceived empirically, but the act of rendering the proposition of oneself between subject and object through alienation and absence to produce "pure interrogation" (*Dis* 91). In February 1937, Beckett found this aspect of art embodied in Cézanne's painting while visiting Dresden and declared in his diaries: "at last the reassertion of painting as criticism, i.e. art" (*GD* 7.2.37). Beckett's aesthetic concerns, perception, image, and the relationship between the subject and object, appear both in his criticism and in his fiction in the 1930s. The painters who seem to attract Beckett's attention and influence him are those "who explore the tension between abstraction and representation, as well as between subject and object" ("Ruptures of the Visuals" 80). This thesis focuses on five painters in total: Jack B Yeats, Karl Ballmer, Bram Van Velde, Ernst Ludwig Kirchner and

Emil Nolde. The first three painters are ones he knew personally and create a chronological

timeline for Beckett's formulation of his subject-object relation (see 5.3), whereas he came in

contact with the last two through their works. Kirchner and Nolde are German Expressionists

who happen to be the focus of the analysis of the doodles in which I use Expressionist

elements in deciphering their visual qualities by drawing similarities between Beckett's

creation and that of the Expressionists (see 6.1). Their influence on Beckett is not

documented explicitly in his diaries where he mentions their works and their impact on him.

Their style, as I argue, is evident in his "Human Wishes" manuscript and the way his

doodling style was altered after the *Murphy* Notebooks.

Jack B. Yeats is one of the early painters who had an impact on Beckett's 1930s

aesthetics. The two met through the help of MacGreevy in 1930, and Beckett visited Yeats'

studio regularly. Beckett finds in Yeats' paintings the theme of what he tries to convey in his

texts: a representation of the 'no-man's-land' found in the painter's treatment of the

background and foreground. Yeats' paintings allowed Beckett to form an early apprehension

of artistic alienation in the space between subject and object with Yeats' abandonment of the

black outline surrounding his figures and the way his characters are integrated with the

background by using the same colour pallet (see 5.3). Beckett also found Ballmer's paintings

had much in common with Cézanne's paintings, where the focus is not to describe

appearances but the essence of objects, creating "a kind of threshold between what can and

what cannot be visualized or represented, or Beckett's 'said' and 'unsaid'" (*SBGD* 157).

During a visit to Ballmer in his Hamburg studio in November 1936, he saw Ballmer's

painting, *Kopf in Rot,* which made Ballmer the embodiment of Expressionism to Beckett (*GD*

26.11.36). Bram van Velde is yet another painter who influenced Beckett's aesthetic during

the late 1930s. Beckett met the van Velde brothers in Paris, 1937. The abstract nature of van

Velde's paintings allowed Beckett to further explore the inability of words to express his

artistic vision and the possibility in art criticism. Even though Beckett mentions van Velde within a critical context after the 1930s, his letters show how his interactions with the painter allowed him to build further on what he gained through his journey in Germany. Moreover, Yeats and van Velde were very essential figures in his life as evident in Peggy Guggenheim's remark on the two for Beckett had "two enthusiasms besides James Joyce: Jack Yeats and Bram van Velde" (Rose 67).

3.1.2.1 Beckett's Visuality

This thesis uses the term visuality in the same context as that offered by David Natharius, in "The Role of Visuality in Media Literacy" (2004), by differentiating between vision, "the mechanical process of receiving visible light waves through the retina," and visuality "which is the social/psychological process of socially constructing the meaning of our perceived visual data" (239). Further, the term is used by poststructuralists in relation to art by ordering and narrating "the chaotic events of modern life in intelligible, visualized fashion" (Mirzoeff 54). As I mentioned in the introduction of the thesis, recent publications on Beckett lean toward the exploration of Beckett's aesthetics. Such focus within recent Beckett's scholarship makes the employment of the term suits this study's approach toward subjectivity and Beckett's practice, since it focuses on his own interactions with paintings and writings, which makes the term important because "visual materials rely on textual meanings in the written form" (Shumei 32). It also allows the thesis to deepen its exploration of Beckett's own creative process through the deployment of his imagery and characterisations rather than limiting the focus to the relationship between his characters and the setting as with the case of Maude's thesis. The term helped my navigation of Beckett's published texts, since the focus was on the narrative to construct the meaning of Beckett's 'perceived visual data'; the archaeology of Beckett's visuality exists in his texts.

The process of visual analysis of the printed text revolves around the gauging of the influence of paintings on the construction of Beckett's 1930s narrative and characters. The term textual visuality is used by Richard Shusterman in *Aesthetic Blindness to Textual Visuality* (1982) to provide a context for the term within literary studies. Even though Shusterman did not provide an explicit definition of the term he explained what it means by drawing conclusions from other philosophies, such as Derrida's and Hegel's. Shusterman based the nature of textual visuality on aesthetic 'purity' and aesthetic signs and pointed out that the term is recognized by semioticians who regard " the aesthetic sign as designating not a specific narrow meaning," but rather making "a global reference to reality," signifying "the total context of so-called social phenomena" (92). From his essay, one can infer that what he refers to as a textual visuality is the way in which the form and the content of the text allows for a visual perception of the text in the imagination of the reader through the existence of symbols, imagery and other literary devices.

As Shusterman demonstrates in his essay, it is important to acknowledge the visuality of the written text and not just the symbols the words seem to hold in relation to the overall theme. The process by which the author composes the text, reflects the visuality the author seeks to convey in every constructed sentence. Shusterman refers to words which trigger a visual memory with a 'visual sign', he explains:

> by accepting the visual aspect as part of the literary sign we are making the
> literary sign more replete, more aesthetic. To deny the visual aspect is to
> deplete the aesthetic potentiality of the literary work, to treat it less
> aesthetically; in much the same way as denying the aesthetic relevance of size
> or tactile qualities would deplete the aesthetic possibilities of painting. (93)

The textual visuality Shusterman refers to relies on both the structure of the sentences and what goes inside the narrative to enrich the literary sign, including sound and sense. The way

an author employs elements to afford "an added dimension to sound and sense" makes textual

visuality the best way to tackle the influence of paintings on Beckett, since the experience he

had with paintings involves other senses, not just sight (93). As he notes in the essay, such a

view of literary techniques is dismissed by many simply by assuming its weak role in the

creation of literary texts (88). He credits the tradition of "rejecting the aesthetic relevance of

textual visuality" to three reasons: the influences of philosophical traditions: the Platonic, the

Romantic, and conservatism (88). Further, Shusterman argues that elimination of textual

visuality from the aesthetic significance of literary text is "to fall victim to the genetic fallacy

on a grand scale" (91). He admits that identifying the visuality of literary texts, such as novels

is difficult, since they are not like poetry, which has a distinct form and rhythm (93).

However, as this thesis demonstrates, investigating the visuality of prose in general and

novels and short stories in particular is as achievable as it is with poetry because the

employment of literary devices, such as imagery, occur regardless of the literary genre.

Moreover, since the aim of my thesis is to gauge the influence of paintings on Beckett's

practice, it would be, as he stresses, important to recognise the existence of the visual in the

text, whether in the imagery, themes and characters, since it will lead to the perception of

"new features, aspects, or meanings" (93). His article demonstrates the limits of the logic,

which excludes the visual element from prose just because it does not have the advantage of

poetry or the advantage of visual arts, as it relies on the imagination of the reader. The study

will use the term to analyse the development of Beckett's writing process and style from its

first instances in *Dream* and *MPTK* to *Murphy* and "Human Wishes," in order to validate the

importance and existence of such visual elements in Beckett's 1930s writing style, proving

that the aesthetic of Beckett's post-war style is an extension of his 1930s aesthetic.

3.1.2.2 Doodles

The word doodle first appeared in the *Oxford English Dictionary* during the middle of the

twentieth century based on a definition provided by Russell M. Arundel in 1937. As the term

began to circulate within the English population, it began to reflect prophetic qualities linked

to reflecting the unseen (Battles 105-6). Matthew Battles, in "In Praise of Doodling,"

provides a sufficient overview of the term. He concludes the piece by attesting to the

individuality of the doodles and the way they reflect traits linked to the person who creates

them, he writes: "But if doodles have nothing to say about their creators as authors or artists,

they do tell stories about them as people" (108). The doodles have the ability to unlock doors

into the minds of the people who create them since they are usually conducted in moments of

solitude or during an extensive process of focus. The act of doodling can be defined as

"aimlessly sketching patterns and figures unrelated to the primary task" (Andrade 100).

Doodling is commonly perceived as an activity done by a person who is distracted from a

task at hand. Such perception can be challenged since it is limited to a condition not linked to

a creative process. G.D. Schott in "Doodling and the Default Network of the Brain" raises

this point after citing a definition of doodles found in The *Oxford English Dictionary*. Schott

points out that such general definition does not apply to doodling which is part of a creative

process, while making a reference to illustrious figures such as Albrecht Dürer and Fyodor

Dostoyevsky, he states, "In practice, therefore, it is the nature and form of the drawing, and

especially its context, that identify a doodle" (1133). Most of the literature on the topic of

doodling is focused on finding ways to interpret the personality and psychology of the

doodler through a taxonomy of major doodling motifs. Even though doodles appear in cases

of boredom and idleness, during a creative process the brain may create doodles as a way to

generate "ideas for new works in literature, art, or design" making them "crucial for

creativity" (Schott 1134). The dual task of doodling and writing a literary work ensures the

mind to finish the task (Andrade 100). The focus of the thesis on the doodles provides a structure for the analysis of two manuscripts by Beckett. The analysis is divided into two sections to provide a trajectory of Beckett's development before and after his trip to Germany (1936-7) (see 6.3 and 6.4). As my exploration of the manuscripts demonstrates, Beckett's doodles provide a valuable insight into his practice since he created the habit of doodling to concentrate more on his narrative or to supress the boredom which accompanies long periods of writings (see 6.2).

Even though the psychological analysis of the doodles seems to be the choice to interpret the doodles, it does not correspond to the objectives or the aims of my thesis. My thesis employs drafts used by Beckett to compose his work, which is in this case *Murphy* and "Human Wishes." The doodles are linked to a creative process that he established by making the doodles appear either on the verso pages of the manuscript, as in the case *Murphy*, or the first page, as in the case of "Human Wishes." Analysing them psychologically, accordingly, would risk not having a cohesive comprehension of the development of his practice with respect to the nature of the analysed materials. Gaston Bachelard strongly disagrees with interpreting the creative process psychologically. He states that "the poetic image is independent of causality [. . .] the poet does not confer the past of his image upon me" (*Poetics of Space* 2). To remove the influence of exterior environment from the creative equation of authors and to interpret it psychologically is to risk not being able to explain "the wholly unexpected nature of the new image, any more than they can explain the attraction it holds for a mind that is foreign to the process of its creation" (*Poetics of Space* 2). Employing psychology within the creative process would risk placing the interpretation of the image outside the creative context since psychology relies on intellectualising the image from a subjective point of view rather than exploring the image within the context that leads to its creation. Bachelard demonstrates this process by saying: "When he interprets it, however, he

translates it into a language that is different from the poetic logos" (*Poetics of Space* 8). Their process removes the image from the realm of literature to be a reflection of a response ignited by the interpreter rather than exploring the cause and effect since treating the image in such manner "reveals more about us than we do about it" (*The Psychoanalysis of Fire* 1). Psychology has yet to achieve the status of "objective explanations" (*The Psychoanalysis of Fire* 21) which makes the person who applies it be a victim of the Prometheus complex (*The Psychoanalysis of Fire* 35). Bachelard explains the Prometheus complex as follows: "We propose to place together under the name Prometheus complex all those tendencies which impel us to know as much as our fathers, more than our fathers, as much as our teachers, more than our teachers. [. . .] The Prometheus complex is the Oedipus complex of the life of the intellect" (*The Psychoanalysis of Fire* 12). An interpretation that relies on Psychology is mostly invoked by a "first impression" that risks having the interpretation to be a reflection of the one who interpreted it rather than being a reflection of the one who created it (25). Also, since the doodles appear in a draft for a literary text, it would be more appropriate to approach it as symbols that might decode elements of the text and Beckett's practice rather than his personality. The doodles work as a reflection of the published text and hold some traits of intentional changes in his aesthetics. The examined doodles do not appear in a diary where Beckett pours out his inner feelings but are a provisional draft for him to cultivate his characters and plot. Nevertheless, they can be used to draw some links between his psychological state and the progress of his writings. But to use them solely in the purpose of analysing Beckett's psychological state will not be accurate since the materials which contains the doodles are not adequate enough to provide a thorough psychological assessment.

Looking at the doodles beyond a psychological interpretation might introduce a different way of looking at reoccurring themes in Beckett's work and ways to analyse certain

objects which keep emerging in his writing. A possible study which can be used to draw out the importance of examining his doodles is Julie Bates' study in *Beckett's Art of Salvage* (2017). Bates explores certain objects used in Beckett's work as reoccurring images that make his style individualistic. Even though she discusses reoccurring images in Beckett's work, she focuses on the period after the 1930s and does not rely on the manuscripts. She extracted 14 objects from his plays and novels to explain their existence and the themes attached to them (11). Her exploration is based on the final edited text produced by Beckett which means her analysis does not aim in providing answers behind the existence of the object but rather aims to explain the relation between the objects and the overall themes of his post-war works. She does not view them as symbols or linked to Beckett's personal life but "makers of the imaginative world" which helped his style to be unified and distinct (19). She uses the term 'fugitive writing' to describe his style and to organise her exploration into a thematic structure that agrees to it. For example she explores the hat as a social prop, comic accessory, and a thinking cap (47). Her exploration of the hat is not narrowed but based on *Waiting for Godot* and the similarities between the characters of the play and Gustave Flaubert novels (39-40). On the other hand, the doodles examined in my study covers the period which lead his style to be solidified into the themes he is identified with in her study. As it was possible in her study to examine the objects presented in his texts as images which she interpreted, the doodles in the manuscripts can be viewed as images which can be interpreted since they are linked to the published text in association. To treat the doodles differently just because they are viewed as a result of boredom would disparage their role in the creative process when in fact they might be the result of the images presented in the text.

The utilisation of concepts derived from the image in a textual analysis can be used as a method to find new insights in popular texts which might have been overlooked by early scholars. An example of this case is Jeremy Tambling's *Dickens' Novels as Poetry Allegory*

and Literature of the City (2014). Tambling focuses on the poetic nature of Dickens' style through figurative devices, especially the use of allegory. He introduced a textual analysis of Dickens' fiction which links jokes, riddles, and caricatures to the image Dickens draws by using a certain type of allegory that reflects the theme of 'double'. My reference to this study is to demonstrate the need for a specific blend of analyses to handle the visual nature of the image rather than just flatten it using a textual based analysis, since using a single type of analysis might risk in blurring the line between different types of images portrayed in any artistic expression. Tambling bases his definition of the allegory as "speaking of one thing while apparently working with another" (9). He uses of the term 'allegory' as the base of his analysis which is resulted from his believe that "representation cannot halt at seeing things as they are" (8). As he explains his concept of the allegory, he seems to link it to symbolism as two concepts that share similar qualities being a representation of what is absent, which is different to how I approached the binary opposition between symbols and allegory (see 6.4.1). He views symbols as an extension of the allegory and not two separate components of what constitutes the image. His method of analysing the allegory is based on decoding what the symbols mean within the allegory to achieve clarity and "mark the movement away from the indirection of art toward a complete truth" (Tambling 19).

For Tambling, each natural object symbolises a certain truth and together they convey a certain allegory; a way of understanding which is different from the way painters view such concepts. The method by which allegories and symbols are being treated in visual mediums have more solid differences than the way they are dealt with by the majority of authors, who would not necessarily adhere to such differences in the name of individualistic expression. As it will be explored later on, the way a painter sets his images inside a painting relies on the narrative which sets the tone for the interpretation. However, as Tambling's foundational the concept of the allegory demonstrates, using such concepts without a reference to their visual

nature will result in a collision between symbols and allegories. Combining two mediums of expression exists in the works of William Blake who produced his own illustrations of his poetry. Blake's tradition promotes the need for a collision between two forms of analysis: textual and visual. Hence, the doodles can be regarded as illustrations of Beckett's thoughts rather than of being illustrations of the text since they are positioned in a manuscript and were drawn during the composition process.

Furthermore, investigating the influence of paintings on Beckett requires that attention be paid to Beckett's journey in Germany, which he undertook from 29/9/1936 to 2/4/1927 ("Chronology of Beckett's Journey to Germany" 246 and 272), and to the development of the subject-object relation in his practice. The only Beckett scholar who has written in depth about Beckett's journey in Germany is Mark Nixon. Nixon relies on the German Diaries to explore the intertextuality between Beckett and German literature and culture. My thesis responds to Nixon's findings, a specific chapter in his book "Talking Pictures: Beckett and the Visual Arts," and builds on them further by tracing the development of Beckett's aesthetic concerns in order to show the influence of German Expressionism on Beckett's conceptualisation of the relationship between the subject and the object (which is referred to in this thesis as the subject-object relation) and in particular the way the influence of painting is reflected in his 1930s doodles, which exist in two manuscripts: the *Murphy* Notebooks (UoR MS5517) and "Human Wishes" manuscript (UoR MS3458). Regardless of the fact that the topic of note-snatching is going to be discussed in the following chapter (see 4.2), I view the doodles as a form of rendering the notes taken by Beckett. He takes all what he acquires into creating a visual content. The 1930s is a period dominated with his exploration of painting which stimulated his usage of a visual element in his creative process. The doodles are analysed under one general aim to solidify the connection between the influence of paintings on his practice and to trace the influence of German Expressionism as

an aftermath of his trip to Germany. They also allow the analysis of Beckett's work to have a trajectory of the influence of paintings on him.

In the first section of the analysis presented in chapter 5, I explore the influence through three phases based on a chronological order of the published texts, from *MPTK* to *Murphy*. It demonstrates how Beckett was able to create what he referred to as a mystic experience in *Proust* which is evident in *Murphy*. The doodles in the notebooks demonstrate the way Beckett structured his characters to reflect his desired image. The discussion of the image in section 4.1 illustrates the meaning of the image in the context of my analysis. It refers to the creation of a content that has the interpretive quality. Even though the connection between the doodles and the image is strengthened by the interpretive quality, it does not mean they are identical: a doodle is a means of the image. It is used to stimulate the creative process behind the existence of an image in a literary work. The third phase of Beckett's imagery development is catalysed in the way the doodles reflect the work for being the blue-print of the construction of the desired image. It also introduced the function of the doodles in his manuscripts which allows for the second section to have a better foundation to stand on. The second section of the analysis, which presented in chapter 6, is focused on the argument that the doodles in the "Human Wishes" manuscript are reminiscent of Kirchner's style (a founding member of the Expressionist group) exhibited in his latest years, which happens to be Beckett's favourite painter of' Die Brücke'. I intend to use the doodles to reflect the link between Beckett and the Expressionist beyond the biographical element. The link is acknowledged by Beckett himself when he compared his style to Kandinsky as "turned toward an abstract language" (quoted in Oppenheim 126). However, this section explores it aesthetically by tracing his encounter with Expressionists and examining the Expressionists who appealed to him the most during the period at hand; hence the focus on Kirchner. The structure of the doodles happens to be formed to parallel Kirchner's 'tapestry-like style'

promoting some changes in his drawing style in some of the doodles, such as the crosses as an example, to reflect what Kirchner refers to as 'hieroglyphics'. Examined side by side, the doodles in the *Murphy* Notebooks and "Human Wishes" manuscript, the impact of the German Expressionist aesthetic on Beckett becomes evident. The discussion on Kirchner will introduce the topic of 'hieroglyphics', which corresponds to the way Beckett's doodles appear on the page. The choice behind Kirchner is not arbitrary as he is regarded as the founder of the 'Die Brücke', a group that initiated German Expressionism in 1905. Then, the section will move to a comparison between the doodles that are found in "Human Wishes" manuscript and *Murphy* Notebooks by exploring the structure and themes of the doodles. The purpose of the comparison is to notice any change in the way Beckett doodled after his trip and to explore the way he utilised the doodles in his 1930s manuscripts.

The manuscripts have different qualities which should be addressed in order to make sure there would not be an issue with the comparison. The first element of difference is the fact that the doodles of the "Human Wishes" manuscript exist only in one page in which all the doodles are grouped in a specific order. The doodles of the *Murphy* Notebooks, on the other hand, are distributed among six notebooks. This difference makes the quantity of the *Murphy* Notebooks doodles be larger. However, my comparison is not a quantity-based comparison but based on extracting similar attributes which exist in both in order to draw out differences that establish the influence of German Expressionism on Beckett. The second difference is the technical side of the process by which Beckett drew them. In the *Murphy* Notebooks, the doodles were based on the composition of the draft, where as in the *"Human Wishes" manuscript*, he seems to have drawn the doodles in one session or at least the majority of them. This difference is significant in itself since one of the techniques Expressionists use is to draw in one session to capture emotions in their raw form.

The discussion of the doodles will be developed further to explore Beckett's imagery in chapter 5 and the influence of Expressionism in chapter 6. The two chapters demonstrate the advantage of employing visual analysis in the thesis since it examines techniques used by painters and their presence in Beckett's doodles. The concept of the image plays a central role in interpreting the doodles as a visual rendition of the insights into the inner working of Beckett's practice. As the discussion in the 5th chapter demonstrates, Beckett's relationship with painters shaped his own understanding of the subject-object relation and the secular representation of the Christ. From such perspective, the doodles have a potential in providing an evidence of the influence of artistic movements, such as Expressionism, on his aesthetic and a possible explanation for some of his post-war work that will be open for further examination, which goes beyond the scope of my thesis.

3.1.3 Close Reading

Close reading is a type of analysis derived from reader-response theory, specifically Louise Rosenblatt's *Literature as Exploration* (1995). The ideas expressed in the book as a reaction to the exclusions that New Criticism imposed on the text with no regards to the author and personal interpretation by the reader. Rosenblatt rejects the objectivity New Critics advocate for, defined as "an autonomous entity that could be objectively analysed" (132). Instead she believed that "the reading of any work of literature is, of necessity, an individual and unique occurrence involving the mind and emotions of some particular reader and a particular text at a particular time under particular circumstances" (132). By subjectivity in such context, I am referring to a subjective reading that reflects Beckett's creative process by using archival materials as evidence. Combined with genetic analysis of the archival material and the published texts, the subjectivity of close reading will aid the exploration of the writing process Beckett has undertaken. It is achieved by decoding the layers of the text according to the empirical evidence provided by the archival materials. The application of close reading is

considered the most straightforward of all three analyses considering the fact that it involves reading the published text and archival materials to understand the ways a text was structured and the production of meaning. It also works as a balancing agent between the two analyses in which it links the findings of the two to the published text proving the significance of the triangular analysis.

The close reading conducted in this thesis is based on tracing the development of Beckett's style. Narrowing the scope of my close reading to the stated aim allowed me to navigate the discourse and explore the imagery the young writer employed in his early writings. The sense and tone of Beckett's style did shift with his endeavours in critical pieces from 1935 and forward. By sense and tone, I am referring to the "close inspection of the relationship between sentence and sentence" and Beckett's attitudes toward "his subject and his reader" (Burton 2). The focus on figurative devices is also essential in my close reading since they represent the way Beckett transformed what he saw into his narrative and allow for the link between the influence of painting on his doodles to emerge. The emergence of the link became possible after close reading multiple primary sources created by the writer himself. The letters and diary entries made signposting certain dates and parts in Beckett's life possible. It also gave the argument of this thesis some credibility along with justifying the use of a triangular analysis for the primary sources at hand.

The process of close reading allowed me to distil factual and interpretive information that exist in Beckett's published text and manuscripts. Dealing with a large quantity of primary sources that hold many elements made it necessary to have the power to know which parts are important in the research. The triangular analysis became a tool to navigate through the primary sources and to be able to extract elements from Beckett's manuscripts that were not necessarily important for previous scholars. The idea of implementing close reading in the triangular analysis is to allow me to render the findings and to voice my own opinion

regarding the arrangement of the ideas, as it balances between the visual descriptions, biographical findings, and personal inputs.

3.2 Primary Sources

The process of conducting a triangular analysis requires a clear identification of the primary sources this thesis relies on. In a general sense of the phrase, primary sources are "original materials on which other research is based" ("Primary, Secondary and Tertiary Sources"). They provide direct evidence and information in which an argument can be explored, and a conclusion can be drawn from. The original materials can be novels, letters, diaries and any first editions of archival materials as they present an opportunity to use new information which was not available before ("Primary, Secondary and Tertiary Sources"). My thesis uses the term to refer to one main category which involves two types of primary sources: Beckett's published texts and archival materials. It does not refer to the number of sources which are part of the bibliography; but the sub-category of the sources which contain traces of Beckett's practice.

The intention behind identifying the manuscript as a separate primary source from the published text is to allow the manuscript to stand by itself in Beckett's practice in correlation to the published text. White, in *Reading the Graphic Surface: The Presence of the Book in Prose Fiction* (2005), problematizes the notion of viewing the manuscript as the 'real' work and the academic tendency to rely on it by excluding the published text (24). The notion of viewing the meaning of the work being part of a long process of literary creativity includes both the published text and the manuscripts as separate primary sources which are linked to each other but contain qualities that do not exist in each other is possible. They both contain the premise of the work under consideration but the published text establishes the final version of the text which makes the reader's experience of the work possible. White defines the 'graphic device' as "an intentional alteration or destruction of the conventional layout of

the page of a text which adds another layer of meaning [for the reader]" (6). The presence of

'graphic devices' in the manuscript, on the other hand, exists to assist the author himself

during the writing process. It is not meant to be examined by the reader of the published text.

Therefore, examining both the published text and the archival materials will enable my

investigation to have a full trajectory of the creative process behind Beckett's practice.
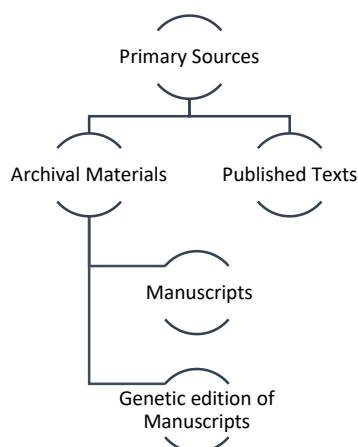
Fig. 4. The categories of archival materials

The manuscripts help critics to deconstruct the process by which a text came into

being by regarding it an 'extended mind' of the author. In his book *Modern Manuscripts*

(2015) Dirk van Hulle describes the concept of 'extended mind' using the examples of

manuscripts by Charles Darwin, Virginia Woolf, Joseph Conrad and Beckett in order to

demonstrate how the writing process exists in an association between the published text and

the manuscript, since the "cognitive processes do not exclusively take place 'in' the head, but

in constant interaction with an external environment. If this two way interaction is regarded

as a cognitive system in its own right, then literary manuscripts can be considered part and

parcel of an author's 'extended mind'" (130).

This thesis considers Beckett's published texts and archival materials as separate

primary sources. The category which represents the archival materials is divided between

manuscripts or genetic editions of manuscripts (Fig 4). The term manuscript refers to any

original document written by hand, whereas genetic editions of manuscripts refer to

manuscripts which went through what is known as 'documentary editing'. Documentary editing is defined as the process by which a primary document, such as manuscripts, letters, and diaries, is being prepared for publication (Van Mierlo). The editing process is based on limited intervention between the editor and the text to ensure the accuracy of representing the document in print. The manuscript would typically be difficult for an inexperienced eye to read, as the reader would be unused to the author's handwriting, resulting in the emergence of genetic editions of manuscripts. The four volumes of Samuel Beckett's letters form an example. The accuracy of the documentary editing makes the genetic edition part of the archival materials and not a separate primary source, since it relies on a content which exists in a different form. The editing process involves a transcription of the document to allow for its mass print. The existence of footnotes is optional and would add more context to the document. Henceforth, my thesis regards any original material, such as a published text and archival materials by Beckett or a genetic edition of his archival materials, as a primary source.

The process of analysing the published text follows a chronological order where it starts with *Dream* and ends with *Murphy*. The analysis is divided into three sections: the early 1930s, mid-1930s and late 1930s. Each period represents part of Beckett's development as a writer and demonstrates how his textual visuality grew toward publications by the end of 1930s. The first period reflects Beckett's first attempt at writing a novel and then transforming it into a collection of short stories. The textual visuality in this period is elemental and there is a clear indication of how Beckett used paintings in creating characters as the analysis in the study will demonstrate. The second period covers Beckett's critical writings and his early experiments with textual visuality. His critical pieces show his own understanding of aesthetic concepts such as subject-object relation and representation which form the foundation for his "Three Dialogues" with Duthuit. The short stories Beckett wrote

in this period show how paintings trained Beckett's mind to have more control over his narrative and the construction of his characters. The last stage represents the growth of his textual visuality and the novel of this period breaks away from *Dream*'s aesthetic by having a better control over the elements he adopted from paintings. *Murphy*'s narrative is more spontaneous and focused compared to the first novel, the characters are more harmonious and connected to each other. The 1930s play a major role in Beckett's artistic progress which the early Beckett needed to find his own literary presence and leave his own print behind, as Mark Nixon notes, "During this period it was Beckett's study of visual arts which enabled him to clarify and shape his aesthetic thinking, and subsequently to find new ways to approach his work" ("Ruptures of the Visuals" 78).

The focus on the writing process behind Beckett's work is essential in understanding the reason or the purpose of the structure he chose for the works, an explanation for the techniques which were employed, and the themes which were utilized. It provides an access to key elements which reflect the archaeology of his practice. Each work will be deconstructed to its basic elements to perform a process of literary identification to examine the development of his style by correlating certain imageries and symbols evident in the paintings. The table below demonstrates the published text the thesis focuses on (Table 2).

Table 2: the date indicates the duration of Beckett's writing process till the date of the publication. It is based on a chronology of Beckett's writings found in *The New Cambridge Companion to Samuel Beckett* edited by Dirk Van Hulle (xxvii-xxxii):

Name of published text	Date
Proust	(1930-1)
More Kicks than Kicks	(1931-4)
Dream of Fair to Middling Women	(1932-92)
"The Vulture"	(1934-5)
"A Case in a Thousand"	(1934)
"Recent Irish Poetry"	(1934)
"Censorship in the Saorstat"	(1934)

Murphy	(1935-8)
"An Imaginative Work! The Amaranthers. By Jack B. Yeats"	(1936)
"Intercessions by Dennis Deviln"	(1937-8)
"Human Wishes"	(1939-82)

The manuscripts which this thesis focuses on are Beckett's notebooks, diaries, letters, holographs and typescripts that are located at University of Reading. Genetic analysis is conducted on the manuscripts to utilise the availability of such materials and the biographical evidence which began to emerge after James Knowlson's biography. The fact that the study uses the *Murphy* Notebooks in relation to Beckett's development in the 1930s alone is significant in relation to Beckett studies due to the fact that the notebooks became available to researches in October 2014. I have examined more than 100 manuscripts during visits to University of Reading in 2017 and 2018, however, the manuscripts have been limited to certain manuscripts to make the study more focused and avoid overgeneralisation (Table 3). The selection process is based on visual elements found in doodles and edits by Beckett that are related to the nature of the study; the influence of paintings on Beckett's writing process. The genetic analysis was aided by a visual analysis, providing tools to investigate the visuality of the manuscript. Also, it was aided by a close reading of the published text to emphasise the importance of the 1930s.

Table 3: a list of the manuscripts used in the analysis

Letters	*Letters of Samuel Beckett* volume I (Cambridge Press)
	Letters of Samuel Beckett volume 2 (Cambridge Press)
Diaries	German Diaries, First notebook: 28/9/36 - 5/11/36
	German Diaries, Second notebook: 6/11/1936 – 17/12/36
	German Diaries, Third notebook: 18/12/36 - 10/1/37

	German Diaries, Fourth notebook: 11/1/37 - 13/2/37
	German Diaries, Fifth notebook: 14/2/37- 16/3/37
	German Diaries, Sixth notebook: 17/3/37 – 31/3/37
Notebooks	*Murphy* Notebooks (UoR MS5517)
	Art Notebook (UoR MS5001)
	Whoroscope Notebook (UoR MS3000)
	Dream Notebook (BC MS 5000) and *Beckett's Dream Notebook (*Beckett International Foundation)
Holographs and Typescripts	"Human Wishes" (UoR MS3458)
	Endgame (UoR MS1975)
	"Lightning calculation" (UoR MS2902)

3.2.1 Notebooks

The notebooks the study focuses on are important in demonstrating the way Beckett collects

materials for his fiction in the early 1930s. Based on the categories provided by Van Hulle,

Beckett's technique during the 1930s transitioned from being a 'notesnatcher' to an

'excerptor' as evident in two notebooks: Dream Notebook (UoR MS3000) and Whoroscope

Notebook (UoR MS5000). Such transition is important in the examination of Beckett's

practice during his early career as it constitutes the foundation of his writing process. The

Dream Notebook (UoR MS3000) is the first notebook Beckett used to collect material for his

novel *Dream*, hence the name. The whole notebook has been transcribed and printed by the

Beckett International Foundation accompanied with an introduction by one of the leading

scholars in the field, John Pilling. The notebook shows the basic style of Beckett's 'note-

snatching' technique which is based on copying quotes or parts Beckett found interesting

from any book he read to be used as an allusion in his novel. The Whoroscope Notebook

(UoR MS5000) is a book which is hard to date because it is not explicitly mentioned in the

notebook but Beckett scholars believe the date of notebook extends further beyond the dates

of two entries written in the notebook, 12/4/35 and 10/2/36, but as Pilling affirms the notebook is used during the composition of *Murphy* between September 1935 and July 1936, making it a sequel to the Dream Notebook ("Dates and Difficulties in Beckett's Whoroscope Notebook" 39). It demonstrates the way his note-snatching technique developed to rely less on copying textual material found in other books; there are more notes and comments by Beckett than a simple copying of quotes and also translated paragraphs. The Art Notebook (UoR MS5001) embodies Beckett's study of Dutch paintings and lists all the paintings he saw in different galleries. The first section of the notebook contains a summary of R. H. Wilenski's book, *Dutch Painting*. The Notebook is significant because it shows how his note-snatching technique developed to adopt visuals. The last notebooks are the *Murphy* Notebooks which are the draft of his novel *Murphy*. The notebooks demonstrate Beckett's struggle in cultivating visuality within the context of the construction of this novel. The Notebooks show significant differences from the published novel accompanied with many doodles which may help in unlocking certain aspects of his textual visuality in relation to his engagement with paintings (they will be referred to in the analysis undertaken in chapter 5 and 6).The focus on the manuscripts would be on the parts that reflect elements of Beckett's writing process that showcase the influence of paintings on him.

3.2.2 The German Diaries and Letters

The focus on the German Diaries will be in correlation with the letters found in volume I (1929 – 1940) of *The Letters of Samuel Beckett*. The letters the thesis uses are genetic editions of archival materials found at University of Reading. They are edited by highly respected scholars and include both notes and accurate transcription of the diaries and letters. The study uses both, the letters and diaries, to navigate the process of analysing the published text in relation to the archival materials.

Beckett's correspondence with MacGreevy forms a detailed timeline of Beckett's engagement with paintings. The letters are published by Cambridge University Press in four volumes in which the first volume released in 2009 and the fourth volume was released during late 2016. My thesis focused on the first volume which presents a detailed description of his interaction with paintings and painters in the 1930s including the process of writing his first English novel *Murphy*. The Diaries are important not only in terms of the historical aspect of it but also the cultural aspect which drew Beckett to German art. Beckett's documented in his diaries his visits to galleries and how the Nazi control on Germany focused on art and literature. They also documented Beckett's encounter with certain painters and figures who were essential in his experience of German Expressionists. The main focus of my analysis was Beckett's engagement with Ballmer, Nolde and Kirchner to explore how it provided to Beckett a catalyst for the progress of his practice, which renders the 1930s as the climactic moment of the development of Beckett's writing style.

3.3 Data Collection and Analysis Process Steps

The manuscripts were examined at the University of Reading from 3-28/1/2017 and 1-5/10/2018. A total of 126 manuscripts were examined, including the *Murphy* Notebooks. The manuscripts examined can be divided into notebooks, holographs and typescripts. The examination of the manuscripts is based on extracting any drawing or revision that is related to the topic of my thesis. The doodles found in the manuscripts were used in the discussion of the texts he wrote in the 1930s to validate the importance of the visual to Beckett's literary creativity. Some of the doodles reflect some techniques Beckett picked up from paintings, such as chiaroscuro, colour distribution and character placement. The most important manuscript is the *Murphy* Notebooks, which was implanted in the discussion related to the novel *Murphy* in the fifth and sixth chapters. The doodles on the verso pages of the notebooks are classified and treated as an extension of the text to tackle the text visually. The

examination of the notebooks resulted in the identification of four categories present within Beckett's doodles: figures, objects, numbers and geometrical shapes. The doodles that are mentioned in the analysis are selected based on their ability to unlock aspects in Beckett's published text or practice. The *Murphy* Notebooks demonstrate Beckett's struggle in cultivating his aesthetic within the context of the construction of this novel. They show significant differences from the published novel, accompanied with many doodles. Comparing the *Murphy* doodles with the ones Beckett drew on the "Human Wishes" manuscript (UoR MS3458) during late 1939, as discussed in the sixth chapter, proved the importance of the trip he took to Germany and the impact of German Expressionism on his aesthetic, since the doodles reflect a change in the way Beckett drew characters visually.

The data collection is based on collecting what represented the development Beckett's practice from his archival materials and the published text. They fall under three categories: biographical evidence, visual elements found in the manuscripts and paintings, and textual elements found in the published texts. The data collection took place within a chronological framework using the synoptic table demonstrated in the previous section on genetic criticism (Table 1). The elements found in both the archival material and the text are analysed according to the three phases (early 1930s – mid-1930s – late 1930s) to have a rounded exploration of the development of Beckett's practice. The scale of the content is 10 years of Beckett's early attempts in writing. The choice of the period is significant as the period contains all the important factors and elements which explain the development of Beckett's practice, which makes it an ideal choice for a study that includes the *Murphy* Notebooks in the analysis.

The stages represent the triangular analysis adopted by the study as demonstrated in (Fig. 3). The first stage constitutes the first analysis, which is the genetic one. An examination of the archival materials, such as letters and diaries, took place to find the visual

elements which Beckett paid attention to, which are namely: colour distribution, chiaroscuro, the background and the foreground. The first stage helped in limiting the examination to certain paintings mentioned by Beckett in either his letters or German Diaries (Table 4). The second stage constitutes the second type of analysis that this study employs: the close reading analysis. In this stage, I examined how Beckett implemented the elements in the construction of his characters, themes and narrative. The second stage was conducted chronologically in correlation with the first stage to ensure that the tracing process is accurate and reflects Beckett's development between each work. The third stage constitutes the third analysis, which is the visual analysis. This stage is focused on examining the findings of the first two stages with regards to their visual element. The significance of this stage is the visual analysis conducted on the doodles in the *Murphy* Notebooks and other manuscripts.

Table 4: Name of the paintings and where they were mentioned

Name of the Painting	Where It was Mentioned
Lamentation over the Dead Christ by Pietro Perugino	mentioned in a letter: December, 1931
Four Franciscan Monks by Gerard Terborch	mentioned in a letter: May, 1935
A storm by Yeats	mentioned in a letter: August, 1937
A Morning by Yeats (owned by Beckett)	mentioned in a letter: January, 1936
Montagne Sainte-Victoire (1905-06) by Paul Cézanne	mentioned in two letters: September, 1934
The Women on the Bridge by Munch	mentioned in the German Diaries: 22 November, 1936
Kopf in Rot by Ballmer	seen during a visit to Ballmer's studio: November, 1936
Two Men Contemplating the Moon by Casper David	seen during his journey in Germany

3.3.1. Refining the Method

One of the challenges I have faced during the data collection process and applying the triangular analysis was the amount of materials that I had to examine. The process of

narrowing down the paintings to the ones specified was based on the context of the letter or diary entry it was mentioned in and its impact on Beckett. However, such difficulty emerged to give the thesis an opportunity to develop a new approach regarding materials which have been examined by many critics, excluding the *Murphy* notebooks. Another challenge was resolving the exclusive nature of the *Murphy* Notebooks which resulted in recreating each doodle by hand because photocopying the manuscript was not allowed. The process of tracing Beckett's lines and movement in the doodle allowed me to realise certain aspects of his practice, such as the fact he used his left hand in writing the manuscripts which explained the difficulty for me; a right-handed person, to draw the figures with continuous lines as he did. The fact that he was a left-handed person explains why the doodles exist in the verso pages since editing and drawing requires more precision and easiness in drawing. It allowed me, also, to understand that the doodles were not merely doodles in the absurd sense but they are linked to the published text and the creative process behind the work. In the context of my thesis, I use the term doodles to remove the stigma on the doodles being arbitrary and absurd when they appear in a manuscript. I may have used the term illustrations and drawings interchangeably to demonstrate how the doodle works as an illustration for a scene or a sketch for a character to add more value to them.

Dealing with doodles can be challenging, especially if they need to be presented to the reader of the analysis, due to copyright issues. Triangular analysis made it easier for me to copy Beckett's doodles by hand and in this way I made sure to not compromise the desired impact I want my thesis to have in relation to Beckett studies. Further, it makes scholars more likely to examine the actual doodles when they visit the University of Reading. All the doodles are accessible to any researcher by simply contacting Reading's archives, and the description provided for each doodle and its location is sufficient to navigate the analysis. Moreover, the process of copying Beckett's doodles inspired me to notice the attention he

paid to certain symbols and shapes that kept reappearing, such as crucifixions and zodiac signs. His usage or reliance on visual cues is not to provoke empathy but to understand and to find a sense of inspiration in them. The difficulty involving the *Murphy* manuscript extended to include the way they are presented in the study. Beckett Estate and Beckett International Foundation, which hold the copyright to the notebooks, prevented initially any reproduction or copy of the manuscript to be presented in the research since no prominent Beckett scholar conducted a study on the notebooks yet. To go around this problem, I adopted a descriptive method to describe each drawing while labelling the doodle with its location to allow anyone who is interested in viewing it and have access to the manuscript to find it. The method is based on two studies conducted on the *Watt* and *Endgame* doodles, which are covered in the second chapter. However, after further inquiry about the possibility of including my own drawings of the doodles in the thesis rather than scans of Beckett's own doodles, I was given the permission to do so. Even though my reproduction of the doodles are 90-95% identical to Beckett's own doodles, the purpose of including images of them in my analysis is to give the reader an opportunity to visualise the doodle and make it easier to follow the analysis.   As this chapter was dedicated to the methodology employed by my analysis, the following chapter focuses on exploring the theoretical framework behind certain concepts that play major roles in understanding Beckett's practice, such as the concept of the image. It also explores important factors which were present in Beckett's 1930s that influenced his practice and the way he implemented paintings in is texts.

4.0 Theoretical Framework

This chapter presents the rationale behind the analysis conducted in the following two

chapters by discussing certain concepts and factors that are associated with Beckett's 1930s

practice. As stated, the methodology of the thesis is based on using three types of analysis

(genetic, visual, and close reading) to accommodate the primary sources which reflect

Beckett's 1930s practice (Fig. 4). Beckett's doodles presented an obstacle without being

placed within a framework which involve the perception and production of the image since

excluding their position as part of a creative process would remove a substantial meaning of

their existence in a manuscript. By relying on the interpretive quality of the image, my

analysis of the doodles finds its artistic expression in Beckett's manuscripts and link certain

elements found in paintings and German Expressionism, such as chiaroscuro and the tapestry

style, to the young author's practice.

The development of Beckett's treatment of the image and his writing techniques

coincide with his interest in modern paintings, which happened to be sparked by his

relationship with Jack B Yeats and fostered by his trip to Germany during the 1930s. This

claim is the centre of my argument as the analysis is presented within the chronological frame

of before and after his trip where I try to demonstrate how Beckett's interest in paintings is a

result of his interest in the subject-object relation (see 5.3) and resulted in a change in his

practice. Even though the topic of subject-object relation will be covered in a following

section, this section lays down the basic elements of what constitute my own understanding

of the concept of image in relation to Beckett's practice and his interest in paintings. It will

start with the discussion of the image and what I mean by the term in relation to Beckett's

practice. The exploration of the concept, especially before the analysis, will allow for a better

understanding of a technique that Beckett used during the 1930s, note-snatching (a term

already discussed in section 3.1.1; "Notebooks and Other Manuscripts" 421). I regard note-

snatching as a pre-writing technique which stimulates Beckett's writing process and also as a method to collect data from different sources that ultimately developed to become visual with the appearance of the doodles in manuscripts linked to his literary work. I view the change in the technique across notebooks produced by Beckett during the 1930s (Dream Notebook, Whoroscope Notebook, Art Notebook, and *Murphy* Notebooks) as an indication of the influence of paintings on him and the way the concept of image is the centre of such change as he began to integrate what he sees in paintings into his fictional narrative. His notebooks during the 1930s illustrate the way Beckett developed his note-snatching technique, from a direct transcription of long paragraphs from books he read to a direct expression of his creative thoughts through doodling, which parallels his interest in paintings during the period. His utilisation of doodles during the composition of the *Murphy* Notebooks can be seen as a symptom of the role 'image' played in the creative process during his early career, which makes it possible to draw a link between his note-snatching technique and doodling. That is, by viewing doodling as a method dereived from his note-snatching technique that he used for copying and paraphrasing texts in his early notebooks (see 4.2).

As a concept, an image prominently contains many terms connected with arts, and literature in association, such as symbolism, allegory, and metaphor. The concepts are based on the way a work is associating the interpretive quality of an image to the context, whether it is presented through a visual or textual medium. In this section of this thesis, which precedes the analysis of Beckett's manuscripts and published texts, I aim to clarify what I mean by the image that constitutes the core of my analytical framework and my process of identifying the image. It will also showcase the way Expressionists used the concept of image to be part of a hierarchical system which differentiates between different types of expressions based on their interpretive quality. The reference to the Expressionists will justify my association of Kirchner's style to Beckett's when I tackle his *Murphy* doodles (see 6.2). It will also allow

for a clarification of my reasoning behind paralleling the visual aspect of artistic expression, such as paintings, with those which exists in fiction through the use of figurative devices. In this sense, I position the author as a kind of painter.

4.1 The Image in Artistic Expression
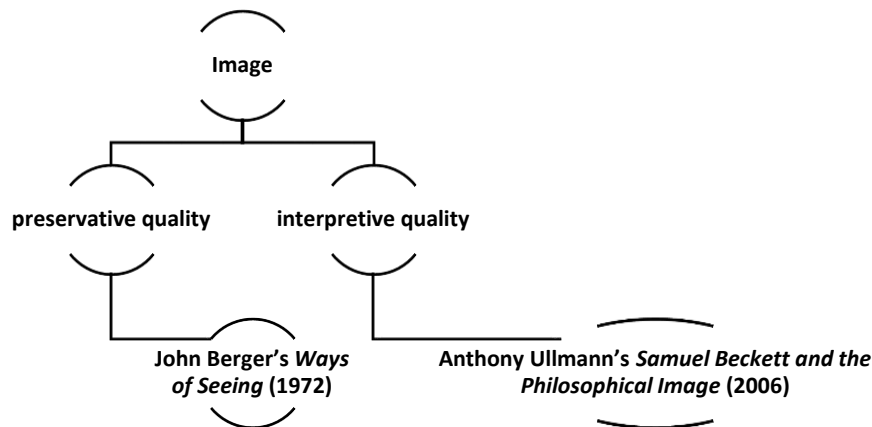
Fig. 5. The way this thesis approached the concept of Image

My definition of the image is based on two works: Anthony Uhlmann's *Samuel Beckett and the Philosophical Image* (2006) and John Berger's *Ways of Seeing* (1972). The former discusses how philosophy inspired Beckett's imagery and the latter tackles the concept of the image within visual arts. Together, they provide two perspectives on how the image is handled in two mediums: paintings and literary texts. This extends the nature of the discussion presented in Beckett's "Peintres de l'empêchement." Berger defines the image as "a sight which has been recreated or reproduced" in order to be perceived (2). His definition chimes with how Uhlmann defines the image through the establishment of two processes: creation and interpretation (Uhlmann 15). Initially, the definition seems to encompass all the categories of images: symbols, allegories, and metaphors. I focus on the element of interpretation in my use of the term 'image' since I am dealing with two mediums of expressions: literature and painting. Due to the different nature of both, I had to focus on one quality that appears in both, even though one is perceived verbally and the latter visually.

Also, to have the connection presented clearly, focusing on concepts that are present in both literature and paintings becomes necessary, particularly because my analysis is based on specific reoccurring images in Beckett's practice.   It justifies my decision of excluding metaphors from my discussion of the image and limit my analysis to symbols and allegories since the two are more prominent in Beckett's early fiction and works by Expressionists. Metaphors are part of the image; however, unlike symbols (which have meaning in themselves) and allegories (which give meaning in a particular context), a metaphor "draws attention to an image which directs us to a specific interpretation" (Uhlmann 55). Metaphors help in explaining an idea through a comparison; which makes their interpretive quality be based on association rather than a meaning inherent in the image. Also, the exclusion is a result of the nature of the image discussed in my analysis (chapter 5 and 6), where I discuss Beckett's image of the Christ in relation to that of the Expressionists' use of the same image. The definitions provide a foundation for my exploration of the concept of the image and its complication in artistic expression and the way Expressionists seem to voice Beckett's aesthetic style in "Peintres de l'empêchement."

For Berger, an image is able to stand as a language greater than words when it comes to defining our experiences, as he announces that the "image now illustrates the sentence" (21 and 26). He argues that images initially existed to represent "the appearances of something that was absent," introducing a preservative quality as a reference to the ability of images to show how things used to look, as well as portraying things that never existed (3). To build on his argument about the absence which images seem to contain, Berger refers to how Impressionists and Cubists relied on that quality to introduce changes into the artistic world. He indicates that, for the Impressionists, the visible became "fugitive" while for the Cubist, it does not represent a singular way of perception, but "the totality of possible views taken from points all-round the object (person) being depicted" (11). Berger included all forms of visual

representation of objects as images, without dividing it into symbols and allegories, as they are result of a subtraction process of sight. On the other hand, Uhlmann differentiates between an image and a symbol. An image is immediate and requires interpretation, whereas a symbol is relational to the thing it represents and carries within it an intended interpretation, which entitles it to have meaning in itself (24). The interpretive quality of the image is the base of Uhlmann's classification, which championed the image as that which contains symbols and allegories. Hence, the image in this context is not limited to one figurative device in literature, but rather the main category that the figurative devices try to encompass verbally. Such understanding of the image as a category rather than just being an abstract concept, allows the examination of sources with different mediums of expression (literature and painting in this case) to take place on the premise that artistic expressions in any form involve a creation of images based on their interpretive quality, whether visually or verbally by using allegories and symbols.

It should be noted that the discussion of the object at this point should not be regarded as Beckett's own perception, as Beckett's subject-object relation will be discussed in Chapter 5 (5.3). According to Bergson, things project their images through our senses onto our brain. The brain acts as a screen and filters the images as it tries to interpret them. The image thus works as a representation of the object. The subtracting process is subjective and depends on the reaction of the perceiver of the image. Uhlmann points out that the concept of the image has been used in philosophy to expand the discussion of understanding the nature of the image (8). However, Bergson's use of the concept drags the concept into "an existence placed halfway between the 'thing' and representation'" (*Matter and Memory* viii). The image thus becomes a separate entity between the object, which is the source of its essence, and the mind of the perceiver, which is the source of its meaning. The separation makes the value of the image relative to what the perceiver sets it at. Nevertheless, it relies on the object and how it

is being presented and used in the overall context to partake of "'both the being and the knowing" (8). To explain the position of the image between the object and the mind of the perceiver, Uhlmann explains that for Deleuze, "art does not involve mimesis;" rather, "it is a form of creation" (10). Art is not reflecting what is there, but creates a new form of narrative via an image that represents what exists. Bergson relied on the cognitive senses when describing the subtracting process the mind goes through when it perceives an object. This process is a form of creating a new form for the object as an image. The cognitive sense aims to create a single interpretation, hence the process of subtraction: each person has their own process.

In "Peintres de l'empêchement" (1948), Beckett refers to the interpretive quality and to absence, which are two elements of the nature of the image. In his definition of modern paintings, he refers to the interpretive quality by discussing the crisis of representation in modern paintings (*Dis* 133). The short piece is written in French and discusses the Van Velde brothers. It echoes many parts of "Three Dialogues" with George Duthuit (see 5.3). The section on the history of painting tackles the relationship between paintings and the objects they try to represent, and the dilemma of representation (*Dis* 134-5). In the piece, absence emerges in Beckett's understanding of the representation process of an object since it "evades representation" (*Dis* 135). His reference to absence suggests that what is being represented is not the object itself, but the conditions of its absence. He specifies two situations linked to the condition of perceiving the object: dwelling in the absent nature of it, because "it is what it is" (that is the object) or dwelling in the interpretive nature of it, because "I [the person who perceives the object] am what I am" (*Dis* 136). Thus, he conditions the expression of the object through its interpretive quality and absence. What Uhlmann stresses as a main aspect of the Beckettian image is "the attempt to reveal the process of hiding" in relation to decoding the image presented in Beckett's narrative (25). Hence, the interpretive quality of

an image becomes vital in analysing any image presented in Beckett's published texts and manuscripts. The goal for Beckett's image is not to reach an interpretation as much as the process of interpretation itself since it allows for the perceiver of the image, reader and observer alike, to be engaged with the image, in order to establish an individualistic meaning of it. As Uhlmann explains, for Beckett, an image is "offered to us as something which must be interpreted but which will resist any interpretation and lacks an intended interpretation [of the creator; author]: that is, we reach out but fail to grasp it" (62).What Uhlmann is describing is more evident in Beckett's plays, but it does not explain how Beckett arrived at this structure. This is what my analysis of Beckett's 1930s practice showcases; the way his early fiction provides a better understanding of the nature of his imagery since it offers the rudimentary elements upon which he built his aesthetic on.

The Symbolists were among the first to interrogate the interpretive quality of the image and how it can exist in both literature (e.g. Paul Verlaine) and painting (e.g. Paul Gauguin), as they believed that "to Symbolize something is to evoke it, not to say what it is, not to narrate it, not to describe it" (Selz 48). A major component of their aesthetic framework is the difference between symbolism and allegory. Allegory aims to teach and does not contain the thing in itself. In this way, it is similar to a metaphor, which describes objects but does not hold meaning by itself in a given context (Selz 49). In contrast, a symbol is a key to meaning itself, that meaning being partly determined by the context in which the symbol is part of, as an image in totality. For example, the cross by itself is a symbol of Christianity but once a body gets attached to the cross, the meaning evolves as it provides a context for interpretation based on the condition of the body being attached to the cross, the types of other figures and objects around the cross and so on. The hierarchical relationship between the symbol and the image might explain some of Beckett's remarks, such as his review of Jack B. Yeats's novel where he wrote "there is no symbol" (*Dis* 89), and in *Watt*

where he wrote, "no symbols where none intended" (255). We might conclude that Beckett is employing images as images and not as symbols, because he aims to utilise their interpretive powers.

The discussion of Impressionists, Cubists, and Symbolists is based on how these movements used the image to suit the aims of their artistic expression. Even though the Expressionists are not mentioned by Berger or Ulhmann, they seem to correspond most closely to how Beckett utilised images (that is, the way he portrays a reproduced object) in his texts through figurative devices, and manuscripts through doodles. As I claim in this thesis, Beckett's encounter with their art allowed him to redefine his own aesthetic through the concept of the image. A brief survey of some of the major Expressionists Beckett examined on his trip to Germany would help in defining further the way Beckett used what I establish as images.[19]

Franz Marc's letters during the war demonstrate how Expressionists viewed their art (he was one of the main figures in the movement). One of the early letters discusses language, a reoccurring theme for Beckett in the 1930.[20] Marc explains how his experience on the battlefield changed him, writing, "Battles, wounds, motions, all appear so mystical, unreal, as though they meant something quite different from what their names say—yet everything is still coded in a terrifying muteness—or my ears are deafened by the noise, so that I cannot yet distinguish the true language of these things" (*LFTW* 4). The muteness he speaks of is similar to the silence Beckett described to Pinter and the passage he wrote in *Dream* to explain what his reader will experience (*Dream* 138). The 'true language' refers to the idea of communicating the meaning of battles, wounds, and emotions. Having an active role in the war, Marc was too absorbed in the physical representation of the calamity around

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[19] The list includes Franz Marc (1880-1916), Emil Nolde (1867-1953), Paul Klee (1879-1940), Max Beckmann (1884-195), Wassily Kandinsky (1866-1940)*,* and Oskar Kokoschka (1886-1980).
[20] This letter is dated 12/9/1914.

him to be able to transcend it and transform the meaning into an artistic expression without painting the actual war; the muteness referred to is one link to his artistic expression. Beckett's extensive reading and work with Joyce during the 1930s chained him to words. The short story he wrote for *MPTK*, "Echo's Bones," illustrates his frustration, using all the quotes he collected in the Dream Notebook in the story without any regard for the structure or plot. The struggle to control meaning appears in Emil Nolde's *Jahre der Kampfe* (1934) where he describes the struggle he faced as a painter to express the essence of things through his brushstrokes as follows: "I rubbed and scratched the paper until I tore holes in it, trying to reach something else, something more profound, to grasp the very essence of things" (146). This echoes the way Beckett described language as a veil that he has to rip apart to get to the meaning of words (*LSB I* 518).

The frustration behind the process of creating expression through a visual medium from intangible entities is voiced by other two Expressionists, Paul Klee and Max Beckmann. In "Creative Credo" (1920), Klee proclaims that "Art does not produce the visible; rather, it makes visible" (182). He establishes a connection between creation and expression by demonstrating how any creative process is based on reproducing a tangible material from an intangible entity. Art provides a tool with which to explore different dimensions of reality that are not necessary attained through the senses. Marc and Klee mirror Berger's concept of the image being a representation of what is mostly absent. Beckmann articulates the process artists undergo to formulate an expression, which reflects what Berger refers to as being absent, he says in "On my Painting" (1938):

> What I want to show in my work is the idea which hides itself behind so-called reality. I am seeking for the bridge which leads from the visible to the invisible, like the famous cabalist who once said: "if you wish to get hold of the invisible you must penetrate as deeply as possible into the visible." (187)

The focus on what is absent in turn brings the attention to two elements evident in all their works: colour and form. The two elements are essential in how the images are perceived, as they challenge the brain to treat them differently during the subtraction process described by Bergson. Moreover, the two elements became the essence of the abstract nature of the later Expressionists such as Kandinsky, who attached feelings to colours, to become a representation of what is absent from sight. Form is, as Kandinsky confirms, "the outer expression of the inner content" and bears "the stamp of the personality." Form is the "artist's own means of expression" (*On the Problem of Form* 157). Form in Expressionism contains content, which is described as "spirit" by Kandinsky (*On the Problem of Form* 158) and "human life energy" by Marc (*LFTW* 50). It can be a figurative or an abstract representation of any feeling the painter tries to capture in order to create a long-lasting impression.

Kandinsky illustrates the essential role colours play in the Expressionists' aesthetic as a tool to leave a lasting impression on the soul; the purer the colour, the deeper impact it causes. The power of colours is that they create a "psychological effect" based on the spiritual nature of the soul and the content of the painting. He writes that colours "produce a correspondent spiritual vibration, and it is only as a step toward his spiritual vibration that the physical impression is of importance" ("The Effect of Color" 153). The emphasis on the impression is part of the connection Expressionists built as a form of experience. They regard the process of creating art and perceiving art as an experience. Oskar Kokoschka, in "On the Nature of Vision" (1912), links impression to vision as it forms an integral part of artistic experience: "This experience cannot be fixed; for the vision is moving. An impression growing and becoming visual, imparting a power to the mind. It can be evoked but never defined" (170). The experience Kokoschka is describing relates to how the brain perceives the object. It is not fixed because the process of perceiving the object involves reproduction of the object; a creation of an image. Hence, the process of perception is interpretive rather

than definitive. The indefinite nature of the experience Expressionists employ encourages individual, inventive ways to use colour and form in their work. It is, as Beckmann says, the "eternally unchanging centre of strength which makes mind and sense capable of expressing personal things" ("On my Painting" 189).This is precisely what Beckett refers to as 'no-man's-land' since it, echoing Beckmann, "forces the mind to constant exercise to widen its conception of space" ("On my Painting" 189).

Since the process of expression involves the production and perception of an image, doodles present a visual blueprint of how the brain processes expression, as this thesis argues in Chapters 5 and 6. Beckett's manuscripts all have traces of doodles on them, but his 1930s notebooks, especially the *Murphy* Notebooks and the "Human Wishes" manuscript, have many doodles that are integrated into the draft of the work. Defining the concept of the image within the theoretical framework of this thesis is to establish doodles as part of Beckett's creative process, as it will be elaborated on during the discussion of the development of his imagery and the analysis of doodles in the following chapter. The focus on the doodles calls for specifying the direction of the analysis. Since my project traces the development of Beckett's practice in the 1930s, the focus is on situating the doodles as part of the creative process. The *Murphy* Notebooks are the only surviving manuscript of a work he published in the 1930s and so it is not possible to draw a decisive conclusion. However, there are some traits of doodling in the Dream and Whoroscope Notebooks that can be seen as an attempt to render the collected data into a set of visual elements. In comparison, neither the Art Notebook nor his German Diaries contain doodles or drawings even though they deal with paintings. A further comparison between the *Murphy* Notebooks and the German Dairies is conducted in the sixth chapter to demonstrate how his doodling changes when he undertakes

a creative activity.[21] The doodles in the manuscripts that precede the *Murphy* Notebooks strengthen the claim that Beckett uses doodles as a stimulant during his creative process.

Any image, whether depicted in a doodle or a painting, has symbolic elements. This is decided by the interpretive quality of the image. It brings forward the space between the spiritual and abstract. E. H. Gombrich in his study on the way images have been an integral part of the Western thought explains how an image whether "primitive or distorted, will impress you as a creation of an imaginary world" (214). He values doodles for essentially holding "fantasies and thoughts" that the "doodler wants to liberate himself" from, in order to allow himself to concentrate (222). Doodles can be viewed as a 'displacement activity' or an alternative outlet for blocked emotion, but in the case of an author they can be viewed as a reflection of a creative block or a way to stimulate the creative process, as in the case of Dostoevsky's doodles.[22] In order to bring forth a new aspect of Beckett's doodles, the doodle can be approached as form of calligraphy, formed by a continuous line and resulting in a shape that can be traced and defined. However, unlike calligraphy, it cannot result in one meaning but opens up the door for many possible interpretations. What sets them apart is the discourse which they offer: one is a form of communication where the other is a creative assertion. My analysis of the doodles is a result of the belief that the doodles are part of the creative process more than a psychological reflection of the doodler. The doodles produced by Leonardo da Vinci and Albrecht Dürer are good examples for this phenomenon. They are regarded as part of sharpening their artistic practice, as pointed out by Gombrich (215 and 223).

As a creative technique, doodling is introduced as automatic writing and drawing by André Breton, who wrote *Manifestoes of Surrealism* (1924), to establish the fluid character of

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[21] See section 6.2

[22] Such as "when an impatient person drums with his fingers on the table, or, in embarrassment, scratches his head. It looks as if the blocked emotion is seeking an alternative outlet, something that can also be observed in the behaviour of animals" (Gombrich 223).

expression. Breton's definition of Surrealism colours doodling as "the new mode of pure expression" since it explores the unconsciousness (24). His definition of surrealism can be used to explain the systematic nature of doodling within the creative process:

> SURREALISM, n. Psychic automatism in its pure state, by which one proposes to express—verbally, by means of the written word, or in any other manner—the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern. (26)

Doodling is automatic in its nature since the production of shapes to reflect thoughts without "any control exercised by reason" is organic and based on a continuous movement "exempt from any aesthetic or moral concern." Further, in the *Manifestoes of Surrealism*, Breton refers to automatic writing as "conductive to the production of the most beautiful images" (37). It might appear to be a stretch to link Beckett's doodles to the method appraised by surrealists to stimulate their unconscious, but the doodles in his *Murphy* Notebooks may validate the link between the two. In a letter written during the composition process of the fifth and sixth notebooks,[23] Beckett mentions reading many texts on surrealism to be translated for a surrealist number of *This Quarter* (vol. 5, issue 1).[24] Doodles such as the man-clock (Notebook 5, 126) and dancing invisible men (Notebook 4, 68) mirror what André Breton defined as Surrealism in his *Manifestoes of Surrealism*. Doodling works as a tool to allow the brain to assert the structure of the overall vision of the work. It is for this reason that some artists use doodling as part of their routine, such as Paul Klee who used it to relax the consciousness as "doodling tends to occur while one is either unoccupied or in a state of distracted attention" (Gombrich 222). Klee is one of the Expressionists who voiced

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[23] The date of the letter is 6/2/1936

[24] The issue was published in September, 1932. The essays he translated (by André Breton, Paul Éluard and René Crevel) are entitled: "The Possessions," "Simulation of Mental Debility Essayed," "Simulation of General Paralysis Essayed" and "Simulation of the Delirium of Interpretation Essayed" (*LSB I* 314).

frustration at the process of creating expression through a visual medium from intangible entities in "Creative Credo" (1920). Klee proclaims that "Art does not produce the visible; rather, it makes visible" (182). He establishes the connection between the act of creation and expression by demonstrating how any creative process is based on reproducing tangible material from an intangible entity. This aspect of the creative process enabled the discussion in Chapter 6 to explore the influence of Expressionism in Beckett's doodles.

Moreover, doodling can be viewed as a tool to explore different dimensions of reality that are not necessary obtained through the senses. Such perspective explains the appeal doodles have to modern artists, as they allow invisible reality to become visible. Marc links the condition of arriving at a 'single meaning' of absence to explaining the appeal of abstract paintings, which makes the clarity of meaning not necessarily conditioned with being "there externally and visible" (*LFTW* 53). The arbitrariness of doodles does not necessarily mean they are devoid of meaning, especially if doodling was part of a creative process. Presenting the invisible is an obstacle in terms of artistic expression, described by Marc as a "self-tormenting act of creation" (*LFTW* 41). However, the automatic nature of doodling helps in making the creative process automatic in association; the self-tormenting act of creation will be transformed into a self-stimulatory act of creation. It will also allow a creator to find an individual style, since doodling isolates the creator from any direct influence to render what he wants to express in a set of what appears to be random shapes and figures, as demonstrated in the analysis of Beckett's doodles in Chapter 6. Individuality is an essential characteristic that creators aspire to. This experience is precisely what Beckett refers to as 'no-man's-land', which echoes Beckmann's experience. Beckett's phrase embodies the "eternally unchanging center of strength which makes mind and sense capable of expressing personal things," since it "forces the mind to constant exercise to widen its conception of space" ("On my Painting" 189).

The automatic nature of doodles creates an autodetermination exercised by the

doodler, using a form of what Derrida calls 'self-knowledge' in *The Truth in Painting* (1978):

> the mind will have to have engaged in a self-knowledge, in the knowledge of
>
> what it produces, of the product of its own production. This autodetermination
>
> poses singular problems of priority. The mind must put itself into its own
>
> product, produce a discourse on what it produces, introduce itself of itself into
>
> itself. (*The Truth in Painting* 26)

In this sense, doodling becomes the epitome of individual expression. Doodles have their

own form, which holds "the outer expression of the inner content" and bears "the stamp of

the personality." It is thus the author's or "artist's own means of expression" (*On the Problem

of Form* 157). They hold the "spirit" (*On the Problem of Form* 158) and "human life energy"

by association to individuality (*LFTW* 50). It is difficult to find two sets of doodles that look

identical produced by two different people. By comparing them to the Expressionists' styles

of painting (see 6.3), the doodles can be a figurative or an abstract representation of any

feeling the doodler tries to capture, in order to create a moment of revelation. In

"Meditations of a painter" (1912), Giorgio de Chirico cites one of Schopenhauer's works,

Parerga and Paralipomena (1851), to explain how the moment of revelation in art happens if

one isolates himself from the world so "that the most commonplace happenings appear to be

new and unfamiliar, and in this way they reveal their true essence" (397). He insists that the

revelation happens suddenly, stimulated by "sight" and "arrangement of objects" (398). Even

though the act of doodling is commonly perceived as a result of the unconscious since it is

linked to the state of wandering minds, I am approaching it as a result of the conscious in my

analysis because they are part of a creative process. The brain, during the creative process,

focuses on making a certain expression visible—verbally or visually. It is based on an idea

produced by the conscious to be carried out by the unconscious, a process which

Schopenhauer attests by, he writes: "What man performs unconsciously costs him no effort, and no effort can provide a substitute for it: it is in this fashion that all original conceptions such as lie at the bottom of every genuine achievement and constitute its kernel come into being" (175).

Furthermore, being positioned within a creative process, shapes and signs can be interpreted beyond the perspective of emotions without exhausting the interpretation, since it might introduce an interesting outlook on the work at hand. Emotions, in this context, can be interpreted as meaning or contributing to the generation of meaning. Such perception of emotions is shared with Deleuze, who renders the 'inside' as a result of the 'outside', in which the 'outside' provides a counter, allowing oneself to emerge (*Foucault* 100). The conscious emerges through doodling since it forms "a discourse on aesthetics of which he is the central origin" (*The Truth in Painting* 112). The contouring aspect can be applied to doodles by alluding to the continuous line that creates the shape of the doodle. Hence the outline does not create a doodle, but rather embodies the meaning of an invisible emotion into a visible shape that can be open to interpretation, especially, if it is coupled with a creative process as in the case of Beckett. Eugenie Brinkema, in *The Forms of the Affect* (2014), discusses the role of images in cinema and literature in evoking emotions. She links certain signs, such as shedding a tear, to certain types of emotions, such as grief. Her argument is explained through Adam Smith's *The Theory of Moral Sentiments* (1759) (6). Her reference to Smith's explanation of the moral sentiments can be applied to Beckett's creation process of the doodles, as I argue they are part of the conscious as they are used to stimulate the creative process through imagination and creating an emotional space for his creation. As Smith claims, "By the imagination we place ourselves in his situation, we conceive ourselves enduring all the same torments, we enter as it were into his body, and become in some measure the same person with him, and thence form some idea of his sensations" (12). This

makes the doodles be a creation of the conscious rather than the unconscious if they are linked to the creative process of a literary work.

Beckett's choice of representing a form of life through a section of doodles provides an opportunity to view life from a distance. Schopenhauer, in "On the Vanity of Our Existence," gives pictures the ability to portray life from a subjective point of view. It gives the scene a chance to exist in both past and present. He writes, "the scenes of our life resemble pictures in rough mosaic; they are ineffective from close up, and have to be viewed from a distance if they are to seem beautiful" (53). From the position of viewing a situation from a distance, seeing the doodles on the page of the manuscript, Beckett allowed himself to create a visual representation of cause and effect cycle of human misery to amplify the theme of death in the case of "Human Wishes" manuscript with the presence of soldiers and shepherds (see 6.4.2). To have the visual content at the beginning of the manuscript is to (1) have an opportunity to organise his thoughts; and (2) to be on track while writing the work. Doodling is part of Beckett's early practice and, in the case of "Human Wishes," saved the premise of a work that Beckett did not finish. Also, doodling works to hold all the material Beckett's brain was exposed to in a visual manner. Transferring the material Beckett collected into an 'image' is a process described by Beckett in response to Alan Schneider.[25] He used the term 'image' to explain who inspired Hamm's monologues, who is referred to as 'old Greek'. He discussed the way his creation was a visual result of research and note-taking on the pre-Socratics by stating that "One purpose of the image the play is to suggest the impossibility logically, i.e. eristically, of the "thing" ever coming to an end" (*LSB III* 73). Beckett's response indicates his awareness of the interpretive quality an image holds and his method of employing certain images in support of the overall theme of the work as Lois Oppenheim explains that, "his thinking as demonstrated by his distinctly 'painterly' writing,

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[25] This letter is dated 21/11/1957.

was extraordinarily visual [. . .] Beckett aimed to deplete the symbolic from his texts and the quality of thingness from his words" (202).[26] Moreover, his awareness of the interpretive quality of images made him reluctant to approve many illustrated editions of his works and even refuse to supervise those he approved of (*Beckett and the Livre d'Artiste'* 187).

4.2 Note-Snatching Technique

Examining Beckett's note-snatching technique is beneficial in tracing the development of his practice since it is what he used to collect all the necessary material to initiate his writing process in the 1930s. Pilling, in *Beckett Before Godot*, uses a chronological timeframe to trace Beckett's literary activity over two decades, which helps in framing the structure of his narrative and explains certain decisions made by Beckett on a biographical level. In my examination of the technique, I link the change which happened to the technique to his interest in painting by examining his 1930s notebooks with keen focus on their visual nature. Pilling suggests three phases of Beckett's "literary activity" between 1929 and 1946. The suggested timeframe structures the evolution of his writing style, which makes it possible to trace a shift in his aesthetic. The first phase is from 1929 to 1932; it is "wrecked by incommensurable impulses." The second phase is 1932 to 1936, characterized by Beckett's "need to reconstruct a working method" (5). The third phase from 1937 to 1946 takes the form of "a perpetual coming together and falling asunder of forms," making it "the longest most complex of the three" phases (6). Every phase ends with Beckett's need to move on to the next project, whether in pursuit of a necessary development in his style or a need to write a new text. Beckett's notebooks demonstrate the stages classified by Pilling, showing how his

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[26] Oppenheim, in the article, refers to some of the illustrated editions of Beckett's works to demonstrate the way his work stimulates a visual rendition in painters (188-202). Some of the editions which were referred to are George Baselitz's illustrated edition of *Being* (1991) and Avigdor Arikha's illustrated editions of *L'Issue* (1968) and *The North* (1972).

writing process evolved based on his note-snatching technique, since they offer an

opportunity to examine Beckett's "construction and understanding of his art" (Feldman 14).

The period between 1930 and 1933 formulated Beckett's attempt to solidify his note-

snatching technique, which is a Joycean inspiration, as the foundation of his writing process.

On the other hand, 1934 marks a transitional phase within the development of Beckett's

writing process and style and the way his development coincides with his trip to Germany

aesthetically. The main reason for this shift can be found in the early reviews of *MPTK*,

which coincided with the death of his father. Beckett's main concern was the transformation

his note-snatching technique had to undergo. Beckett shared his composition technique with

MacGreevy in a letter: "I'm right in a dead spot [. . .] I can't write anything at all, can't

imagine even the shape of a sentence, nor take notes (though God knows I have enough

'butin verbal' to strangle anything I'm like to want to say)" (*LSB I* 93-4). [27]

Beckett's note-snatching technique is extremely pronounced in *MPTK* and *Dream*,

which led to the assumption that Beckett was trying to surpass Joyce. However, Knowlson

begs to differ, attesting that Beckett "was merely seeking to demonstrate his own wit,

cleverness and erudition" ("A Note on the Quotations and Allusions in Beckett's 'Walking

Out'" 262). A similar claim was made by Pilling in his study on *MPTK,* stating that his "habit

of 'snatching' notes [. . .] is intended to increase a reader's enjoyment and understanding of a

book which was never perhaps destined to become anything like a popular favourite"

(*Samuel Beckett's 'More Pricks than Kicks'* 143). The technique is intended to give structure

to Beckett's style and organise the content collected from different sources. This technique

was so essential to Beckett that he had a term for it: "'cogged' was Beckett's own word for

the pilfering and creative recycling he practised [. . .] from other authors" ("A Note on the

Quotations and Allusions in Beckett's 'Walking Out'" 255). A possible reason for Beckett's

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[27] This letter is dated 8/11/1931.

obsession with this technique is that during the 1930s, he was trying to establish his name as an author. He initially sought inspiration by reading as much material as possible, but this changed in light of the way his work was perceived by publishers and reviewers. Because early reviews of his first publications referred to him as an imitator of Joyce, he had to be extremely careful in how he employed his notebooks into his narratives. The more difficult it was for people to draw similarities between his style and those of others, the more acknowledged he would be as a writer. So, it became natural for him develop his pre-writing method from direct copying to a technique that would make it difficult for people to trace the source. My analysis of his doodles demonstrates that his engagement with painting allowed him to advance, but it was not an intentional plan on his part. Rather, it was an organic progression, because Beckett was seeking inspiration visually and not textually by the mid-1930s. Censorship (covered in the following section) was another factor to make his pre-writing technique more visual, since the more difficult it was for a censor to redact his work, the more secure his expression was likely to be from unwelcome changes.

The creative process that allows for such natural experience relies on creating familiar content inspired by previous works. The idea of imitation and reliance on past works comes from Beckett's personal experience, as he states in "Three Dialogues." He writes, "I speak of an art turning from it in disgust, weary of its puny exploits, weary of pretending to be able, of doing a little better the same old thing, of going a little further along a dread road" (*Dis* 139). In this part of the dialogues, Beckett speaks of his attempt to imitate Joyce's style and the pre-writing mode of note-snatching. He links his process of writing to a painter's process of painting. He saw in paintings a way to transfer all the knowledge of previous works into a personalized medium of expression whose source cannot be traced. When Duthuit talks about a solution for such dilemmas in artistic expression, Beckett's words come to mind: "The 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" (139). Duthuit's response proves that Beckett uses the discussion of painters as an extension of his own aesthetic endeavours: "but that is [a] violently extreme and personal point of view." Beckett's early experience with publishing and his first reviews made it necessary for him to create an expression that leads to no source, so that he would "achieve of doing a little better the same old thing" (*Dis* 139).

It is essential at this stage of the discussion about Beckett and the mid-1930s to consider how Beckett's act of abandoning his Dream Notebook and beginning a new one, the Whoroscope Notebook, signals his growth in terms of aesthetic and writing style. The two Notebooks differ: they are no longer solely verbal, but visual. Examining the Dream and Whoroscope Notebooks as a pair of sources used for his literary activity during the 1930s shows that even Beckett's pre-writing mode has been influenced by his desire to change his style in writing, through the employment of visuals in the form of doodles. Again, the difference in how the two notebooks have been structured reflects the importance of the 1930s as an essential stage in Beckett's development. The obstacles Beckett faced are chronicled in the sources he collected for his work and how he organized them in his notebooks. The Dream Notebook organizes the entries chronologically as Beckett read them, whereas the organization in the Whoroscope notebook is more thematic and arbitrary; his notes here reflect his interest in perception and reality. Two clear reasons for the change are, first, his personal desire to step out of Joyce's shadow; and, second, a reaction to the early *MPTK* reviews.

4.3 Early Reviews, Censorship and Psychoanalysis

The implication of discussing the concept of image within the creative process, that involves the process of perceiving and producing images, brings to the fore the role of the forces that shape the author's creative process. This section provides a survey of the external factors that

dominated the 1930s and controlled how Beckett expressed his narrative. The creative

process extends to the pre-writing mode as well as the composition process of manuscripts.

Beckett's writing during the 1930s was restricted by two factors: reviews and censorship. In

the constrained environment of Ireland in the 1930s, Beckett struggled to publish his early

work. The experience of publishing *MPTK* included rejection of a previous work, *Dream*.

The reviews and feedback from readers and publishers influenced how he perceived his work

and style. Moreover, the latter half of 1930s included the psychoanalysis he undertook with

Bion, which eventually made him more inclined to consider the role of images in his practice.

These three external factors (early reviews, censorship, and psychoanalysis) show how

Beckett sought different avenues of artistic expression to combat the artistic oppression he

underwent during the 1930s. By the time he published *Murphy*, his practice had changed

compared to his early work, *MPTK*.

   In 1934, Beckett was preoccupied with publishing *MPTK*. Charles Prentice was the

first publisher who Beckett interacted with regarding the creative process of *MPTK*. Prentice

was willing to publish it in the United Kingdom; he had hoped to include the United States,

but the collection did not find a publisher in the United States.[28] The experience of publishing

his first work raised Beckett's awareness of how others perceived his text, which stimulated

his process of adjusting his style to satisfy publishers and censors alike. Early reviews

showed him that others found his style rigid and hard to follow. These reviews—even though

he resented them—helped him to find other ways to stimulate his creative process rather than

relying on a collection of quotations. However, he was sufficiently frustrated to refer to one

reviewer as an "imbecile" for describing his style as Joycean imitation.[29]

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[28] Beckett himself wrote in a letter to Nuala Costello (27/2/1934) that "The book won't be out for a month at least. Can't get it taken in the U.S.A." (*LSB I* 188).

[29] In a letter to Nuala Costello (10/5/1934), he wrote:

> Was the blurb in the Observer sufficiently imbecile? Is it necessary to say that I have never read either Leprechaun or Télégraphie Sans Egal, that my More Pricks are as free from Joycean portmanteaux as from allusion, and that I NEVER contract, can't do it my dear, I only

Early reviews showed the level of difficulty *MPTK* imposed on the reader (UoR MS3482 and MS4678). There are references to Joyce and Eliot and a few mention Beckett's *Proust*. One of the reviews refers to his writing as "unapologetically pretentious as this pastiche of Mr. James Joyce,"[30] while another review noted that "none of his characters feels or thinks directly, and every sentence is tortured out of its natural shape in the hope of impressing the reader with the author's cleverness."[31] Reading the reviews of *MPTK*, which are available in the University of Reading archives, shows that his early style was perceived as an imitation of Joyce's. This unmistakably affected Beckett, who had sacrificed his job and did not get the chance to share the release of his collection with his father. Thus, he needed to find a way to make his publishing career successful. He reached this bitter conclusion, confessing to Morris Sinclair, "In spite of what I wrote to you concerning the impossibility of working, I have just been making the most outlandish efforts to write what nobody wants to hear. We do have mad ideas don't we, nothing short of aberrations" (*LSB I* 215). [32]

The depressing thought of not being able to write publishable content crippled Beckett's writing process during the middle of the 1930s and made him contemplate changing his style to appeal to the public. Censorship in Ireland was another contributing factor behind his desire to alter his style. *Murphy*, which he wrote after *MPTK* was banned in Ireland, has many references to censors (50 and 79). Censorship for him was a form of oppression of artistic expression, which he evidently tackled in "Censorship in the Saorstat." This is an important critical piece by Beckett written as a commission by *The Bookman*. The piece was, ironically, written two months before *MPTK* was banned in Ireland and never got published (*LSB I* 176); an irony acknowledged by adding the registered number of the

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bid. The major influences are Grock, Dante, Chaucer, Bernard de Mandeville and Uccello.
Publication on Commonwealth Day fills my mind with a thousand tender fancies. (*LSB I* 208)
[30] Date of the review is 31/5/1934
[31] Date of the review is 9/6/1934
[32] After 13/7/1934 before 2/8/1934

collection at the end of the piece, which is 465.[33] Beckett was fully aware of the impact of

censorship as he was a victim of it many times, which made him less than confident in his

writing, as he confessed in a letter: "I don't want to feel like spending the rest of my life

writing books that no one will read. It is not as though I wanted to write them" (*LSB I* 362). [34]

MPTK, *Murphy*, *Watt,* and *Molloy* were all banned in Ireland under the Act of 1929. Beckett

spent some time researching the topic, which shows that he may have not fully been aware of

the process of banning a book.

       The Act proclaimed that its purpose was to provide a legal tool to limit the

distribution of books deemed "unwholesome." Beckett's piece begins by quoting the Act:

> An act to make provision for the prohibition of the sale and distribution of
>
> unwholesome literature and for that purpose to provide for the establishment
>
> of a censorship of books and periodical publications, and to restrict the
>
> publication of reports of certain classes of judicial proceedings and for other
>
> purposes incidental to the aforesaid. (16th July, 1929) (*Dis* 84)

Beckett intended to highlight the vagueness of the process by which censorship was carried

out in Ireland by beginning the piece with this quotation as he proceeded to deconstruct the

Act into four parts. Part one concerned the meaning of "indecent" (*Dis* 84). Part two

discusses the process the Board undertakes to ban a book (*Dis* 84-6). Part three deals with

"the restrictions on publication of reports of judicial proceedings" (*Dis* 86). Part four deals

with the importance of the Act and its purpose (*Dis* 86-7). Beckett concluded the essay by

stating the quantity of banned material ("the register as on the 30th September 1935 shows

818 books and 11 periodicals under the ban") and condemned censorship as irrational:

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[33] In the revised version he submitted to *Transition* he wrote, "The difficulty of my own book having been
banned since I wrote the article I got over by giving my registered number with all becoming modesty" (*LSB I*
334).

[34] Date of the letter is 26/7/1936

Finally to amateurs of morbid sociology this measure may appeal as a

curiosity of panic legislation, the painful tension between life and thought

finding issue in a constitutional belch, the much reading that is a weariness

exercised in 21 sections. Sterilization of the mind and apotheosis of the litter

suit well together. Paradise peopled with virgins and the earth with

decorticated multiparas. (*Dis* 87)

The discussion Beckett undertook in the first part is important because it created a backlash

against the Censorship Board from the public and media concerning the qualities that make a

book "indecent." Andrew Comyn, in "Censorship in Ireland" stated that one of the purposes

of the Board was to "prevent the sale of low-class English and American periodicals and

books and worthless 'paperbacks', without arousing bitter resentment and acrimony" (44).

Beckett discussed the paradox behind what the Board considered indecent in a sardonic tone.

He first started by defining what the Board considered 'indecent': "the word 'indecent' shall

be construed as including suggestive of, or inciting to sexual immorality or unnatural vice of

likely in any other similar way to corrupt or deprave'" (*Dis* 84). He highlights the weakness

of the argument laid out by the Act by basing the decision to ban on the censor's

interpretation of the text and not the author's intention: "it is the author's expressed purpose,

it is the effect which his thought will have as expressed in the particular words into which he

has *flung* [Beckett's italics] his thought that the censor has to consider" (*Dis* 84). His focus on

the censor explains why the narrator addressed the censor twice in *Murphy*, instead of

addressing the reader as in *MPTK*, the narrator addresses the censor directly (*Murphy* 50 and

79).

　　　Censorship played an important role in Beckett's writing process in the 1930s, as the

embodiment of an oppression of expression. To prevent anyone from altering his work, he

tried to develop a pattern that would make it hard for anyone to detect any fault in what he

was writing, which explains his focus on leaving a space in which meaning depends on the reader. In 1931, Beckett submitted two poems to the *Dublin Magazine* ("Alba" and "Yoke of Library"). The second poem was rejected by the magazine for its sexual overtones. He tells MacGreevy, "Seumas O'Sullivan condescends to publish the 'sheet' Alba, but he wouldn't touch the other. He didn't like 'Give us a wipe' & he didn't like the anthrax" (*LSB I* 91). After the publication of "Alba," Beckett became aware that he could employ a technique that would allow him to express his thoughts as he wanted, and at the same time, avoid having his work tampered with. In an interview, Knowlson asked Mervyn Wall, who knew Beckett in the 1930s, for the reason behind Beckett's leaving Ireland at the time he did. Wall answered, "you see, we call it . . . the dark ages, the censorship age which was, I think it was, 1927 the minister for Justice introduced this Literary Censorship Act. It was appalling" (UoR JEK A/7/81). Knowing the degree to which censorship affected Beckett and how it limited his literary activity makes his decision of leaving Ireland an option he needed to make in order to express his practice freely. For someone who sacrificed his job and the respect of his family and peers, there is no way out but to keep striving toward the original goal. From this perspective, Beckett's decision of undertaking a six-month journey across Germany forms a perfect avenue to shaping his aesthetic and writing style while experiencing Expressionist art and censorship gone mad.

A major factor behind Beckett's decision to rely more on the image and ways to employ it in his narrative through figurative devices is his scepticism regarding language. His psychoanalysis allowed him to explore the limits of language and unfold the complex process of conveying meaning. His letters during this period express his frustration that he felt he did not improve, and condemned language as a faulty medium through which to conduct the treatment, as he could not fully express his feelings (*LSB I* 239 and 242). It also allowed him to notice the interpretative quality of images, since some sessions relied on interpreting his

own dreams (*DTF* 177). This strengthened the link between images and meaning and how they can create symbols and allegories that are apprehended by many readers. This is when visiting galleries replaced the time he would spend on writing. He tried to use his spare time to inspire him to develop his writing style. Paintings introduced him to the idea of 'no-man's-land' and worked as an escape from accusations of imitating Joyce.

Due to Beckett's deteriorating state of health, which included boils and panic attacks, he decided to undertake psychoanalysis under the recommendation of his friend, Geoffrey Thompson (Connor 8). He began psychoanalysis early in 1934 at the Tavistock Clinic with Wilfred Ruprecht Bion (*DTF* 175–81). The treatment lasted two years and covered a substantial period of the time Beckett spent writing *Murphy*. He stopped his treatment at the end of 1935. He became interested in psychology, which led him to read on the subject (Connor 11). The letters offer a timeline of the impact of the treatment on him and his perspective on his style. In a letter to Morris Sinclair, Beckett mentions the treatment for the first time. [35] The same letter shows how paintings take up much of his time during that period:

> I've already done far too much, little and yet too much, never having had any
> idea about anything. Apart from the gropings that I've spoken of, and a great
> number of moments spent standing in front of pictures . . . And that is all. A
> phase like any other. (*LSB I* 182-3)

Reading Beckett's letters about his treatment, one notes the uncertain tone Beckett uses regarding its effectiveness in helping him to feel better. In a letter written at the beginning of 1935, he expresses doubt: "I fear the analysis is going to turn out a failure. The heart has not been very good since coming over" (*LSB I* 239).[36] Almost a month later, Beckett finds a

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[35] This letter is dated 27/1/1934.
[36] This letter is dated 1/1/1935.

sense of relief: "I have resumed with Bion and am feeling better, in spite of all the symptoms. Which left me more or less alone during the holiday, having come flocking back. It is a kind of confirmation of the analysis" (*LSB I* 242).[37] His link between the "physical mess" and the "intellectual mess" reached its concluding stage while in Germany with his proclamation to Mary Howe (*LSB I* 397). Before that stage, Beckett had undergone a process of emotional purging with Bion, which helped him to focus on the real reason for his stress episodes and constant feeling of loneliness. The moment of acceptance emerged during the treatment: even though the treatment was a failure for Beckett since it did not cure him fully, the author in Beckett benefited from it. In an interview with Knowlson, Beckett explained how the treatment was conducted and how it made him realise new concepts he came to rely on while structuring his fiction:

> I used to lie down on the couch and try to go back in my past. I think it probably did help. I think it helped me perhaps to control the panic. I certainly came up with some extraordinary memories of being in the womb. Intrauterine memories. . . . I think it all helped me to understand a bit better what I was doing and what I was feeling. (*DTF* 177)

The psychological trips to the past are evident in a short story he wrote around the time of the treatment, "A Case in a Thousand," and his memories of the womb are reflected in his novel *Murphy* as well as his post-war aesthetic.

The treatment may not have been successful in terms of resolving Beckett's mental and physical state, but it taught him something about his flaws. At one point, he considered stopping the treatment, writing: "I get terribly tired of all the psychic evidence" (*LSB I* 245).[38] He reached that tiresome stage by conducting a personal study on psychology to familiarise

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[37] This letter is dated 29/1/1935.
[38] This letter is dated 8/2/1935.

himself with the nature of the treatment (*LSB I* 254). Beckett dealt with psychological ideas "artistically rather than intellectually" (Feldman 83), strengthening his passion for paintings. His personal engagement with psychology as a patient and reader allowed him to define his position within the physical and metaphysical world by knowing exactly why he was the way he was. Beckett credits the treatment for helping him understand who he was in a letter to MacGreevy.[39] He begins the long paragraph on how he came to such a realisation as follows: "For me the position is really a simple & straightforward one, or was until complicated by the analysis" (*LSB I* 259). He describes how unhappiness resulted in his complete isolation from others and strengthened his connection between the 'physical' and 'intellectual' mess. He concludes,

> That was the picture as I was obliged to accept it, and that it still largely the picture, and I cannot see that it allows of any philosophical or ethical or Christ like imitative pentimenti or in what way they could redeem a composition that was invalid from the word "go" & has to be broken up altogether. (*LSB I* 259)

After six months, he decided to end his treatment in preparation for his trip to Germany and because he felt his condition could not be further improved by psychological means. He wrote in one of the last letters mentioning the treatment: "I don't think I shall go on with the analysis after Xmas. I don't expect the troubles hoped first & foremost to get rid of via analysis will be gone then any more than they are now" (*LSB I* 283).[40] Even though the treatment consumed Beckett and left him disappointed with his physical and mental state, it guided him through the composition process of *Murphy.* As the examination of the doodles in the notebooks demonstrates, his doodles became a reflection of the dark nature of his treatment.

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[39] This letter is dated 10/3/1935.
[40] This letter is dated 8/10/1935.

4.5 Conclusion

The nature of the manuscripts this thesis uses to undertake an analysis of Beckett's practice

during the 1930s calls for, as I argue, a framework that involves defining aspects related to

the period and the manuscripts in question. The *Murphy* Notebooks and the "Human Wishes"

manuscript are emphasised due to the formative doodles they contain. The visual nature of

the manuscripts and Beckett's interest in paintings called for a definition of the image and

how it would be placed or viewed within Beckett's creative process. The definition of the

image placed the interpretive quality at the centre of my visual analysis conducted in the

subsequent chapters. Since the thesis explores the influence of paintings on Beckett, my

analysis emphasises the relationship between doodles and artistic expressions by considering

it a vital component of his writing process.

Beckett's 1930s were elemental in defining the role of painting in his career since it is

when he became friends with Jack B. Yeats, Bram van Velde and met Karl Ballmer during

his trip to Germany. His encounter with these figures highlights the importance of painting at

the beginning of his career, especially, as his note-snatching developed by the time he was

working on *Murphy*. The review of some of the Expressionists writings, such as those by

Marc, Kandinsky, and Beckmann, note the act of doodling as a form of auto-writing and, as I

argue, a visual form of note-snatching. The early reviews *MPTK* received were focused on

the unoriginality his writing seemed to have, along with the difficulty some readers faced in

following his narrative. The 1930s present the main contributing factors behind his desire to

change his drafting technique, whether it is censorship, early reviews, or psychoanalysis, and

to seek paintings as a form of inspiration. The analysis presented in the following two

chapters demonstrates the way his practice benefited from his interest in paintings. They also

trace the development of his imagery and characters in his narrative along with the impact of

his trip to Germany on his practice.

5.0 Beckett and Paintings

The analysis presented in this chapter investigates Beckett's interest in painting, which gradually developed throughout the 1930s, and illustrates how his early prose provides valuable evidence of what influenced his practice. The analysis suggests an approach to the prose that accounts for the influence of paintings on Beckett's practice, and on how the construction of his prose moves from being based on rudimentary elements of dichotomy between dark and light along with imagery, to investigating the concept of subject-object relation. It bases the way his practice employed the concept of the image and developed his characters in relation to paintings on the analysis of visual elements found in paintings and his manuscripts, providing insights into how he structured his early fiction.

The analysis is divided into three sections. The first explores the development of Beckett's interest in painting through his 1930s imagery in three stages (early 1930s, mid 1930s, and late 1930s), focusing on the following texts: *Dream* (1932-92), *MPTK* (1931-4), "A Case in a Thousand" (1934), "Lightning Calculation" (1935), and finally *Murphy* (1935-8) (see 5.1). The second section investigates the duality of Beckett's pairs in relation to chiaroscuro in order to trace the first instances where he implemented the structure of duality in his characters (see 5.2). The final section discusses subject-object relation and the influence of Jack B. Yeats, Karl Ballmer and Dirk van Velde on Beckett's development, focusing on some of his critical writing (see 5.3).

5.1 The Development of Beckett's 1930s Imagery

This section attempts to trace the influence of paintings through the development of Beckett's imagery. It also discusses some of the paintings mentioned in Beckett's letters and German diaries. The focus on imagery allows the exploration of the influence to be structured on a linear development and helps in building a connection between the aesthetic nature of paintings and Beckett's narrative and doodles (see 5.3). It will begin by presenting three

phases of the development of Beckett's imagery and will conclude with a discussion on the concept of ekphrasis in relation to paintings and how it is inadequate by itself to gauge the influence, since visual analysis is required to understand how Beckett implemented artistic techniques in his early narrative. The analysis of Beckett's work was guided by the type of paintings he was attracted to in each phase and the way he implemented certain visual aspects into his narrative. During the early 1930s, Beckett's practice began to take shape and he began to find his own expression through imagery and symbols. The materials that caught Beckett's attention during the 1930s fall into two categories: philosophical and visual. The Dream Notebook and Whoroscope Notebook are filled with quotes from books and articles Beckett read. The Art Notebook showcases how Beckett interpreted paintings as visual materials. Paintings gave Beckett an opportunity to explore the subject-object relation through figurative devices, by developing his imagery that allowed him to a draw a spectrum of textual opposition, with the emphasis on the creation of his characters.

The discussion of the image carried out in the previous chapter aided the triangular analysis in addressing the doodles and connecting the findings to artistic movements and painters in a specific period of time since it focused on the interpretive quality of symbols. Understanding the image as a concept that can be expressed visually through drawings, and literarily through figurative devices helped in gauging the influence of paintings on Beckett's practice from a new angle.[41] Hence, this section presents an approach that can be used to analyse Beckett's artistic tendencies through his prose, specifically his 1930s published texts. During discussion of what I am referring to as an image (see 4.1), Beckett's use of the image can be viewed as a reaction to other movements that championed it, such as Imagism.[42] Ezra

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[41] The literature review (2.0) outlined most of the studies that are tackling the topic of Beckett's relationship to paintings and his doodles. No study so far has linked the doodles to an artistic movement and explored the influence of painting on Beckett's practice.

[42] Imagism was founded by Ezra Pound in 1921 and considered "a successor to the French Symbolist movement" (Britannica). The movement is adopted by American and English poets that champion the clear visual image presented in their poetry.

Pound stressed the importance of visual codes in poetry, using the term 'Phanopoeia' to refer to the visual nature of literary language. He defines it as "a casting of images upon the visual imagination" (Pound 25). Comparing Beckett's use of the concept of the image to Pound's highlights the difference between creating an accessible medium and an elitist medium of expression. Beckett's image is not restricted to a specific audience and can create an experience that can be experienced collectively but interpreted individually. During his years at Trinity College, Beckett was interested in a movement called 'Unanimism' and its founder, Jules Romains, for a research essay he wrote (*DTF* 75).[43] The movement emphasised the collective presence through a collective emotion and "a revolt against eighteenth-century individualism […] and even the dishevelled formlessness of the 'literature snob'" (Britannica; Walter 863). The concept is "centred on the group as a unit" that is part of a collective existence, as long they are "not always conscious of their own existence" (Walter 865). Knowlson suggests that Beckett found solace in this movement, as he was feeling "his own sense of isolation" (*DTF* 75). The further isolation he felt in the early 1930s is reflected in his focus on the image of Christ and certain familiar symbols from his childhood (as discussed in the section dedicated on his artistic apprenticeship; see 1.2). His ekphrastic use of paintings in the work is to provide a perceivable image by focusing on common visual cues around him.[44] Nature and the Old Masters, which he saw at the National Gallery in Dublin, form the foundation of his early imagery, especially in *Dream*. It also explains his interest in German Expressionism and how they used the concept of expression to voice their emotions and invoke a collective condition, as explored in the Chapter 6. Beckett evaded being identified or labelled with a specific movement, not wanting to restrict his work to a particular audience or interpretation. He even refused to interpret or explain his work.

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[43] Knowlson states in *DTF* that Beckett wrote a research essay on Unanimism, Jean Jouve, and Jules Romains in 1928. The essay was not found or archived (75).

[44] Ekphrastic is a term used to the process of invoking paintings in fiction through a direct comparison.

However, his early years as a writer provide the foundation upon which his practice developed over the years. In *Work in Progress*, he acknowledged this aspect of his development when he commented on Joyce's language as "a quintessential extraction of language and painting and gesture." He does not limit the literary image to language, but includes painting, referring to it as the "savage economy of hieroglyphics," foreshadowing his interest in Ernst Ludwig Kirchner and the appearance of the astonishing doodles in the "Human Wishes" manuscript (see Chapter 6). The words "glow and blaze and fade and disappear" as the author controls them with chiaroscuro (a term which refers to the light and dark contrast; discussed further in section 5.2) and imagery (10). These two elements are the focus of my exploration of Beckett's image development in relation to paintings during his early years as a writer.

The focus Beckett gives to paintings is targeted toward what he referred to as "the site of unknotting" (*Dream* 13).[45] It can be said it is the focal point of the painting, but the way it was invoked in Beckett's texts indicates that it is the place where the viewer can create personal meaning. For Beckett, the location of the unknotting, whether a landscape or a portrait, allows the viewer to create his own interpretation of the work; it is where meaning emerges and individuality emerges. It is not a marginalised space, but a metaphysical space where the work of art starts and ends at the same time. It is not about providing a description of the painting, but to decode the meaning behind it. His letters provide an insight into how he applies such a method, as showcased in the three sections in regard to his development. From all the biographical evidence, whether from Knowlson's biography or Beckett's German Diaries and letters, the importance of the link between paintings and his practice arises from the development of his writing style, as it involves what he translates from paintings into the imagery he utilises in his narrative. I argue that Beckett's focus on

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[45] This phrase appears in a letter (see 5.1).

paintings resulted in the development of his imagery over three phases. The first constitutes the foundational type of imagery his early practice exhibited. The second phase introduces his first attempts to control the perception of his narrative through imagery. The third phase tackles his creation of the mystic experience he mentioned in *Proust,* by creating a link between protagonist and setting. The division of the phases is based on the chronological order of the publication dates of the texts discussed.

5.1.1 First phase: forming a foundational image

During the early 1930s, the Old Masters played a major role in shaping his early aesthetic. Beckett's letters indicate that the nature of imagery he was drawn to is found in the Old Masters i.e. paintings created in the 13th-17th centuries, such as *Lamentation over the Dead Christ (c.1495)* by Pietro Perugino (Fig. 6). Regardless of the fact that this type of paintings is far from being modern, the focal point, which is mostly the Christ, gives clues to the root of Beckett's interest in German Expressionism (see 6.4.1). Moreover, this type of painting constitutes early instances of Beckett studying the presence of nature in the background and the characters at the foreground of the canvas, and how every detail in the painting supports one theme. *Dream* and the two short stories in *MPTK*, "Dante and the Lobster" and "Fingal," provide examples of this type of foundational imagery Beckett seemed to initiate his practice with: the image of the Christ. By linking the image of the Christ to Beckett's early stories, a pattern emerges that justifies his fascination with the painted image and the method by which he integrates it into his fiction. The imagery in the novel and two stories gives the narrative recurring visual cues that give a sense of organic unity through the protagonist, Belacqua. It also grounds his understanding of the image of the Christ as a representation of an individual state, rather than strictly holy.

Fig. 6. Perugino, Pietro. *Lamentation over the Dead Christ.* c.1495,
National Gallery of Ireland, https://www.nationalgallery.ie/lamentation-
over-dead-christ-perugino. Accessed 1 November 2018.

Beckett's description of the painting in a letter addressed to his friend MacGreevy

demonstrates his way of deconstructing "the site of unknotting" found in paintings.[46] In the

letter, he first extracts the overall theme of the painting, "a clean shaven, potent Xist, and a

passion of tears for the waste." He then extracts the most profound visual element that makes

the painting stand out: "The most mystical constituent is the ointment pot that was properly

added by Raffael[l]o." He returns to the focal point of the painting, stressing the emotional

state of the figures: "a lovely cheery Xist full of sperm, & the woman touching his thighs and

mourning his jewels" (*LSB I* 100). Beckett's comic tone, which is reflected in his reference to

the Christ's genitalia as "jewels," shows that his purpose in examining the painting is not to

reverence the holy image, but to study the placement of figures and the way they are

portrayed in relation to the setting and theme.

By interpreting the mourning of the figures as sadness over the loss of sperm, rather

than mourning the death of a holy figure, Beckett constructs imagery by highlighting certain

aspects that might go unnoticed by the spectators. The comic tone in the letter corresponds to

the initial title he chose for the story during the composition of "Sedendo et Quiescendo,"

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[46] Date of the letter is 20/12/1931

which comprised part of section TWO of *Dream*. He referred to the story as the "German

Comedy" (*LSB I* 79). "German" is a reference to the Peggy-inspired character, Smeraldina

Rima, and "Comedy" is perhaps a dark humour, or what Shane Weller referred to as the

"comedy of the mind" (38), in that Belacqua never finds love, even after three marriages.[47]

This highlights the absurdity of love and states the foundational imagery of the novel.

Furthermore, the absurd quality extended to his manuscripts, especially his doodles in the

Murphy Notebooks and the Whoroscope Notebook, which includes a doodle of an alien-

looking figure who appears to be wearing clown shoes and trousers while shaking his legs

(Notebook 3, 114); a dancing clown with big hands and small head (Whoroscope Notebook,

inside cover page); and a female figure with enlarged breasts dancing in a medieval dress

(Notebook 5, 124).[48] Even though there are no surviving manuscripts of Beckett's *Dream* or

MPTK, I assume that Beckett's doodles in the *Murphy* Notebooks and the Whoroscope

Notebook reflect the type of doodles which would have existed in the manuscripts of *Dream*

and *MPTK*.

The comic element, in both his letters and doodles, reflects the way he renders images

initially to stimulate an overall theme of what he saw or worked on. In the same letter

describing Perugino's painting, Beckett complained of not being able to examine the

background thoroughly due to the way the painting was set up, but he was surely able to

translate what he saw. The light spreading from the left side of the panel indicates that it is a

sunset, since it is coming from the West, even though the colour of the sky might suggest

early morning. There are few clouds over the Christ figure, adding perspective to the

background. The colour composition indicates that the landscape at the back corresponds

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[47] In "Last Laughs: Beckett and the Ethics of Comedy," Weller views the comic in Beckett's oeuvre as 'both visual and verbal'. The comedy in Beckett is divided into a comedy of the body and the mind where the first is more evident in his plays with the comical movements given to many characters. (38). "because the mind is constantly having to face its own failure to master the body" (39).

[48] Images of a reproduction of these doodles can be found in page 219 and 234

with the nature of the figures (e.g. the light which radiates from the sun is positioned behind

the Christ and the Virgin, so that it suggests a halo around their heads). The combination

between the symbolic representation of holy figures and light as a sign of holiness in both the

background and foreground brings out a sense of unity to the overall meaning portrayed in

the painting, positioning it within a religious context. This painting, which he saw during the

composition of *Dream* and *MPTK*, constitutes the two foundational types of imagery he

combined in his early practice: symbolic and Christ imagery that ultimately created a secular

image of the Christ. In *Dream*, the narrator discusses this type of imagery indirectly by

speaking of beauty:

> *the* point: that beauty, in the final analysis, is not subject to categories, is
>
> beyond categories. [. . .] As all mystics, independent of creed and colour and
>
> sex, are transelemented into the creedless, colourless, sexless Christ, so all
>
> categories of beauty must be transelemented into yours. (35)

Beckett's use of the image of the Christ results from his view of the Christ as a representation

of humanity, stripped of religious connotations, to create a universal vessel of agony since

"all categories of beauty" must be rendered individually. He transformed the Christ image,

which is one of the most recognised images, into a secular one that holds the concepts of pain

and cultural disapproval. Knowlson sheds some light on Beckett's upbringing in a Protestant

household and how interacting with many individuals who did not hold the same religious

views as his parents developed in him an artistic empathy toward images that evoke agony

and pain (*DTF* 36). The image of the Christ becomes fundamental in Beckett's aesthetic

during the 1930s as it was prevailing the late 1930s with his visit to Germany and encounter

with Emil Nolde's work (see 6.41).

An example of the presence of the image of the Christ can be found at the beginning

of *Dream* when the narrative describes the appearance of a 'blue devil' after Belacqua has

been praying. The narrative explains that the blue devil was waiting for him to finish praying

to say "that it was a nice state of affairs when the son of Adam could quash the lover of the

Smeraldina-Rima" and that "sin is behovable but all shall be well and all shall be well and all

manner of things shall be well" (9).[49] The combination of the prayer and the devil

demonstrates how Beckett used the Christ imagery to create a narrative based on visual cues

that finds its essence in the contrast between what the Christ image insinuates and the effect it

has on individuals. The narrator connects rather than contrast the Christ image with Belacqua

by saying the son of Adam is quashing the lover of the Smeraldina-Rima. They both exist in

Belacqua. Hence, the Christ image to Beckett is not unapproachable, nor does it denote

episodes in the script, but rather it is an aesthetical reflection of humanity, which can be

viewed clearly in the doodles on the "Human Wishes" manuscript.[50] Further, while Beckett's

sensitivity to colours and the contrast between light and dark can be said to have played a role

in igniting his interest in German Expressionism, what ultimately prevailed is how German

Expressionists employed the Christ imagery in their work as a representation of the

individual. They use the secular image of the Christ as a vernacular for their personal state of

anguish and suffering, strongly present in the works of Emil Nolde (see 6.4.2).

Moving on to the collection of the stories that followed the novel, the first story in

MPTK, "Dante with the Lobster," depicts Beckett's early method of constructing his

narrative. From the title, the story is about Belacqua's meal, which involves boiling a lobster

alive. Like the painting *Lamentation of the Christ*, the imagery within the narration becomes

the focal point and allows the theme adopted by the story, humanity, to develop throughout

the short story. The story demonstrates the foundational imagery the early Beckett used,

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[49] This particular part of the narrative is a direct quotation by Julian of Norwich, who wrote *Revelations of Divine Love* (Smidt 204).

[50] The doodles on the "Human Wishes" manuscript are explored in depth in Chapter 6 (see 6.4)

allowing his narrator to shift from being omniscient to quoting himself in mostly the third person:

> It was now that real skill began to be required, it was at this point that the
> average person began to make a hash of the entire proceedings. He laid his
> cheek against the soft of the bread, it was spongy and warm, alive. But he
> would very soon take that plush feel off it, by God but he would very quickly
> take that fat white look off its face. He lowered the gas a suspicion and
> plaqued one flabby slab plump down on the glowing fabric, but very pat and
> precise, so that the whole resembled the Japanese flag. (*MPTK* 11)

The omniscient narrator refers to Belacqua as representative of the reader by employing daily routines, such as preparing food. Beckett's treatment of the image is slightly different compared to that of the early work and moves toward employing a symbolic imagery, which is based on utilising images that have hidden symbolic meaning; a group of symbols; act as cues non-literal , rather than a Christian one.[51] The difference between the symbolic and Christian imagery is the emergence of the secular meaning of the Christ into the image to become a vessel of agony and pain represented in an individual in a social ritual or spiritual sacrifice. Both the mode of the omniscient narrator and the developed imagery provide the reader with a better process of exploring the 'site of unknotting'; hence, Beckett's Christ is "creedless, colourless, sexless" at this stage (*Dream* 35). One of the differences that can be noted in this phase is that there are no references to the Christ, although this is an exploration of a Christ-like situation. Also, there are more instances of anthropomorphic imagery to engage the reader with the narrative. *MPTK*'s Belacqua is, like all humans, preparing food for himself. The narrator tries to link the character to the reader by creating a bond based on the

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[51] The difference between the two can be interpreted as a difference between a symbol and allegory based on the allegorical nature of the Christian imagery. See Chapter 6.

idea of Belacqua as a representative of the reader by focusing on imagery, triggering the

reader's sensitivity to colours and textures. For example, the anthropomorphic imagery of the

bread being alive alludes to its temperature (*MPTK* 11). The choice of the bread is significant

within the discussion of the Christ, since it is as a representation of the body of the Christ in

the service of Eucharist. This is not the only 'Christian' imagery used by Beckett in this

story: fish appears in the same story, suggesting the importance of the image of the Christ to

Beckett during his early career as a writer. The introduction of the lobster, which is the focus

of the short story, is delayed until Belacqua meets his French teacher. To describe what was

in his bag, Belacqua says *poisson* because "[h]e did not know the French for lobster":

"'Mine' he said, 'a fish.'. Fish would do very well. Fish had been good enough for Jesus

Christ, son of God, Saviour. It was good enough for Mlle Glain" (*MPTK* 19). The narrator

here uses a religious reference to justify Belacqua's inadequacy in French and to reflect the

limitations of expression imposed by words.

Bread and fish are two main elements within the Christian narrative and are present in

one of the stories of the Gospels regarding the miracle of the loaves and fishes, in which

Jesus fed a crowd of early believers by multiplying a few loaves of bread and a couple of

fishes (*King James Bible*, Luke 9:12-17). The story perpetuated the importance of bread and

fish to Christians in their own rituals and the symbols they identify themselves with. For

example, the fish became a symbol used by early Christians to identify their places of

worship and their identity as Christians, as a protective measure against Roman persecution.

It became important to the Christian narrative that it has its own name: *ichthys*, which means

fish in Greek (Fig. 7). Since Beckett was brought up in a Protestant household, it is not

surprising to see Christian elements in his early stories, especially since many of the Old

Masters depict Biblical stories. The Christian narrative is based on using certain elements as

symbols for divinity and ways to represent Christian identity and this is why it was easy for

Beckett to integrate what he sees in paintings into his stories. The religious reference allows the familiarity of the imagery to develop a collective reaction to story, more than just a simple act of preparing food. It helps the theme of the short story to extend beyond the domestic setting of the kitchen to represent the state of the modern human. Moreover, it is the perfect choice as the "site of unknotting" since it is a familiar motif and the theme accommodates the story. The fact that the story ends with the lobster being boiled alive and the use of Dante in the title makes the entire short story Beckett's own interpretation of a modern Purgatory that constitutes the condition of the modern human since throughout the whole story the lobster was lifeless even before being boiled alive. Beckett describes the limbo-like condition of modern man by writing in an early piece on Joyce, "hell is the static lifelessness of unrelieved viciousness. Paradise the static lifelessness of unrelieved emasculation. Purgatory a flood of movement and vitality released by the conjunction of these two elements" ("Dante… Bruno, Vico… Joyce" 23). The static lifelessness of both hell and paradise are embodied in the silence of his narrative.

Fig. 7. Fibonacci. "Ichthys Symbol." *Wikimedia*, 2006,
commons.wikimedia.org/wiki/File:Ichthus.svg.

This is expressed in *Dream* by emphasising silence. Silence is treated by Beckett as a space that separates entities, rather than a lack of hearing or the audible condition of an object. It defies complete oneness. For him, silence is even able to separate a person from himself, exemplifying a sense of alienation and isolation. *Dream*'s Belacqua explains this ambivalent role of silence:

> On the crown of the passional relation I live, dead to oneness, non-entity and
>
> unalone, untouched by the pulls of the solitudes, at rest above the deep green
>
> central flowing falling away on either hand to the spectral margins, [. . .]
>
> silence between my eyes, between you and me, the body between the wings.
>
> (28)

The setting is part of the picture the narrative tries to paint for the reader. In *MPTK*, the imagery created a space that allowed the setting to correspond to Belacqua's feelings. One instance of this is in "Fingal" where Belacqua says, "'I often come to this hill' he said 'to have a view of Fingal, and each time I see it more as a back-handbag land of sanctuary, a land that you don't have to dress up to, that you can walk on in a lounge suit, smoking a cigar'" (27). The previous quotation demonstrated the "site of unknotting" that existed in Beckett's early narrative. Belacqua's description of the view as a sanctuary reflects his feelings of alienation and how the setting corresponds to his feelings through the imagery used by the narrator, as he himself notes: "I find the nature outside me compensating for the nature inside me" (*MPTK* 31). Even the narrator comments on the link between Belacqua and the setting, saying, "Landscapes were of interest to Belacqua only in so far as they furnished him with a pretext for a long face" (*MPTK* 31). At the end of *Dream*, the narrative addresses the Irish landscape, indicating the importance of nature to Belacqua. The narrative links the Irish landscape to the 'national visibility' and nostalgic memory of growing up in Ireland:

> What would Ireland be, though, without this rain of hers. Rain is part of her
>
> charm. The impression one enjoys before landscape in Ireland, even on the
>
> clearest of days, of seeing it through a veil of tears, the mitigation of contour, to
>
> quote Chas's felicitous expression, in the compresses of our national visibility,
>
> to what source can this benefit be ascribed if not to our incontinent skies?
>
> Standing on the Big Sugarloaf, it may well be objected, or Douce, or even a low

eminence like the Three Rock, the Welsh Hills are frequently plainly to be

discerned. Don't cod yourselves. Those are clouds that you see, or your own

nostalgia. (240)

In the stories revolving around Belacqua's love interests, the setting is always in nature. For

example, the setting of "Love and Lethe" begins as domestic with Ruby and her mother

preparing coffee and waiting for Belacqua, but once Ruby and Belacqua are alone, it shifts

outside again. Ruby is even described at one point as an obedient lamb during their walk into

the mountain (*MPTK* 97). In "Fingal," he takes Winnie to a mountain by the sea "to the hill

of Feltrim in the country" (*MPTK* 25), which has a mill, tower and an asylum. Winnie's

enjoyment of the 'Dublin mountains' is apparent as they 'look lovely, so dreamy' to her

(*MPTK* 25).[52] Belacqua did not marry Winnie and gave her up to Dr Sholto. The presentation

of the scenery and how Belacqua was not connected with the dreamy mountains signifies his

inner feelings regarding Winnie: the reader can tell that Winnie will not be a major chapter in

Belacqua's life.

The location of Belacqua in nature is important to the narrative and demonstrates how

Beckett drafts the imagery of his work. In the second section of *Dream*, the narrative

describes Belacqua's location in an open place. He mentions how, on the protagonist's right

hand there is "a tall palisade of trees." This side is described as his 'blind side', which might

relate to Belacqua not noticing this side or the fact that this side has objects (tall trees in this

case) that prevent Belacqua from looking beyond it (15). On the left, there is a view of the

village. Behind him there is "Dunkelbrau sanctuary" and ahead there are bushes (16). The

navigation of the narrative indicates that Belacqua is part of the scenery as much as he is

playing his role in it (17). He is using it to create a "site of unknotting." Beckett's process of

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[52] The setting of "Fingal" makes an appearance later on in *Murphy* when Beckett chose it to be the location of the Magdalen Mental Mercyseat (M.M.M.), signifying its importance to him (see 5.3).

creating a focal point, similar to the Old Masters he saw, which left a lasting impression on him like how he told Ruby Cohn, while standing in front of Casper David Friedrich's *Two Men Observing the Moon,* that it was the source of *Waiting for Godot* (*IOB* 53). The painting shows two figures standing in front of a tree in the moonlight, emulating the setting of the play. As evident in the Whoroscope Notebook, which contains quotations from John Fletcher's *The Faithful Shepherdess* (1906)*,* Pope's pastorals and Milton's *Comus* (*Samuel Beckett's 'More Pricks than Kicks'* 31), Beckett recognised the potential of nature and did not only use to be part of his setting but also as a reference point to differentiate different styles of expressions among painters. He also used it as a referential element among painters. For example, in the Zwinger Gallery in Dresden, Beckett examined two coloured engravings by Hercules Seghers (c.1589-c.1638) as documented in his Germany Diaries. Seghers's work was usually centred around landscapes (mountain scenes) and characterised by experimentation with drawing methods, using different coloured inks and coloured paper. Beckett also wrote about Seghers, clarifying how he used nature as a point of reference among painters: "Two Hercules Seghers [. . .] both flat landscapes with view of Rhenen, one formerly given to Van Goyen, but the tone is already much piercing + less styled than VG's" (*GD* 2.1.37; "Samuel Beckett and Romanticism in the 1930s" 63-4).

  Dream and *MPTK* present Beckett's employment of foundational imagery of nature and Christ in relation to the theme and setting of the story. His interest in the Old Masters during the early 1930s provided an opportunity for him to investigate the way imagery is connected to the figures and setting. The imagery depicted in paintings and the relationship between the background and foreground helped Beckett to explore the symbolic representation of reoccurring images in Old Masters, such as that of the Christ, to be used in his narrative, establishing the starting point of his development. The first phase might be described as Beckett's elementary writing style. Examining the first instances of his imagery

and the way he connects the characters to the setting allowed the investigation to move in a

linear trajectory, in which it projected how his imagery developed in relation to his interest to

paintings in later phases.

5.1.2 Second phase: controlled perception

The second phase of Beckett's development regarding imagery begins during the mid-1930s

with two short stories: "A Case in a Thousand" and "Lightning Calculation," reflecting the

introduction of channelled perception into imagery. By channelled perception, I mean the

way Beckett created a narrative that guides the reader's perception of the text into specific

details of the setting or character, instead of giving them an array of descriptions through the

use of descriptive devices and figures of speech. This developed with Beckett's engagement

with paintings such as *The Women on the Bridge* (1903) by Munch and *A Morning* (1935-6)

by Jack B. Yeats. The Yeats painting is mentioned to MacGreevy in a letter, describing how

much he wanted to own it (*LSB I* 303).[53] He examined the Munch painting during his trip in

Germany in the private collection of Heinrich G. Hudtwalcker in Hamburg. He documented

the encounter with the painting in an entry in his German Diary: "a superb Munch, three

women on a bridge over dark water, apparently a frequent motif. Best Munch I have seen"

(*GD* 22.11.36). Even though Beckett's personal examination of Munch's paintings is after the

composition date of the texts, his diaries demonstrate his knowledge of Munch's work before

the trip, which made him keen to meet the private collector who owned the painting in

Hamburg. The mid-1930s developed what Beckett already practiced in relation to his

foundational imagery and setting. However, this stage differs in the way Beckett developed

techniques to control the perception of the reader, rather than just making a link between the

imagery and the setting of the narrative. The paintings demonstrate Beckett's redefined

imagery, which links his characters with the setting. For example, the transformation of

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[53] This letter is dated 29/1/1936.

Yeats's technique and style between the 1920s and 1930s allowed Beckett to explore the integration of the characters with setting. The gradual abandonment of the line in Yeats's paintings transformed his later paintings to allow the viewer to be engaged further with blurred visuals in the paintings, introducing the idea of controlled perception to Beckett.

Fig. 9. Munch, Edvard. *The Women on the Bridge*. 1903, Private Collection. Wikimedia, https://commons.wikimedia.org/wiki/File:Munch,_Somm ernacht_(1903,_Linde_Frieze).jpg. Accessed 1 November 2018

Fig. 8. Yeats, Jack B. *A Morning*. 1935-6, National Gallery of Ireland. "A Morning," http://onlinecollection.nationalgallery.ie/objects/8803/a-morning;jsessionid=E99D7FBC3C235049A266BD24AF84A D76?ctx=cdb0186c-013a-45de-96bf-3bb874b2bdd1&idx=33. Accessed 1 November 2018.

In Yeats's painting *A Morning* (Fig. 8), the figure is riding a horse and positioned on the right of the canvas, allowing the viewer's gaze to explore the rustic landscape on the left. The colour distribution and the blurry lines give the figure and the landscape the same texture and unify the background and foreground of the painting, making the landscape a pre-condition of the existence of the figure. Yeats presents an example of controlled perception and demonstrates that sometimes clarity is overstated. On the other hand, Munch's painting *The Women on the Bridge* shows a suburban setting (Fig 9); however, the position of the three women and the way the landscape is constructed makes it hard to ignore either of them. Again, the landscape does not exist simply as an accessory or background, but as part of the whole meaning of the painting, reflecting what attracted Beckett to Expressionism: "the immediacy of emotive and expression within form and colour" (*SBGD* 140).

Cohn, in *Beckett a Canon* (2001)*,* proclaimed "A Case in a Thousand" the embodiment of Beckett's new aesthetic by describing it as "a new departure for Beckett in the simplicity of its diction, the lack of erudite reference, and the prevalence of dialogue" (67). The short story was written after *MPTK* and *Dream* and appeared in *The BookMan*. "Lightning Calculation" was written after "A Case in a Thousand" and became part of his novel, *Murphy*. This unpublished short story (UoR MS2902) marked a critical point in the development of Beckett's practice between "A Case in a Thousand" and *Murphy*. The change is in how imagery slowly moves away from being a reflection of religious and symbolic ideas to a reflection of the inner state of the characters. The movement from the outside (setting) to the inside (minds of the character) demonstrates Beckett's control of the focal point of the narrative, in which it is more affirmative in this stage and serves the characters, rather than solely being an element in the background of the narrative.

As the title of "A Case in a Thousand" suggests, the story opens with an introduction of a medical case and two doctors: Surgeon Bor, Dr. Nye, and the son of Mrs. Bray, who is hospitalized with emphysema. The paragraph following the introduction describes Dr. Nye as belonging to 'the sad men', in a glimpse of Beckett's new way of sketching his characters as sad lonely males, rather than a male who is searching for love (*TCSP* 18). The narrator describes how he stands in front the window of his consulting room playing with the buttons of his jacket and the change in his pocket, stimulating the readers' auditory senses compared to the mute way Belacqua was presented in *Dream*. Even thought Belacqua was in different settings, it is always the voice of nature that spoke through the narrative and not something created by the protagonist himself. In this way, the narrator of this short story emphasises the protagonist as the centre of attention, where the imagination of the reader creates him and what he does in a setting that revolves around him, and not the other way around.

One of the pivotal elements borrows from nature to create a more controlled setting is light. The first instance of change appears when the narrator uses light to guide the direction of the narrative into monologues: "he felt the afternoon light, glistening now between showers, like a high frequency shampoo on his face." Out of nowhere, the narrator shows us what pops up into Dr. Nye's mind as his face is highlighted by a timely light: "Myself I cannot save" (*TCSP* 18). There is a clear relationship between the state of Dr. Nye and his surroundings, indicated through the use of light in the narrative, creating unity between nature outside the window and Dr. Nye's state. When the short story reaches its final stage with the boy's death during the second surgery, the use of light continues until the end of the story to accompany the shift of Dr. Nye's psyche. When Dr. Nye decides to share with Mrs. Bray what he wanted to tell her the moment he remembered she was his childhood nanny, he was "looking at the water where it flowed out of the shadow of the bridge" (*TCSP* 23). The movement of water flowing out of the shadows parallels Dr. Nye's decision to be open with Mrs. Bray and tell her the truth. The control the narrator has over the narrative is based on guiding the perception of the reader to how nature corresponds to Dr. Nye's state. Here, Beckett's employment of light is inspired by chiaroscuro to channel the reader's perception.[54]

This is achieved by presenting the imagery within a certain context or framework to help the narrator transition between the outer environment and inner thoughts of the protagonist. Even though the story is short, a good example of Beckett's control of the narrative can be found in how Mrs. Bray is first introduced, using a technique Beckett implemented to describe nature from the perspective of the character: through a window. The frame of a window limits the description, just like the channelled perception offered by paintings. The paragraph provides what can be seen as an ekphrastic description of what Dr.

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[54] Section 5.2 explains and explores the term chiaroscuro in relation to Beckett's practice. Generally speaking, the term refers to a technique in painting that controls the contrast between light and shadow.

Nye sees, similar to Munch's painting *The Women on the Bridge* (1903). The scenery is composed of "canal, bridge, lock and bright hoarding" and the figures Dr. Nye sees through the window are divided into three groups: "one on the bridge," "one on either bank, to watch a barge pass through the lock," and a person who is detached from the group "holding up an umbrella" looking at the hospital, Mrs. Bray (*TCSP* 19). The division of the groups and their points of view are similar to how painters structure their paintings to make the focus of the viewer be on a specific figure. To have everyone except Mrs. Bray look at things other than the hospital makes Mrs Bray the focus of the story. Beckett's point of view constructs the scene to ensure that Mrs. Bray will be the centre of attention even though she is surrounded by other things, all of which is viewed by Dr. Nye through a window, making it look like a painting.

The unpublished story, "Lightning Calculation," presents a yet more sophisticated way of channelling the perception by experimentation with imagery. It opens, "Quigley woke and saw, through the chink in the heavy hangings, the sky like curdled milk in pale tea and the sun pouring down the street" (UoR MS2902). The movement dictated by the narrative corresponds to Beckett's way of absorbing a painting; he is painting it through the imagination of the reader using imagery. The way the sky is described demonstrates Beckett's development in using imagery in his prose. He employs imagery drawn from habits and mundane activities, integrated with the setting by connecting the tea to the sky. The phrase "through the chink in the heavy hangings" is significant because it interrupts the process of seeing, and foreshadows Beckett's own statement regarding language as "a veil which one has to tear apart in order to get to those things (or the nothingness) lying behind it" (*LSB I* 518). It also creates a sense of alienation between the setting and Quigley. He is isolated in darkness and his only connection to the outside world is through the heavy hangings. What he sees is exactly what the reader will see. The gulf between Quigley and the

view makes the reader rely on the narrative for their knowledge of his surroundings, interpreting the imagery. The isolation is not designed to sever the link between the reader and the protagonist, but to strengthen the reader's empathy for him.

Furthermore, the link between the appearances of the tea and the sky creates a channel of perception between the protagonist and the landscape and allows for the perception of them both at the same time. The narrative proceeds to describe Quigley's habit of consulting "the notes on dreams made at various stages of the night" to know the state of the outside world (UoR MS2902). The notes are not described but only referred to; however, this gives an indication of how Beckett's imagery is developing, becoming be more controlled and precise to serve the characterisation. Telling the reader that Quigley writes his dreams down in a notebook tells them about him without cumbersome description of his inner emotions. The power of characterisation is a feature Beckett was drawn to during his examination of Proust. Beckett's focus on constructing a narrative that supports the characterisation of the protagonist allowed his imagery to contain both the setting and character without losing the presence of the character in the narrative since he, the character, is connected to the setting.

The importance of "A Case in a Thousand" lies in the development of Beckett's style at a crucial time of his life, especially before *Murphy*, which constitutes the third phase of the development of his imagery. The early years were difficult for Beckett, trying to make his texts appeal to publishers and to survive censorship. Paintings were one of the inspirations that gave him more control over setting and character. His mistrust of language increased, especially after his psychoanalysis. The second short story, "Lightning Calculation," described by Beckett as "very short & very tenuous" (*LSB I* 243 and 247), gives insights into the way he moved into the inner world of the character and the use of nature as a symbol. Experimentation did not stop with focusing on the inner world of the protagonists (as he created an imagery that complements the feelings and atmosphere of his characters as in "A

Case in a Thousand"), but it extended with a pronounced change in the way the narrative

carries the setting and characters. The second phase produced short texts with maximum

impact on the reader, signalling his change in style.

5.1.3 Third phase: the creation of a 'mystical experience'

The third phase of his development came after solidifying his aesthetic claims through critical

pieces published during the mid-1930s and his familiarity with Jack B. Yeats, alongside the

development of his imagery during the second phase, realised in *Murphy* during late 1930s.

There is an overlap between the aesthetic developments of Beckett's imagery during the mid

to late 1930s, since his practice went through a rapid change to accommodate his desire to be

published and the personal hardships he went through, including the death of his father and

his psychoanalytic treatment with Bion. Nevertheless, his relationship with Yeats got stronger

after the mid-1930s. Unlike the early phases, Beckett now had the chance to interact with the

creators of the paintings and investigate their practice more closely.

Jack B. Yeats represents for Beckett the equivalent of what he hoped to find in Joyce.

It would not be a stretch to say that Beckett moved from imitating the rhetoric of Joyce to

reflecting the imagery of Yeats. Yeats's paintings are known for contrasting the human with

the landscape: each can stand by themselves and refuse subordination. It is this aspect of

Yeats's paintings which Beckett benefited from the most, investigating Yeats's artistic

creation closely by visiting his studio and having conversations with the artist. Beckett

explained what attracts him to Yeats's style in a letter to MacGreevy in August 1937, while

giving his opinion on Yeats's *A Storm: Gaillshion* (1936) (Fig. 10):

> What I feel he gets so well, dispassionately, not tragically like Watteau, is the
>
> heterogeneity of nature & the human denizens, the unalterable alienness of the
>
> 2 phenomena, the 2 solitudes, or the solitude & the loneliness, the loneliness in

solitude, the impassable immensity between the solitude that cannot quicken

to loneliness & the loneliness that cannot lapse into solitude. (*LSB I* 540)

Fig. 10. Yeats, Jack B. *A Storm: Gaillshion*. 19356, Waddington Galleries. "A Storm," http://www.sothebys.com/en/auctions/ecatalogue/2015/irish-art-l15134/lot.44.html. Accessed 1 November 2018.

Murphy provides a good example of how Beckett's relationship with artists, such as

Yeats, allowed his narrative to find its own distinct imagery. Like with the solitude and

loneliness that attracted Beckett's attention in Yeats' paintings, he tried to mimic such

condition with the way he constructed the relationship between the protagonist and the setting

through astrology.   In the novel, the astrological foundation Beckett decided to build his

characterization on created a sophisticated relationship between the main character, Murphy,

and the setting, especially in the first three chapters. There is a clear association between the

protagonist and stars. The astrological signs list on the inside cover of the Whoroscope

Notebook (UoR MS3000) and throughout the first *Murphy* Notebook (which covers the first

three chapters of the novel) demonstrate Beckett's process of systemising his literary

creation. The inside cover of the Whoroscope Notebook (UoR MS3000) contains a list of the

signs that appear throughout the first *Murphy* Notebook with their names and nature, such as

describing Libra as an earth sign, Aries as a sun sign and Virgo as a rising sign. In fact,

Murphy's first meeting with Celia was based on stars. The second chapter of the novel

describes the moment Celia meets Murphy on Stadium Street on a "midsummer's night,"

staring at the sky motionless with a sheet in his hand (10-11). The sheet happens to be "the

star chart for June" (12). To specify the time as a "midsummer's night" links Murphy to *A*

Midsummer Night's Dream, which involves a mystic connection between spirits, the

characters and nature; however, it is not a reference to the Shakespearean work as much as it

is a reference to what the work denotes since there is no other reference to Shakespeare in his

notebooks or the novel.

Illustrative drawing of doodles

In the third chapter, again the stars are introduced as a condition of Murphy's own

existence, with the emergence of what Murphy calls his 'life-warrant' (22) i.e. an astrological

horoscope written by Ramaswami Krishnaswami Narayanaswami Suk delivered by Celia to

him in a large black envelope with "the title letters of various colours" (21).[55] When Celia

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[55] The topic of astrology is rarely discussed within Beckett studies, since it only dominates in *Murphy*. In *Samuel Beckett's Murphy: A Critical Excursion* (1986), Robert Harrison claimed that the reliance on astrology is Beckett's way of structuring the novel (71 and 77). In *Murphy's Bed: A Study of Real and Sur-Real Association in Samuel Beckett's First Novel* (1971), Sighle Kennedy approached Murphy's birth-chart from a professional point of view by utilising information from Isabelle Pagan and Miss Hyacinth Hill to conclude that Beckett might have used books linked to astrology to construct the birth-chart (250). In "The seventh scarf: a note on Murphy" (1982), J.C. Eade discussed how Beckett did not consult a real chart in constructing Murphy's birth chart (115-7). In all cases, these scholars do not explore the characterisation the connection between Murphy and the stars and how it formed a stage of development compared to Beckett's early work. C.J. Ackerley in *Demented Particulars* (2010) proclaims astrology to be the driving force behind the text and predetermines the outcome of the novel. Likewise, Robert Kiely in "Samuel Beckett's Murphy, Work, and Astrology" (2017) tackles the control of astrology over the plot of the nove,l but instead of basing the analysis on textual observation, Kiely follows "a historico-political" and "economic" framework (63).

asked about the purpose of the black, Murphy responds with reference to Mercury being "god of thieves, planet *par excellence* and mine [Murphy's], has no fixed colour," ending with "And because this is blackmail" (22). The envelope contains a reading of Murphy's sign, the Goat: lucky days, numbers, and predictions (health, career etc.). The first *Murphy* Notebook contain a diagram that corresponds to the first section of the description provided by the life-warrant. The diagram has five circles of different sizes, containing sectors. Underneath the circles is an angle symbol drawn horizontally with the letter 'S' on top of it and an arrow pointing to the right (*Murphy* Notebook 1, 2). The section of the warrant that seems to correspond with the diagram is the first paragraph, discussing the 'four degrees' and attributes connected to Murphy's star: soul, emotion, clairaudience and silence (22-3). The five circles seem to represent the Goat sign (the biggest one) and these attributes. The biggest circle is isolated from the four circles and positioned on top of them (*Murphy* Notebook 1, 2).

The *Murphy* Notebook is filled with astrological symbols for Libra, Aries, Virgo, and Mercury (*Murphy* Notebook 1, 88 and 124) and even the cover of the second *Murphy* Notebook, which covers the third, fourth and fifth chapters, has a drawing of the symbols. They cease to appear in the second notebook. They coincide with Suk's astrological reading in the fifth chapter, confirming its accuracy when the narrator mentions the satisfaction Murphy got from pain in his feet and neck, which the reading has predicted (49). It also appears again in the same chapter after meeting Ticklepenny, who provides Murphy with an opportunity to get a job at the Magdalen Mental Mercyseat (M.M.M.). After meeting Ticklepenny, Murphy recalls Suk's reading and "delineations of lunatic in paragraph two" and "custodian in paragraph seven" (60). The warrant appears to guide Murphy's story by the reading of stars, since his end was at the M.M.M.. This strengthens the connection between the protagonist and stars and introduces the theme of fate. The stars are presented as Murphy's mystic connection to the universe and he emphasises them throughout the novel.

The connection between Murphy and the stars not only controls the development of the plot, but also Murphy's own actions, significantly after meeting Ticklepenny in chapter 5. In *Murphy*, we see how Beckett created a link between setting and characters in a way that parallels what he saw in Yeats paintings. Through imagery, he creates a setting that is part of the protagonist, but at the same time controls the protagonist. This is initiated with the second phase of development with "Lightning Calculation," which later became part of *Murphy*. Ironically, from chapter 9 onwards, Murphy's desire to see the stars is embodied in his inability to see them, struggling to sense their presence even from his garret skylight (102).

After meeting Mr. Endon, the stars appear to him to be "veiled by cloud or fog or mist" (118). Such obstacles are found in the novel when Murphy is described on his way to his garret after finishing his shift. The narrator then clarifies what he refers to as the "sad truth" to explain that the skylight covers the "[m]ost dismal patch of night sky" (118). The fifth *Murphy* Notebook, which covers chapters 9 and 10, has small doodles of what appears to be Murphy's garret at the M.M.M. The first shows a skylight, demonstrating its position in a square-looking celling (*Murphy* Notebook 5, 10). The second and third are doodles of the garret, presented as a box in one drawing and a prison in the other (*Murphy* Notebooks 5, 118). These doodles showcase the integration of the visual into Beckett's practice and how it became more pronounced with the development of his own aesthetic, paralleling his interactions with artists such as Yeats, who used to sketch before painting.
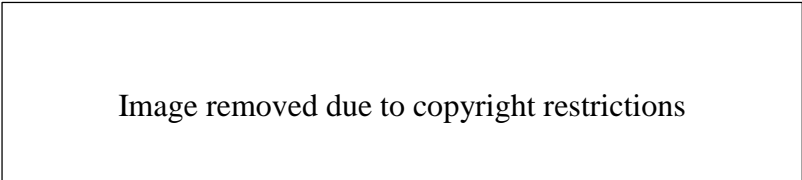
Image removed due to copyright restrictions

Illustrative drawing of doodles

During one of his visits to the National Gallery, he ran into Yeats while he explored the landscape paintings of "*Suffolk Landscape* by Gainsborough and *Wolsonish Landscape* by

a Contemporary Smith" (*LSB I* 346). The discussion between the two gives a glimpse of the type of knowledge Beckett was being exposed to. He wrote in a letter how Yeats explained "the Poussin blue, & wondered what colour Gericault's horse had once been" (*LSB I* 346). Not only did Yeats introduce a new colour to Beckett's pallette, but drew his attention to details he may have overlooked. Beckett attested to Yeats's keen eye for detail when he wrote, "He was very James Joyceish before the appalling new Gentileschi: 'first nude I ever saw with dirt in his toenails'" (*LSB I* 346). Another technique Beckett developed by observing Yeats's paintings was Yeats's use of bright colours as a dynamic way to control the gaze of the viewer. A method inspired by Yeats's colour technique can be witnessed in the way Beckett places colours in the narrative of *Murphy,* with the colour yellow and its presence in Suk's prediction strengthening the link between Murphy and the stars. When he first received his warrant, "All the colour (yellow) had ebbed from his face" (22). After reading it "his yellow all revived" (24), and thereafter yellow appears in association with Murphy, like a colour-code in the narrative. As David Lloyds argues, Yeats's colour zones in his paintings "prevent the eye from coming to repose" and make the eye move "without dominative hierarchy" between the figure and the landscape, which are both one with the material of the canvas. The "the medium of the representation," is not subordinate to the figures, pulling the figure even further into the landscape and obliging the eye to look further (Lloyd 57). Colour zones can be seen in Beckett's use of yellow throughout the narrative, which gives the readers an opportunity to pull back from being fully absorbed into the narrative by creating visual breaks within the narrative, focusing on the protagonist and how his relationship with the stars unfolds. Also, the repeated emphasis on the colours white and black in the chess game draws a hierarchical relationship between Murphy and Mr. Endon.

The title of *Murphy* stands out as the name of the protagonist, setting the tone for future titles. It was during Beckett's trip in Germany that he recognised the importance of a

title and how it influences the process of perceiving the work itself. In his German diaries, Beckett explained the importance of a good title and how this might affect the reader's perception of the work, citing title examples while having in mind his unpublished novel:

> Never define a book, the critic has merely then to elaborate the contrary. Never for a second betray awareness of reader & critic [. . .] Even the title must not give a direction. Thus Damian a good title, & Notwenige Reise [Necessary Journey] a bad one, because all I need then prove is that it was not in the least necessary. It is impossible to controvert *Murphy*. (*GD* 18.1.37)

The entry establishes three factors in deciding the title of a work, according to Beckett: the critic, reader and nature of the work. The title should not trigger the critic's desire to argue against it by defining what the book is about; it should not interfere with the process of perceiving the work itself by either the reader or the critic; and it should not allude to a value that reflects the nature of the story and influences reaction to it. Recalling the titles of *Dream* and *MPTK* suggests that Beckett based his remarks on his own experience with those titles and other short pieces he wrote in the mid-1930s. The title is important because it sets the focus of the narrative throughout the whole work. In the late 1930s, Beckett realized how simply using the name of the protagonist would resolve the issue. He was adamant that he would not change the title during his early negotiations with publishers, unlike his submissiveness during the early 1930s. The choice of the protagonist's name as the title can also be credited to the way painters name their work. This indicates how Beckett's visualises the title on the cover, just like seeing a painting; the title for him is not just a label, but the first thing the reader would see.

Furthermore, having the chance to see an artist create and protect his creation taught Beckett new ways of protecting his own work. During the mid-1930s, Beckett became firmer in regard to his work, and while negotiating the publication of *Murphy* refused any changes to

the text. This parallels the way Yeats treated his paintings, including his rejection of

reproductions of his work. Pilling remarks ("From a (W)horoscope to *Murphy*" 18) that

Murphy stands as the pivotal point in Beckett's practice where his style becomes

sophisticated in terms of methods and techniques to aid his literary creativity. His relationship

with Yeats helped him understand the importance of his own vision.

5.1.4 Final Thoughts on The Development of Beckett's 1930s Imagery

It could be argued that the influence of paintings on Beckett is fulfilled through an ekphrastic

process. However, such a view takes limited account of certain formal, artistic elements that

structure the composition of a painting. Based on *Dream*, the ekphrastic nature of the

narrative appears when it describes certain elements of a scene or a character that employ

either light or colour. An example is when the narrative describes the way the Smeraldina-

Rima waved her green beret for Belacqua (*Dream* 4). Peggy Sinclair, who the character is

based on, also wears a green beret in a portrait by Karl Leyhausen (*DTF* 148), although

Beckett did not choose to describe the whole outfit based on the portrait or her action: the

static condition of the portrait contrasts with the movement of the figure in the narrative (Fig.

11).

Fig. 11. Leyhausen, Karl. *Portrait of Peggy Sinclair*, 1928, Neue Galerie. "A conversation in with Hendrik Folkerts and Dieter Roelstraete in Kassel," Timofejev, Sergej. Art Territory, 30 June 2017, http://www.arterritory.com/print.php?lang=en&id=6726 .Accessed 1 November 2018.

Another example of the way Beckett uses painting as an inspiration rather than being ekphrastic is when the narrative describes the departure between Belacqua and Alba by describing the scene as "a Cézanne monster" since it creates a space between him and the Alba. She became part of the landscape, invoking the letter he wrote to MacGreevy (*LSB I* 167).[56] Jacques Derrida cited a letter written by Cézanne to his friend Emile Bernard to begin his book *The Truth in Painting* (2). The letter demonstrates what allows Cézanne paintings to have a big impact, described by Beckett's narrator as a 'monster'. Cézanne writes, "I owe you [Bernard] the truth in painting and I will tell it to you" (2). Derrida finds this sentence revealing when it comes to Cézanne's artistic expression because, as he paints, Cézanne "is writing in a language which shows nothing. He causes nothing to be seen, describes nothing and represents even less" (3). His description of Cézanne's practice brings into question the ability to represent truth in painting. Does the narrator in Beckett's early novel use the phrase "Cézanne Monster" as Beckett's way of describing the superior ability of paintings over other forms of expression in regard to the truth? The answer may be found in Derrida's explanation of the type of truth presented in painting. He describes Cézanne's 'system of brush strokes' as a process of creating traits:

> 'the truth in painting' could mean and be understood as: the truth faithfully represented, trait for trait, in its portrait. And this can go from reflection to allegory. The truth, then is no longer itself in that which represents it in painting, it is merely its double, [...] it does not manifest it itself. (5)

The concept of traits allows Derrida to explore the relationship between the world of the painting and the world of the spectator; the process of representation. Derrida's trait is situated between "the visible edging and the phantom in the centre [. . .] between the outside and the inside, between the external and the internal edge-line, the framer and the framed, [. .

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[56] This letter is dated 9/10/1933.

.]. The trait thus divides in this place where it takes place" (12). The space produced by the trait allows for the creation of a self-knowledge of the object because the object "is produced by the mind" and "introduce[s] itself of itself to oneself" (26). Derrida adds more understanding to what Beckett meant by "the chiaroscuro coalesce[s]" in his piece on Joyce. Knowledge is created by bringing together elements that are not necessarily similar in order to reach a synthesised condition of knowledge. Perceiving the truth in painting as self-knowledge gives more significance to the comments Beckett made on painting and the way he evokes paintings as a mirror to himself. Thus, paintings help in connecting two processes in Beckett's practice: composition and interpretation.

Analysis of Beckett's early characters in this chapter was intended to unlock an aspect of his creative practice by examining imagery as active agents between his writings and paintings. Beckett initially used the relationship between light and darkness in his fiction to give feminine or masculine attributes to his early characters, as in the case of the beggar woman, Lucy, and Belacqua. In *Dream*, the Smeraldina-Rima is introduced for the first time and described using light to limit the amount of details given about her facial expression. The narrative indicates that Belacqua was "attentive to her face only" (3). This is a prevailing detail because some of Beckett's letters written during the composition of this novel show his interest in portraits of women, especially their faces. The face of the first female character is described as "shining as far as he could make out with an unearthly radiance" (3). Beckett's attentiveness to light in his narrative will be shortly explored. Beckett's use of light does not mean putting an emphasis of the object more than creating a barrier between the object and the perceiver of the object. Light in this sense is only used when Belacqua meets someone or the narrative describes someone for the first time. It is an interesting statement on Beckett's part, as he uses light when he does not want to dwell on minute details of facial descriptions. In paintings, light is used to add a sense of depth, but in Old Masters light is used to indicate

that the figure is holy and flawless. In a sense, what makes it individual and human becomes invisible. From such a perspective, I argue that his reference to light is a comment on the falsehood of perception: "the object that becomes invisible before your eyes is, so to speak, the brightest and best" (*Dream* 12). Later in the novel, the narrator mocks how ekphrasis hinders the perception of the object. This suggests that he is against describing the painting as it is to create his characters and landscapes, as this would give a false perception of the characters. Again, visual cues are enforced here to indicate that Beckett's use of paintings is not purely ekphrastic. The narrator describes the realisation Belacqua reached regarding the appearance of the Smeraldina-Rima, pointing out that "he often thought she was the living spit of the Madonna Lucrezia del Fede" (*Dream* 15); pale complexion, slim face, and dark hair. The dissolution of the ekphrastic illusion in Belacqua's mind suggests Beckett's attempts to disassociate his practice from such techniques.

Paintings allowed Beckett to find ways to control the image he wanted to portray and to organise his narrative to support the work's theme. His early displeasure with the ekphrastic method of invoking artworks in any narrative is emphasised when the narrator describes the way Belacqua stares at the starfield: "he stands well out in the dark arena, his head looked up uncomfortable at the starfield, like Mr Ruskin in the Sistine, looking for Vega" (16). This is a reference to John Ruskin's description of Michelangelo's celling in *Modern Painters*. Instead of admiring the view, the narrator describes how uncomfortable it is to control the perception. Belacqua could have enjoyed the view without any shred of discomfort. Again, the claim that Beckett relied on ekphrasis to evoke paintings would be an understatement of the influence paintings had on him. Beckett does not choose what stands out or simply describe what he saw. He imposes a process of unknotting and then try to grasp into techniques used by the painters which correspond to themes he employs in his work. That is by decoding the symbols presented in the work which help in making the theme more

efficient and the way the figures are positioned in relation to the background and each other.

The concept is present in *Dream* as the narrator explains to the reader:

> the only perspective worth stating is the site of the unknotting that could be,
>
> landscape of a dream of integration, prospective, that of Francabigo's young
>
> Florentine in the Louvre, into which it is pleasant to believe he may, gladly or
>
> sadly, no matter recede, from which he has not necessarily emerged. (13)

Beckett's 1930s demonstrate his early effort to develop a unique aesthetic, rather than imitating others. As his critical writings demonstrate, he focused on certain elements. His employment of figurative devices developed as his interest in paintings grew stronger throughout the 1930s. Imagery is a figurative device reflecting this development. As I argued, his development in terms of imagery is based on three phases, based on the texts he published in each phase and his relationship with Yeats. Inspired by Old Masters, the early phase involved employing foundational imagery that employs religious symbols. The second phase allowed the narrator to control the perception of the reader. His short stories 'A Case in a Thousand' and "Lightning Calculation" show the shift his imagery undertaken after *Dream* and *MPTK*. The control imposed on the narrative guides the dialogues and monologues of the protagonist and allows the plot to develop. The third phase established what he referred to as a 'mystic experience' in *Proust*. His visual creations of astrological signs in the manuscripts demonstrate his process of turning imagery into a major element of his characterisation and setting. Murphy's relationship with the stars is prominent throughout the narrative and the notebooks with the presence of the life-warrant in the novel (22) and the astrological signs throughout the notebooks. His characterisation that relied on the life-warrant lead to a plot in which Murphy is always seeking a snese of wholeness with the stars or to find a hope that would accept him. Ultimately he found his place in M.M.M., where he was unable to see the stars and die at the end. The development of his imagery reflects the influence of paintings on

his practice, making his 1930s a turning point in his career. Further, those who worked with Beckett on the stage noted the connection between Beckett and paintings. Billie Whitelaw shared her experience of being directed by Beckett for *Footfalls,* saying, "he was not only using me to play the notes, but I almost felt that he did have the paint-brush out and was painting" (*IOB* 72-3).

5.2 The Unity of Contrarieties and the Emergence of Pairs

This section explores the first instances of Beckett's experimentation with paired characters that he became known for in his later work. It relies on the way he created a unity of opposites in his early characters to validate the claim that the post-war Beckett is an extension of the concerns and practices of 1930s Beckett. The *Murphy* doodles, the way he structured the dynamics between Belacqua and his love interests, and of course the relationship between Murphy and Mr. Endon, evidence that the creation of pairs has been on his mind from the beginning of his career and not a result of his Parisian experience of avant-garde art. I argue that Beckett's early attempts to implement the idea of duality in his narrative are rooted in stark visual interrelationships of opposition. I should clarify that I am not trying to explore the topic of duality in relation to his manuscripts since this has been heavily discussed with in Beckett's scholarship, which makes it necessary to present an empirical evidence of his creation of pairs prior to his theatre work to initiate a new discussion on the topic with focus on his early work.[57]   As Feldman's study on Beckett's philosophy notes indicated (*Beckett's Books* 41-4), Descartes' influence on Beckett during the 1930s was minimal so viewing his early attempts in creating pairs a reflection of the Cartesian Cogito would risk in eliminating Beckett's own creative process and originality. It

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[57] See "The Psychic Structure of the Couple in *Waiting for Godot*" (1986) by Mary F. Catanzaro, *Theatre on Trial: Samuel Beckett's Later Drama* (1993) by Anna McMullan, "Cartesian Fingerprints in Beckett's Imagination Dead Imagine" (2012) by Irit Degani-Raz, " Becoming Present, Becoming Absent: Movement and Visual Form in the Film Adaptation Of Comédie" (2012) by David Foster, and *Modern Manuscripts* (2015) by Dirk Van Hulle.

is true that the dynamic structure of pairs reflects some sort of a dual relationship that results in unity, but as I explore it, it becomes clearer that Beckett's intent was to create the pairs based on visual traits rather than metaphysical ones, which will open avenues for new ways to approach the topic by future scholars. My genetic analysis of his letters and notebooks indicated that Beckett was drawn toward Dutch paintings for the nature of their intimate setting and their depiction of mundane activities.[58] Since I am working with a technique used in paintings by focusing on the notion of contrast and how it paved the way for the creation of his famous pairs to be envisioned in *Murphy,* I will explore this theme through his early characters in *Dream*, *MPTK*, and *Murphy*. The exploration of his early work is aimed to trace the way he implemented opposition in his characters, where it reached a moment of stability in *Murphy* with the creation of Murphy and Mr. Endon. I should note that my approach offers a detailed analysis of how his interest in Dutch painting may resulted from his interest in developing his characters, especially in relation to his doodles and the emergence of pairs that no other scholar had done to date. In fact, the term chiaroscuro, even though it may not be the most obviously applicable term when explore Beckett's creative process behind crafting characters, has been used by Carville, Pilling and Knowlson to shed some light on his interest in Dutch and Flemish paintings with references to *MPTK* (see 5.3). Unlike them, I do not explore it in terms of how Beckett came across it by reading a RH Wilenski's (1887 – 1975) *An Introduction to Dutch Art*, or writings by Bergson and Gide, but I trace the influence aesthetically through his imagery his characters (see 5.1 and 5.2). I argue that the ways the term 'chiaroscuro' has been explored by other scholars are often remiss in their inattention to the implication of the link between this concept and Beckett's creative process. Even though my section on this particular concept in this chapter is focused on his characters, it works as

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[58] Chiaroscuro is generally defined as the "treatment of light and shade in painting" (Levy 29).

the foundation for his signature style of creating pairs in his post-war work. Indeed, I argue that chiaroscuro introduces a new perspective for analysing the ways the two disciplines are interrelated as part of a creative process in which the author is attracted to a visual expression. He, Beckett, views language as unbarring of meaning or that it lacks the ability to ignite a meaning established by the reader.

Chiaroscuro is one of the techniques that embodies the dark-light dichotomy in the way figures and objects are painted on the canvas. It is evident in many of the paintings displayed in the National Galleries in London and Dublin, such as paintings by, Vermeer and Rembrandt. The visual manipulation of colour to mimic light and shadow caught the attention of the young author. The first instances of using light in his narrative happens in the early short stories in *MPTK* where he describes a face of a female character. In 'Ding-Dong', Beckett explicitly references a painting at Dublin's National Gallery to describe a beggar woman Belacqua came across at a bar. In this passage, the narrator describes the beggar woman 'full of light' and having features which are 'luminous, impassive and secure, petrified in radiance' like the portrait he has seen by 'the Master of Tired Eyes' (*MPTK* 47).[59] This part of the character's description demonstrates the elemental role light played in his description of female faces and the feminine nature attributed to light. Just as the face was luminous and radiant for Belacqua in the previous passage, the painting appeared in the same manner to Beckett, which gives insight into how Beckett translated elements he perceived in paintings into a description that he could apply in his text. In a letter that mentions the exact same painting in 1932, Beckett described to MacGreevy his visit to the National Gallery during an agonising episode of writer's block by saying, "I seem to spend a lot of time in the National Gallery, looking at the Poussin Entombment and coming stealthily down the stairs into the charming toy brightness of the German room to the Brueghels and the Masters of the

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[59] A name Beckett used to refer to Pieter Verelst.

Tired Eyes and Silver Windows" (*LSB I* 121). The specific painting Beckett returned to in his short story is *Portrait of an Old Lady* by Pieter Verelst, and there is a clear parallel between the way he described it in his letter and in fiction (*Petrified in Radiance* 74).

The first scholar to draw the link between Beckett and Dutch painting was James Knowlson in "Beckett and Seventeenth-Century Dutch and Flemish Art" (2009). He discussed the influence in a general sense by citing biographical instances, such as Beckett's visit to the National Gallery in Dublin and the way certain Dutch portraits in the gallery are similar to a few female characters in *MPTK*, such as the gypsy character that Belacqua came across in the pub (41). The first scholar to refer to Beckett's use of dark-light dichotomy in *MPTK* is John Pilling by pointing out that Belacqua's name is associated with darkness whereas the name of his love interest Lucy, reflects light (*Samuel Beckett's "More Pricks than Kicks"* 29). Conor Carville is the third scholar to discuss the topic by linking the two findings or interpretations, by Knowlson and Pilling, to present the influence on Beckett as a "dialect of intimacy and exclusion" (75). Carville relied on the mode of Dutch painting rather than the technique itself by focusing on the setting and the position of single figures in front of windows in Dutch portraits as part of his analysis of absorption, with no exploration of the characterisation development (77). The majority of his references to Beckett's work are from his post-war works, such as *Endgame* and *Malone Dies*, except for a single reference to Celia in *Murphy* (77, 80, and 83). My analysis of the doodles suggests that it is *Murphy* where his concept of pairs was established (5.1.3), through the concept of contrast inspired by the dark-light dichotomy. Chronologically speaking, a further piece of genetic evidence is Beckett's studying RH Wilenski's book on Dutch Art in the 1934 based on his notes in the Art Notebook, even though he was given the name of the book in late 1932 by MacGreevy (*LSB I* 129). It is a possibility that Beckett read the book initially when it was first suggested by his friend but the fact that he took notes of the book during 1934 demonstrates his intention to

reviewing these paintings in depth. This analysis is not about proving a direct, neat influence but establishing rather the process through which Beckett gradually worked on his practice through his characters. He saw a great potential in the technique in harmonising differences to create a unity based on contrasting traits.

Beckett first mentioned the word chiaroscuro in a published text in his article on Joyce, 'Dante… Bruno, Vico… Joyce' (1929), to demonstrate the ways different literary strategies in Joyce and Vico can collide and eliminate their differences by creating a stable form of strategies based on the personal perception of such differences. The elimination of the differences does not mean the elimination of the quality that differentiates Joyce from Vico, but that the understanding that constitutes the difference would inspire a new perception of the two entities resulting in one whole meaning, he writes, "in fact, under the close eyes of the inspectors the traits featuring the chiaroscuro coalesce, their contrarieties eliminated, in one stable somebody" (9). The phrase 'the traits featuring the chiaroscuro coalesce' indicates that the two aspects join to form a new whole, which emphasises the feature of pairs in Beckett's rhetoric from the start of his writing career. Difference in such context does not mean the negation of meaning but rather constructing a new form of meaning, which the process of its production requires two entities; as in a pair. The meaning does not necessarily emphasise a difference but rather the unity of many differences. The significance of his early use of the word is in twofold: first, indicating Beckett's knowledge of 'chiaroscuro' and of the significance it holds in the history of art; and, second, emphasising his personal engagement with and reworking of the concept to highlight metaphysical differences rather than being restricted to aesthetics. From such perspective, Beckett's interest in Old Masters and the technique comes as no surprise, especially, considering that most of his early characters are depicted within a framework of contrast that

can be said to be derived from the dichotomy of light and dark. *Murphy*, for example,

contains a passage which describes three stages of light, that results in a new state:

> Thus as his body set him free more and more in his mind, he took to spending
>
> less and less time in the light, spitting at the breakers of the world; and less in
>
> the half light, where the choice of bliss introduced in an element of effort; and
>
> more and more and more in the dark, in the will-lessness, a mote in the
>
> absolute freedom. (66)

The transitional movement between light and dark involves the position of the body as much

as it is a reflection of the inner state of the mind. The body becomes free in the dark because

it cannot be perceived by sight. The second stage, which is described as 'half light', reflects

the instability and the difficulty for the object to be identified. The transitional phase between

light and dark is where chiaroscuro exists since it amplifies the feature of contrast. Murphy's

three stages of light in the quotation recalls the example of Rembrandt van Rijn's (1606 –

1669) rat cage,[60] which symbolises the Dutch artist's attention to the shifting gradations of

light:

> In the light in front of that rat cage was different from the light behind it,
>
> which was different again from the light on the left of it and all these different
>
> sorts of light and did not remain the same, but changed every moment. Of
>
> course when I say 'light' I mean air and when I say air, I mean light. (Van
>
> Loon 76-7)

The ability that painters, such as Rembrandt, have to visualise the 'half light' state and

translate it into their paintings is what makes their objects exist. It forms a substance for their

position on the canvas and the way they interact with the perception of the observer. It further

elaborates on what Beckett described when discussing differences in his piece on Joyce. The

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[60] Hendrik Willem Van Loon in *Life and Times of Rembrandt* (1930) creates a biography on the artist using the recollections of the Rembrandt's physician who happens to be a relative to van Loon.

difference that denotes dark-light dichotomy is not necessarily restricted to light but it can reflect space, traits, and a mental state; it reflects any traits that insinuates difference.

Beckett's Art Notebook starts with the heading 'Dutch Art' followed by detailed notes on RH Wilenski's (1887 – 1975) *An Introduction to Dutch Art*. The book was probably suggested by MacGreevy as a response to Beckett's request in a letter to suggest a book on Dutch painting (*LSB I* 129).[61] The Art Notebook (MS5001) is filled with lists of paintings Beckett saw in London, Dublin, and Paris, such as the ones he saw at the permanent collections of Hampton Court Palace and the Wallace Collection in London (37 and 67). It also has lists of engravings on copper and plastic works (48 and 52). Wilenski's book discusses the attention some of the known Dutch artists gave to light, which happened to be parts of what Beckett transcribed in his Art Notebook. The parts include Caravaggio's influence on his Dutch followers, such as Gerrit van Honthorst. Wilenski mentions how Honthorst transformed Caravaggio's 'spotlight effects' into a 'concentrated or artificial light' and in extension influenced Rembrandt's usage of light in his paintings based on the dark-light dichotomy (51-4). As the lists of paintings after the section dedicated to Wilenski's book demonstrate, Beckett paid attention to the paintings which are mentioned in the book in order to cultivate his knowledge in Dutch paintings. For example, Rembrandt's *Rest on the Flight into Egypt* (1647) (Fig. 12), which Beckett came in contact with during his early visits to the National Gallery in Dublin in the late 1920s, demonstrates two usage of the contrast between light and darkness (*DTF* 57-8). The first light is reflected by the moon, which shines through the dark clouds on the upper side of the canvas. The second light is generated from the fire ignited by the Holy Family at the bottom side of the canvas. The two locations demonstrate how the light is used to both be a sign of a spiritual source and as a reflection of a mundane activity. From a technical point of view, light and shadow allowed the figures in

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[61] Date of the letter is 8/10/1932

this painting to stand out from the darkness which surrounds them by highlighting the opposing sides of the canvas. In this sense, light created space for the holy family and the moon to exist; it is not only used to void the painting from colour but to balance the contrast of two entities positioned in opposite locations. The technique gave Rembrandt the ability to alter space with "different textures of light" (van Loon 76). Moreover, Wilenski cited Elsheimer's *The Flight to Egypt* (1609) with an illustration of the painting facing page 65, which Beckett examined in person during his visit to Munich in 1937 (*IOB* 79-80), to demonstrate how the light effect works as a reflection of mood. It should be noted that the painting has been now been attributed to Jacob Pynas (1625-30) (Fig. 13). Beckett transcribed Wilenski's lines on the painting with an emphasis on a specific word, he wrote in his Art Notebook, "we find for the first time a night effect used to spotlight a *mood* [emphasis by Beckett]" (8). Beckett's emphasis on the word 'mood' demonstrates that Beckett's engagement with the dark-light dichotomy is not restricted to the painter's employment of the technique, but rather extends to any contrast or duality which together constitute a 'mood' that the result of the difference between two forces.

Fig. 12. Rembrandt. *Rest on the Flight into Egypt*, 1647, National Gallery of Ireland. "Landscape with the Rest on the Flight into Egypt by Rembrandt van Rijn," https://www.nationalgallery.ie/landscape-rest-flight-egypt-rembrandt-van-rijn. Accessed 1 November 2018.

Fig. 13. Pynas, Jacob. *The Flight to Egypt*, c. 1625-30, Museum Boijmans Van Beuningen. Wikimedia. *https://commons.wikimedia.org/wiki/File:Jacob_Symon sz._Pynas_001.jpg*. Accessed 1 November.

The dual nature of the technique inspired Beckett with the characterisation of his early characters in *Dream* and *MPTK*. In 'Walking Out' for example, Lucy represents light in juxtaposition to the darkness that is Belacqua. Lucy's first name "is synonymous with light" (*Samuel Beckett's "More Pricks than Kicks"* 29). On the other hand, Belacqua's name signifies darkness as it is based on Dante's Belacqua, who was punished by waiting in the darkness with other dead souls (*Purgatory*, 4. 98-9, 215). Placing two characters, Lucy and Belacqua, on the same spectrum of 'light vs. dark', creates a visual construction of the characters based on a dual representation of two entities that are opposite, but exist as a pair being a foil of each other. Lucy is described as a character who "hopes for a place in the sun" (*Dream* 105), which is juxtaposed with the dark qualities of Belacqua, perpetually disappointed and seeking comfort through walks into dark woods. The idea of duality integrated into the characterisation of Beckett's fiction can be spotted in another 1930s pair: Belacqua and Smeraldina. Throughout almost two chapters in *Dream*, the reader sees the version of Belacqua who functions through the desires of his body. Belacqua seems to resist being a victim of such desires, crowning Alba a fair woman because she insists on having a platonic relationship and focuses on the intellectual side of the relationship. Smeraldina has only her body to seduce Belacqua in the hope of keeping him interested since her English is not fluent enough to have intellectual conversations with him. Her letters and behaviours are extremely expressive of what the body wants: she eats a lot and at one point rapes Belacqua (*Dream* 18). Belacqua is not satisfied with this type of relationship and tries his best to explain what he wants, but since Smeraldina only thinks through the desires of her body, she responds with, "What's that? Something to eat?" (*Dream* 25). The narration of Belacqua's odyssey of the body and mind is, as Cohn notes, "a 'virgin chronicle' (118), and that chronicle is at once a distanced autobiography, and exhibition of erudition, a parody of coherent narration, a metafictional fiction and 'intricate festoons of words' (226)" (37). The

relationship between the body and mind is extenuated further with the dark-light dichotomy in Beckett's characters to become the centre of the dialogues as it is evident in *Murphy*.

It is in *Murphy* that we see a more complex idea of the relationship of binary oppositions and the integration of two entities into each other. In the novel, the pair which seems to stand out the most is Murphy and Mr. Endon rather than Murphy and Celia, who are the lovers in the story. Celia was one of the early characters who were introduced in relation to the protagonist and was the one who was taking care of Murphy and pushing him to find a job at the M.M.M.. Interestingly, the two characters which seem to form a sense of relationship were Murphy and Mr. Endon due to them being a pair. Unlike his early work, the pair share the same gender; initiating a signature style in Beckett's post-war practice. Mr. Endon is mentioned for the first time in chapter 9 after Murphy gets a job at the Magdalen Mental Mercyseat (M.M.M) as a male nurse. The character embodies a more sophisticated working through of the dark-light dichotomy than Beckett's earlier work with its dichotomous characters, as it now out on a psychological level. Even though he was first introduced as Murphy's 'tab', which means a patient being on a watch for having suicidal thoughts, their relationship represents something stronger than just being a nurse and patient. The same paragraph which introduces Mr. Endon mentions explicitly that Murphy is bound to Mr. Endon, "not by the tab only, but by a love of the purest possible kind, exempt from the big world's precocious ejaculations of thought, word and deed" (*Murphy* 115). The image of the two characters being bound to each other is strengthened even further using a mythological reference to Narcissus and his reflection (*Murphy* 116). In the same paragraph, the narrator describes Mr. Endon as "a schizophrenic of the most amiable variety," a characteristic that is represented in one of the doodles in the fifth *Murphy* Notebooks, which has the draft for chapter 9, stands out for being a representation of a figure with two profile faces, one is sad and the other is happy, looking at each other wearing one hat (Murphy

Notebook 5, 108). The doodle presents two possible interpretations. The first is that it may reflect Mr. Endon's schizophrenic condition; the second that it dramatises the relationship between Murphy and Mr. Endon, or Murphy's own desire of being connected by Mr. Endon as demonstrated by the butterfly kiss scene (*Murphy* 156). However, since Mr. Endon's schizophrenic condition has been mentioned by the narrator, the first interpretation seems to be the most probable. The narration does not use the pair to serve the plot but it is the pair which adds suspense to the plot and moves it to its resolution. The narrator starts the in-depth description of the character, which captivated Murphy, as a person with a tiny hairy body attached to a big skull and has an olive complexion and a 'blue' beard. The use of the colour blue is significant, since it is one of the primary colours, is the opposite of yellow and happens to be Murphy's colour. The fact that he used opposing primary colours to mimic the featuring traits of dark-light dichotomy illustrates the way visual nature inspired the development of his characters to be a representation of a Ying-Yang pair; even though yellow and blue are contrasting colours they are two of the three primary colours who happen to be opposite of each other on the colour wheel, which makes Beckett's creative process visual in nature.

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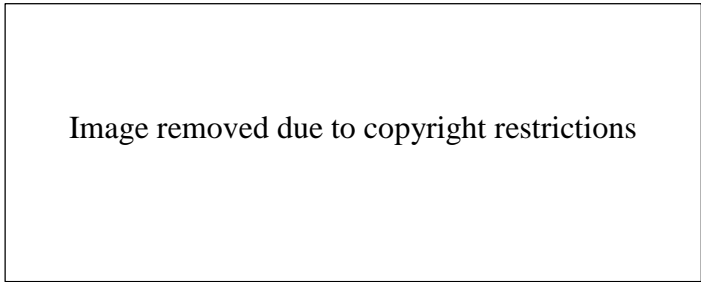
Illustrative drawing of doodles

Mr. Endon's outfits alone demonstrate a serious flamboyance: a "fine dressing-gown of scarlet byssus faced with black braid, black silk pyjamas and neo-merovingian poulaines of deepest purple" (*Murphy* 117). He also wears a ring on each finger and is perpetually smoking a cigar (*Murphy* 117). Beckett intended to make him a "very superior" character

(*Murphy* 121). The superiority is established by the fact that Mr. Endon's cigar is always being lit by Murphy throughout the day. Another example which demonstrates Murphy's recognition of Mr. Endon's superiority is their game of chess, in which each 'made his move in the absence of the other' with no winning move at the end. By adopting "Fabian methods" and Murphy's perception of the game as "an expression of his kinship with Mr. Endon" (*Murphy* 117), the chess game becomes an aesthetic chess where the white and black figures seem to be dancing on the board. The two appear to be performing a figurative dance through the pieces they move, which is reflected in one specific doodle in the *Murphy* Notebooks where one figure is wearing a white hat and the other a black hat. The distinct drawing is of two dancing figures who do not share similar physical attributes – one of them has a bigger head but both wear hats and have similar dance movement (Notebook 5, 106). The drawing portrays the 'dance' Murphy and Mr. Endon have while playing chess and in extension the bond which Murphy formed with Mr. Endon.

Even though Murphy sees Mr. Endon as a reflection of what he wants to be, the two are not alike. Murphy always chooses the white pieces where as Mr. Endon uses the black ones. The choices of the pieces correspond to the early image presented by the narrator as Mr. Endon being the reflection of Murphy's; he is the dark side which Murphy fantasises about embodying. The chess game represents a critical moment in the novel since Murphy's end arrives after it. The game is circular emphasizing the endless cycle and aim of the game, which in a way reflect the suggestive end of Mr. Endon as it coincides with Murphy's death (*Murphy* 158). It is not supposed to be end with a winner but with a default draw between the two so the cycle of playing the game continues again and again. As it is hard to provide a satisfying explanation of the game since it seems to serve no purpose, Mr. Endon's moves parallel his repetitive behaviours, turning off and on certain lights for instance, making his choices during the game arguably another example of cyclical, compulsive behaviour that is

similar to Murphy's own compulsive behaviour with his rocking chair, as the narrator

remarks "hungry in mind, docile in body, craving for the chair" (*Murphy* 119). Part of the

reason why Murphy feels connected to Mr. Endon is that he saw himself as one of the

patients (*Murphy* 144). The sense of alienation surrounding Murphy makes him feel part of

the M.M.M., located outside of the city. The isolation is transformed into alienation by

depicting Murphy as always looking at the stars as a form of escapism.

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Illustrative drawing of doodles

Examining the entries in Beckett's German Diaries demonstrates that part of the

construction of *Murphy* relies on autobiographical experiences Beckett went through

including the ones related to paintings. The process of transforming or translating what

Beckett experiences visually and psychologically is documented in the archival materials,

especially his letters and German diaries. During 1937, Beckett worked on editing the novel

and many entries in his German Dairies correspond to many dialogues and part of the

narrative presented in *Murphy*. One example is an entry he wrote while being in Dresden, in

29 January 1937, demonstrating his isolation and mental state reflecting the scene *Murphy*

had with Ticklepenny at the end of Chapter 9:

> I am utterly alone (no group even of my own kind) and without purpose alone
>
> and pathologically indolent and limp and opinionless and consternated. The
>
> little trouble I give myself, this absurd diary with its lists of pictures, serves no
>
> purpose, is only the act of an obsessional neurotic. Counting pennies would do

as well. An 'open-mindedness' that is mindlessness, the sphincter of the mind

limply for ever open, the mind past the power of closing itself to everything

but its own content, or rather its own treatment of a content. (quoted in *DTF*

252)

Murphy's inability to see the stars during that part of the story intensifies the theme of

isolation and reflects what Beckett meant by "The mind past the power of closing itself to

everything but its own content" since Murphy finds solace in seeing the stars and his act of

not seeing them might reflect two things; that 1) they are simply cannot be viewed from his

own position or that 2) Murphy simply cannot see them because he found a home at the

M.M.M. He is linked to them as established by the narrative and the opening scene with Celia

and explains the theme of alienation throughout the novel (5.1.3), even though some scholars

tend to interpret the inability to see the stars as a reflection of Beckett's concept of failure.[62]

Since the manuscript of the novel has been available only recently, there has been no

discussion so far about the topic in relation to the doodles found in the manuscript. The

doodles give a good insight into the inner workings of Beckett's process behind the creation

of his characters. In fact, the *Murphy* Notebooks contain many doodles which reflect

Beckett's exploration of alienation, especially the third notebook covering the early chapters

before the 9th. Two doodles particularly stand out: one represents an alien-looking figure

wearing a suit while the other is a scene of two figures standing on two different planets; a

literal link made possible by my findings (Notebook 3, 114 and 118). After getting into the

M.M.M. the alien characters disappear signifying that the character is no longer is being

perceived as an outsider in the narrative. His *Murphy* Notebooks contain evidence of his

focus on visual elements in the doodles covering the manuscript. They demonstrate the way

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[62] See John Pilling, *Beckett before Godot* (pages 61, 91, and 232); Julie Bates, *Beckett's Art of Salvage* (pages 34 and 181); and *Brian* Burton "The Art of Failure" (page 57).

his earlier note-snatching technique, a Joycean inspiration, developed into translating his own experience by using visual and textual context to develop his practice.

While many early commentators accused Beckett of merely imitating the Joycean style (see 4.3), *Dream* clearly demonstrates both an avowed desire for innovation and a profound discomfort with this critical reception. In response to a Chatto & Windus editor, Charles Prentice, who alluded to the Joycean influence in 'Sedendo et Quienscendo', which was later reworked into *Dream*, Beckett wrote in a letter, "And of course it stinks of Joyce in spite of most earnest endeavours to endow it with my own odours. Unfortunately for myself that's the only way I'm interested in writing" (*LSB I* 81).[63] His discomfort of being regarded as an imitator ignited his desire to find other avenues of inspiration. During the time he was writing *Murphy*, he was consumed with the discomfort of being bound to Joyce. This letter holds the key in understanding a motif which seems to appear more often in Beckett's practice: Beckett's way of asserting the need to rid himself of any association to Joyce or cover it with his own 'odours'. Belacqua threw away his boots because "his feet pained him so much that he took off his perfectly good boots and threw them away," reflecting the proverb "walk a mile in someone else's shoes" (*MPTK* 87). The boots also appear as a drawing throughout the *Murphy* Notebooks with many occurrences in the fifth notebook, which makes it seem to be a fundamental symbol of Beckett's desire to have his own style (Notebook 5, 22). However, *MPTK* may be the key to understanding the meaning behind the boots. The first meaning the boots seems to denote is the idea of someone adopting someone else's style. Being read within the context it was first mentioned in *MPTK*, Belacqua threw them away because they pained his feet even though they were 'perfectly good'. There is an apparent paradox with having pain with wearing perfectly good boots, but such act reflects the way Beckett transforms personal experiences into his practice since he based most of

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[63] The date of the letter is 15/8/1931

MPTK on events and figures which exist in his real life. There are many theories and ideas concerning the boots, but the text of *MPTK* supports the first claim of Beckett wanting to rid himself of Joyce's shadow. In order to do so, Beckett had to examine his practice in which his desire to have his own style magnified his interest in paintings and allowed for visual elements in paintings to inspire changes in his practice.

Beckett's engagement with Jack B. Yeats, which will be explored in the following section on the topic of subject-object relation, helped him to understand further what constitutes a condition of contrast, or a feature which leads to an opposition between the background and the foreground, from a technical point of view by examining the way the colour white is used to separate the figures from the background. Yeats' paintings are known for having a complex relationship between the figures in the foreground and the background due to the integration of the two with each other by offering a visual harmony of two contrasting elements in paintings.[64] Yeats abandoned the black outline during the time he met Beckett to replace it with a blurred white outline, which makes the figure be one with the background. The only way an observer is able to define the figures is by comparing the light colours to the dark ones. The Irish painter was a friend of Beckett during the mid-1930s, a time when his passion for paintings reached its height with his composition of the Art Notebook and study on Dutch art. Comparing the three works *Dream*, *MPTK*, and *Murphy*, *Murphy* reflects the final stage of his characters' development. It was not used in the novel to describe female characters, such as Lucy and the beggar woman, but rather to explore Murphy's own state and his relationship to another male figure, Mr. Endon. The doodles found in the manuscript suggest how Beckett navigated the creation process generally. The

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[64] See *The Art of Jack B.Yeats* (2002) by T. G, Rosenthal, and *Jack B.Yeats: A Vision of Ireland* (1993) by John Booth.

doodles of aliens and the boots reflect his desire for and focus on transmitting visual cues into his practice to evoke multiple interpretations of his text by multiple readers. The discussion regarding the duality of Beckett's characters by the possibility of having the structure of pairs be inspired by visual cues rather than a simple Cartesian influence. It positions the importance of paintings at the heart of his practice, especially in discussing his early years, since it involves the foundation upon which his understanding of the process of interpretation stands.

5.3 Beckett's Subject-Object Relation

As already noted, Beckett's interest in paintings goes back to the 1920s and his regular visits to the National Gallery in Dublin. As Knowlson notes, Beckett found tranquillity at the National Gallery while growing up (*IOB* 59). His letters to MacGreevy and critical pieces give a glimpse of his fascination with paintings, allowing him to investigate the artist's ability to express the order of 'the world of objects' on canvas (*LSB I* 220). His regular visits to galleries allowed him to study his own position within the order created by the artist. In this sense, both the artist and Beckett shared the same position, making anyone who perceives the painting be the subject and the painting be the object. Even though the painting itself has a subject, the subject I refer to by the concept (subject-object relation) does not relate to it, but to the viewer/artist who perceives/creates the painting. The discussion does not devalue the importance of the subject depicted by the paintings, but rather limits the scope of the concept to the relationship between two entities separated from each other, existing in relation to each other through the process of perception/creation. This focus constitutes a certain element that preoccupied Beckett's thinking in relation to his process of conceiving what he views as subject and object within the creative process of his practice. Beckett translated the experience of standing in front of the painting "into a symbolic opposition between the eye and the object" (Lawrence 176), to render the opposition as 'no-man's-land' (as discussed in

my introduction). Beckett's 'no-man's-land' demonstrates how the concept does not relate to the subject presented by the painting, since the phrase denotes a space that intervenes in the process of communication. The concept refers to the process by which a meaning of an object is generated by the subject through a link between the two. The relationship between subject and object did not disappear within Beckett's process after the 1930s; rather it became increasingly fundamental to his practice.

The discussion of *Proust* is important in terms of what Beckett perceived as the subject-object relation, being the first critical published piece by him. For Beckett, the subject is a 'mobile' entity and the object is fixed, which correlates to the formula of the artist/reader/author as subject and the painting/text as object. He explained the process of perception, "So far we have considered a mobile subject before an ideal object, immutable and incorruptible. [. . .] The observer infects the observed with his own mobility" (*Proust* 6). If the subject influences the object with his own perception, then the experience of extracting meaning from the object becomes personal. Thus, the desire of possessing a fixed meaning becomes 'insatiable': "So whatever the object, our thirst for possession is, by definition, insatiable. At the best, all that is realised in Time (all Time produce), whether is Art or Life, can only be possessed successively, by a series of partial annexations and never integrally and at once" (*Proust* 7).

Beckett's employment of the concept of perception within his texts can be demonstrated in "A Wet Night," where an exchange takes place between a teacher and a group of students concerning the difference between Bergson and Einstein (*MPTK* 63-4). What stands out is the movement of the teacher, walking to the platform to catch his train, in association with the subject matter of the exchange: he talks, as he is moving away from the students, about 'Object', 'Sense', and 'Reason', which makes the students rely on their senses to transform his ideas into reason. This emphasises Beckett's discussion of the relationship

between subject and object in *Proust.* Further, the students' discussion of what the teacher means by 'Sense' and 'Object' reflects the method on which critics rely to perceive and dissect Beckett's text:

> 'And if it is the smart thing to speak of Bergson as a cod'-he edged away-'it
>
> is that we move from the Object'-he made a plunge for the tram-'and the Idea
>
> to SENSE'-he cried from the step-'AND REASON.'
>
> 'Sense' echoed the student 'and reason!'
>
> The difficulty was to know what exactly he meant by sense. (*MPTK* 64)

 The exchange indicates that in the 1930s Beckett was aware of his position in relation to critics, who demanded a clear 'meaning' for his work. For example, he did not adopt the post-1952 'no answer' default response for questions about the meaning of 'Godot' (a work in process since the 1930s). Not declaring a fixed meaning for a text is Beckett's first element of his aesthetic, because doing so would prevent the reader from entering his 'no-man's-land'. Beckett refers to this experience in *Proust* as a 'mystical experience', which "communicates an extratemporal essence" (56). In *Proust*, he explained a 'mystic experience' as both imaginative and empirical to create a connection between a subject and an object. He states that subject and object are separated automatically by "the subject's consciousness of perception" and the object becomes "a mere intellectual pretext." However, he clarifies that through this act of "reduplication" (i.e. the process of transforming the object to an intellectual pretext), the experience becomes a direct perception of the object: "real without being merely actual" since it is imaginative and empirical at once (*Proust* 56). It is imaginative because it takes place in the consciousness of the subject and empirical because it relies on the senses to be perceived as an 'intellectual pretext' by the subject. His explanation of 'mystic experience' constructs the components of the relation to be based on the process of perception of an object by a subject. It also supports the proposed arrangement of the relation

that makes the subject the viewer/artist rather than the subject of the painting; the painting in this sense constitutes the object that is being perceived imaginatively and empirically by the viewer (i.e. the subject).

In later years, Beckett practiced a critical application of what he conceives as subject-object relation in literature in a piece entitled "Recent Irish Poetry." The essay, which was part of *The Bookman*'s issue on Irish literature, divided young Irish poets into two categories: those influenced by the revival poets and those influenced by European and American modernism (Mooney 30). He wrote, "The issue between the conventional and the actual never lapses, not even when the conventional and the actual are most congruent. But it is especially acute in Ireland, thanks to the technique of our leading twilighters" (*Dis* 70-1). He concluded that the issue between the two camps was unresolvable and shifts to examining it from a structural point of view. Read out of *The Bookman* context, the essay appears to be Beckett's way of criticising the poetic landscape in Ireland, when in fact it was his way of providing a survey of Irish poets in a special issue dedicated to Irish literary activity. To serve the argument of my thesis, the reading of the essay is going to focus on concepts Beckett discussed in relation to his own aesthetic, such as the crisis of representation and expression. The essay will help in understanding the way Beckett's 'no-man's-land' developed after writing *Proust* and demonstrate how his interactions with painters allowed his practice to develop further.

Beckett addressed the poets as artists, linking the act of creativity through the process he referred to as 'reduplication' in *Proust* (56): "The artist who is aware of this may state the space that intervenes between him and the world of objects; he may state it as no-man's-land, Hellespont or vacuum, according as he happens to be feeling resentful, nostalgic or merely depressed" (*Dis* 70). In his philosophy notes, there is an entry on Woodworth's second chapter, 'Introspective and Existential Psychology': "physical experience refers to object,

psychological experience to the subject or to the process or experiencing (TCD MS

10971/7/7-TCD MS 10971/7/8)" (quoted in Feldman 79). This sheds light on how Beckett

distinguished between a physical and psychological experience. If we to translate his

comment to what constitutes the subject and object in his 'no-man's-land', it would

correspond to what he referred to as an imaginative and empirical experience. The object is a

physical entity, such as a painting or text on a page, which is perceived empirically, whereas

the subject, the viewer/reader, relies on his consciousness to reproduce the object in his

imagination. This is supported by Beckett's assertion that "a picture by Mr Jack Yeats, Mr

Eliot's 'Waste Land', are notable statements of this kind" (*Dis* 70). He linked Yeats's

paintings to Eliot's poem to reflect the unity of artistic expression in a different medium and

how both mediums are able to create a "mystic experience." In "An imaginative Work! *The

Amaranthers*. By Jack B. Yeats" (1936), Beckett explored the role of the artist further and

extended his admiration of Yeats. Beckett compares artists to "chartered recountants"

working in finance to show how the creative process behind an artistic work is different from

other professions. He wrote, "The chartered recountants take the thing to pieces and put it

together again" where as "the artist takes it to pieces and makes a new thing, new things"

(*Dis* 89). The artist is able to do so by employing a process Beckett referred to as "analytical

imagination" (*Dis* 89). Beckett's proclamation of *The Amaranthers* as 'art' and not

'horology' (*Dis* 98) was explained by the breaking down of the 'analytical imagination' into

four elements, which present the aesthetic side of the work: allegory, symbol, satire, and

landscape (*Dis* 90). The focus on these elements reflects the elements Beckett focused on

during his examination of paintings and the construction of his work. Seeing Yeats as the

embodiment of his aesthetic during the mid-1930s is unsurprising, given his admiration for

Yeats, and their relationship is explored in this section (5.3).

In "Recent Irish Poetry," Beckett mentioned his friend MacGreevy as an independent poet "occupying a position intermediate" (*Dis* 74) between "the antiquarians and others" (*Dis* 70). Beckett's decision to place his friend in the middle was based on the idea "that he neither excludes self-perception from his work nor postulates the object as inaccessible" (*Dis* 74). Beckett's justification of this placement demonstrated how his division of the poets into two groups was based on imagery and themes. Beckett quoted from McGreevy's poetry: "I labour in a barren place, / Alone, self-conscious, frightened, blundering; / Far away, stars wheeling in space, / About my feet, earth voices whispering" (*Dis* 74). The imagery in these lines reflects the scene when Belacqua stares at the night sky (*Dream* 26-7) and foreshadows *Murphy*. It is possible that Beckett found inspiration for his novel after this essay and reading the poems, realising that "it is the act and not the object of perception that matters" (*Dis* 74).

Beckett then moved to the second group, limiting his examples to Denis Devlin and Brian Coffey, and quoted a section from a poem by Devlin:

> Phrases twisted through other
>
> Reasons reasons disproofs
>
> Phrases lying low
>
> Proving invalid that reason
>
> With which I prove its truth
>
> Identity obscured
>
> Like the reflections of
>
> One mirror in another
>
> Reasons reasons disproofs (quoted in *Dis* 76)

These lines demonstrate Beckett's awareness of any imagery that denotes duality and a relation between a subject and an object. There is a reference to a form of duality that is "the reflection of one mirror in another" to refer to an "obscured" identity described as a reflection

of a subject in an object. The opening paragraph of his essay introduces his topic as a "rupture of the lines of communication" (*Dis* 70). Devlin's poetry, allowed Beckett to define his standpoint in relation to clarity. Beckett, in "Intercessions by Denis Devlin" (1937-8), argues that the creative act should not to be trapped by the aim of achieving clarity because some lack the patience to decipher the "over imaged" form, as this depends on a "minimum of rational interference" (*Dis* 94). Beckett's passion becomes clear as he declares "art has nothing to do with clarity, does not dabble in the clear and does not make clear" (*Dis* 94).

In this sense, the function of Beckett's 'no-man's-land' is to find a way to identify oneself in relation to the way the self identifies another entity within a framework of subject-object relation. This is based, for Beckett, on the visual aspect of the narrative, which can be imageries, similes or symbols. An entry in the Whoroscope Notebook spoke of Beckett's interest in the link between subject and object, and "Kant's proof that the conditions of the possibility of experience are also the conditions of the possibility of the objects of experience!!!" (quoted in "From a (W)horoscope to *Murphy*" 16). Beckett's comment links the experience of the subject to the object as a condition of his 'mystic experience'. By the end of the 1930s, Beckett viewed the subject-object relation as the main element of having an experience in the metaphysical sense. Beckett's interest in philosophy was his own odyssey of seeking a metaphysical equation for experience; how he as a writer can make the reader render the text a 'mystic experience'. According to a passage Beckett quoted in the Whoroscope Notebook from a distinguished French commentator on Kant, Jules de Gauthier, what controls the process of rendition is not the object but the subject, since time and space "belong to the subject of knowledge and are the categories of sensibility of such a subject" (quoted in "From a (W)horoscope to Murphy" 18).

Beckett's focus on the relation between subject and object and the role of the subject in generating meaning explains his interest in the role of the word in relation to literature,

introducing the idea of the literature of 'the non-word' by the end of the 1930s (*LSB I* 520).

This phrase denotes the attention words receive in literature and how such attention limits the

expression of meaning rather than voicing it. It makes the phrase, literature of 'the non-

word', an explicit statement on language, used in a letter Beckett wrote to Axel Kaun.[65] This

is worth considering regarding Beckett's development as an author and the importance of the

1930s in understanding his style and how he overcame the obstacle of expression that shaped

his 'no-man's-land'. Style and the formulation of meaning through language became his

obsession during and after his treatment with Wilfred Bion, which lasted from early 1934 till

late 1935 (*DTF* 175-81), leading to the emergence of the style he is known for in the post-war

period. He confessed to Kaun: "my language appears to me like a veil which one has to tear

apart in order to get to those things (or the nothingness) lying behind it" (*LSB I* 518). In the

same letter he wondered if the nature of literature, which is based on words, allows it to be

"abandoned" by other forms of art, such as music and painting. Beckett's observation of

observing paintings is explained by his desire to develop his practice such that it could

overcome the 'terrifyingly arbitrary materiality of the word' (*LSB I* 518).[66]

Moreover, Beckett's engagement and conversations with painters helped him to

explore his practice. His passion for paintings reached its height at the beginning of 1935

with his composition of the Art Notebook and study of Dutch art. He wrote to MacGreevy

expressing his desire to discuss Dutch paintings with him (*LSB I* 428).[67] His intellectual

interactions with painters equipped him to work on the rough edges of his 'no-man's-land' by

integrating visuals into his practice. The ramification of his aesthetic development

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[65] This letter is dated 9/7/1937.

[66] Derval refers to a particular image of a ladder during her discussion of Beckett's scepticism toward language (17). She explains how the imagery is inspired by Fritz Mauthner, who "describes language as a ladder which must be climbed in order to liberate oneself from language" (17); Beckett began to read this philosopher in 1938 after the stabbing incident that took place in the same year. Combining Beckett's readings and his letters before 1938 suggests that his mistrust of language was gradually resolved in the late 1930s.

[67] The letter is dated 8/2/1935

constructed his idea of 'the non-word' literature and gave purpose to his exploration of the subject-object relation, expression and the crisis of representation.

Beckett's readings of texts on and by Expressionists during his trip in Germany (1936-7), such as Franz Marc, Ernst Barlach and Emil Nolde as referred to in Knowlson's biography and documented in his German Diaries, give a new perspective from which to examine his concern with the subject-object relation (*GD* 10.11.36; *DTF* 236). Beckett drew a direct association between his 'no-man's-land' and Expressionist ideals in his German Diaries:

> Interesting notes in Marc are subject, predicate, object relations in painting. He says paint the predicate of the living, Picasso does that by the inanimate. By that he appears to mean not the relation between subject and object, but the alienation [underlined by Beckett] (my nomansland). (*GD* 19.11.36)

The sense of alienation that Beckett chose to define the relationship between subject-object is embodied in Ballmer's work. He met Ballmer in Hamburg and immediately found a reflection of his aesthetic in his paintings, referring to Ballmer as "the great unknown painter" (*DTF* 239). Ballmer was part of a larger supressed group of Expressionist painters, such as Kluth, Grimm, Bargheer, and Hartmann. Being part of the Hamburg Secession, which dissolved in 1933 under the Nazi control, helped Ballmer to establish his name among German Expressionists. Artists who identify themselves as part of the Hamburg Secession adopt a style derived from Expressionism and find Edvard Munch's style very appealing. The way Munch portrays nature in his paintings allowed them to experiment with colour and shapes. Beckett shared the discovery of this group with MacGreevy, noting that he found Ballmer and Grimm the most interesting (*LSB I* 386):

> Ballmer's painting is like nothing I have seen except some moods of the later Picasso [. . .] metaphysical concrete. Grimm draws like Lautrec, & then frail

lyrical tempera colours. Bargheer is very violent & intelligent & anatomical.

Pollaiuolo, whom I mentioned he analysed with admiral [*for* admirable]

justness & sensitiveness. (*LSB I* 387)[68]

Beckett visited Ballmer's studio and saw one of his paintings, *Kopf in Rot* (1930), which made him relate some of the Expressionists' aesthetic to his work. Ballmer provided a new view of the landscape as part of what he defined as mystic experience. In conversation with art historian Rosa Schapire, Beckett referred to Ballmer's portrayal of landscapes as a metaphysical representation of reality: "painting is abstract when reality is post sum" (quoted in *Tanning Samuel Beckett's Abstract Drama* 24). He wrote in his diaries, "Wonderful red Frauenkopf, skull earth, sea and sky, I think of Monadologie and my Vulture [Beckett's poem]. Would not occur to me to call this painting abstract." He did not see the painting as an abstract one since to him it represents "[a] metaphysical concrete" because the object is not "exploited to illustrate an idea [. . .] but primary." This painting embodies what he defined as an "extraordinary stillness," whereby the viewer is surrounded by "silence" and becomes part of what Beckett refers to as "no-man's-land" (*GD* 26.11.36).

In the same entry, Beckett commented on how Ballmer's work was based on the involvement of 'the optical experience' to establish a communication of a meaning, which is both 'its motive and content', recalling the imaginative and empirical qualities of his mystic experience. What Beckett named 'optical experience' is simply referred to as an observation by Rudolf Steiner, whose philosophy was the foundation for Ballmer's work. After meeting Rudolf Steiner in 1918, Ballmer devoted his art to reflecting anthroposophy in both his paintings and writing.[69] Ballmer's painting style integrates the figure and the landscape to

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[68] The letter is dated 28/11/1936

[69] Anthroposophy was founded by Rudolf Steiner to promote the spiritual development of an individual to achieve freedom. Freedom in this philosophy is used in the creative sense, with no political or social connotations. It champions observation over thinking and regards the senses as the main tool to perceive the spiritual essence of the universe.

accommodate his anthroposophical views (Fig. 14 and 15). His interest in Steiner is

established with his early publication in 1928, *Rudolf Steiner-Blätter*.[70] Steiner's portraits of

heads and figures reflect the belief that inner development is the key to spiritual

understanding of the world. Imagination is the main faculty of perception. In *Das Ereignis*

Rudolf Steiner (1928), Ballmer writes: "In thinking man stands in the element of the origin of

the world, behind which to search something else than him-the thinker-self, there is no

reason" ("Das Ereignis Rudolf Steiner (D, E, F)"). The quote reflects the famous painting

Beckett mentioned in his diaries of a head filled with horizontal lines representing a

landscape of the world, *Kopf in Rot* (1930-31).
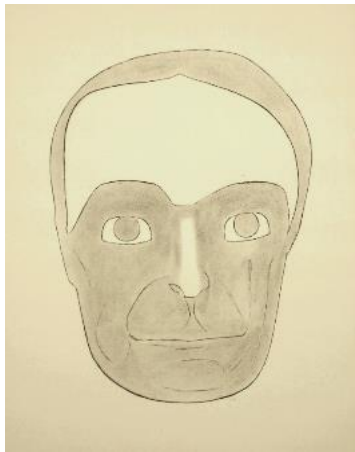
Fig. 14. Ballmer, Karl. *Porträt: Rudolf Steiner,* 1927-30. *Edition LGC*, https://www.edition-lgc.de/i.php?n=A-bilder.A017. Accessed 1 November 2018.

Fig. 15. Ballmer, Karl. *Kopf (mit leeren Augen)*, 1930. *Edition LGC*, https://www.edition-lgc.de/i.php?n=A-bilder.A008. Accessed 1 November 2018.

Blamer's adoption of Steiner's philosophy explains the appeal his paintings had on

Beckett since Steiner's philosophy is based on promoting individuality. His *A philosophy of*

Freedom (1916) can be used as a guide to interpret the images in Blamers work. Steiner

discusses freedom as a creative force in the individual's life without any link to politics (iv).

A thinking individual is free if it "exists and acts out of the pure necessity of its nature" (7).

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[70] He published many books defending Steiner's philosophy, such as: *Rudolf Steiner und die jüngste Philosophie* (1928), *Ernst Haeckel und Rudolf Steiner* (1929, *Das Goetheanum Rudolf Steiners, in: Bau-Rundschau* (1930), *Der Macher bin ich, den Schöpfer empfange ich* (1933), *Rembrandt oder die Tragödie des Lichtes* (1933) and *Das Ereignis Rudolf Steiner* (1995), published posthumously.

One of the main components of his philosophy is the idea that observation precedes thinking. He writes,

> It is through observation that we first become aware of anything entering the circle of our experience. The content of sensations, perceptions, views, feelings, acts of will, dream and fantasy constructions, representations concepts and ideas, illusions and hallucinations—the content of all of these is given to us through observations. (31)

There is a parallel between Steiner's philosophy and Ballmer's paintings with the focus on the head in the painter's work, as where thinking takes place. *Figur* (1924) is one of his early paintings that demonstrates his early attempts to create an image that reflects anthroposophy (Fig. 17). The painting shows an ambiguous-looking figure separated from the background by a black outline. Compared to a painting he painted almost ten years after, *Landschaft mit Figur* (1935), shows Ballmer's method of anthropomorphising the landscape to signify the connection between perception and being (Fig. 16). In fact, one of the first 'head' paintings Ballmer made is of Steiner himself, *Porträt: Rudolf Steiner* (1927-30) (Fig. 14). The painting reflects the importance of Steiner to Ballmer and symbolises the aesthetic Ballmer wants to give to his art. By focusing on the head, he establishes a signature for his art. The brain is left empty and white to give importance to observation and thinking. In Steiner's philosophy, thinking is essential in the discovery of oneself because it triggers the individual to link his feelings to what he perceives through the senses, because one knows about his own personality through the process of thinking (32).[71] Thinking shows the individual "how to

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[71] Steiner writes:
> Thinking about a process has nothing to do with an effect on me. I learn nothing at all about myself by knowing the concepts corresponding to the observed change that a hurled stone caused in a pane of glass. But I learn a great deal about my personality of I know the feeling that a specific process awakens within me. If I say of an observed object, "this is a rose," then I express nothing at all about myself but if I say of the rose, "it gives me a feeling of pleasure," then I have characterised not only the rose but also myself in relationship to the rose. (32)

link one isolated experience with another" and by extension defines "ourselves as subjects, and contrast ourselves to objects" (51 and 52). The process of observation and thinking calls forth the concept of perception. To Steiner, perception is based on the creation of a mental picture positioned between a precept and concept of what is being observed (181). The image, hence, becomes a factor in interpreting the relationship between subject and object because it allows identification of "the specific concept that points to the percept" (57).[72] Anthroposophy allowed Ballmer to create a spontaneous form of artistic expression that looks similar to Beckett's doodles of heads.[73] The doodles will be discussed in Chapter 6 as part of the creative process, but the link between Ballmer's and Beckett's heads will be touched on in this section to explore the appeal of Ballmer's work to Beckett. Drawing heads is a way to express the link between what we observe and experience as individuals, since it holds the organ that does the thinking. It is a contemplative tool to observe oneself through what is being drawn as Steiner explains: "it exists in the sense that I bring forth myself—of that, I am certain" (37).

Expressionism appealed to Beckett as "anti-materialism and pure abstraction" (West 84), reflecting Beckett's own distinctive post-war style. His interest in Expressionism extended beyond the canvas and into his practice in "his urge to write narratives and psychologies into what he sees" (*SBGD* 145). Beckett's own thoughts on Nolde's *Christ and the Children* (1910) in his German Diaries demonstrate how he transforms what he sees into 'narratives and psychologies'. He wrote:

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[72] Steiner explains what he means as follows: "a precept, then, is not something finished or closed off. It is one side of the total reality. The other side is the concept. The act of knowing (cognition) is the synthesis of percept and concept. Only percept and concept together make up the whole thing" (85).

[73] Examples of heads in the *Murphy* Notebooks are as follows: First Notebook, pp. 14, 16 and 17; Second Notebook, pp. 24, 38, 58 and 132; Third Notebook, pp. 14, 16 and 64; Fourth Notebook, p. 4; Fifth Notebook, pp. 32, 36 and 108; Sixth Notebook, pp. 16, 102 and 144.

> [. . .] colt of yellow infants, long green back of Christ (David?) leading to
>
> black & breads of Apostles. Lovely eyes of child held in His arms. Feel at
>
> once on terms with the picture, & that I want to spend a long time before it, &
>
> play it over & over like the record of a quartet. (*GD* 19.11.36)

Seeing the painting, which is dominated by yellow, did not overwhelm his perception of it

and he even felt connected to what it portrays, wanting to "play it over & over" in his head.

He experienced what he described in *Proust* as a "mystic experience" and the empirical

perception of the colours and the facial expressions of the infants were reproduced in his

consciousness with fondness. His exposure to German Expressionism allowed his study of

paintings to expand into new techniques of expression and representation based on colours in

the late 1930s (see 6.0). His interest in German Expressionism explains his fondness for

Bram van Velde, whom he met after his trip to Germany. Even though he met van Velde in

the late 1930s, he expressed his thoughts on the painter in critical pieces during the 1940s (his

role in the French Resistance occupied his time until the end of the war).

Fig. 16. Ballmer, Karl. *Landschaft mit Figur,* 1935. *Edition LGC*, https://www.edition-lgc.de/i.php?n=A-bilder.A014a. Accessed 1 November 2018.

Fig. 17. Ballmer, Karl. *Figur,* 1924. *Edition LGC*, https://www.edition-lgc.de/i.php?n=A-bilder.A015a. Accessed 1 November 2018.

One of the most famous critical pieces written by Beckett is his "Three Dialogues,"

which is still referred to today, but rarely investigated in connection to his aesthetic claims in

the 1930s. This part of the section explores the presence of ideas which correspond to his

1930s practice in Beckett's "Three Dialogues," establishing a reading of the piece by limiting

it to Bram Van Velde. It also demonstrates how Beckett's 'no-man's-land' is always in a

constant growth and development, overlapping with his interest in paintings. Beckett's

"Three Dialogues" works as a testament for his synthesis of his literature of 'the non-word'

(*LSB I* 520). The 'dialogues', which are constructed from correspondence between him and

George Duthuit, have a theatrical aspect in terms of how Beckett either decides not to

respond (*Dis* 139) or "weeps" (*Dis* 142). The question and answer format may have been

inspired by a piece by Léon Degand's, "Defence of Abstract Art," which utilises a similar

format published *in Les lettres françaises*. As the title suggests, it discusses abstract art and

how French nationalists seem to reject it.[74] During the composition of the piece, Beckett

wrote to Duthuit that "it is turning into a kind of madness into which no one has the right to

drag anyone else [. . .] I cannot replace your voice; the voice that reminds me that it's not all

about me" (*LSB II* 169).[75] Three painters are covered in the dialogues: Pierre Tal-Coat,

André Masson, and Bram van Velde. The discussion explores the limits and expressive

nature of visual representation. Each painter reflects an aspect of representation that seems to

attract Beckett: abstraction, limitation of expression, and experimentation with style. The

three painters have many shared aesthetic elements, which makes the investigation of the

crisis of representation common grounds between Beckett and Duthuit. However, there is a

sense of resistance from Duthuit when the discussion moves to van Velde. His investigation

of the subject-object relation did not reach a final conclusion, since his aim was to define the

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[74] For more information about Degand and the movement of abstract art see *Painting, Politics, And the Struggle for the Ecole De Paris, 1944-1964* by Natalie Adamson, pp. 168-178. Further, Degand's letters to Paul Eluard have a similar format especially the one dated February, 1947 (archives Centre Pompidou, Paris.).
[75] This letter is dated 28/6/1949.

nature of the relation and how it could be translated into texts. My examination of the "Three Dialogues" focuses on defining the trajectory of Beckett's development in the 1930s by focusing on the piece's discussion of van Velde.

Concluding the "Three Dialogues" with van Velde indicates where Beckett found his aesthetic. Recalling the two maladies related to the crisis of representation, Beckett described how van Velde positioned himself in relation to the dilemma of expression: "The situation is that of him who is helpless, cannot act, in the event cannot paint, since he is obliged to paint. The act is of him who, helpless, unable to act, acts, in the event paints, since he is obliged to paint" (*Dis* 142). At the heart of the crisis of representation lie 'two old maladies': "the malady of wanting to know what to do and the malady of wanting to be able to do it" (*Dis* 140). The two maladies function as the ontological and epistemological questions of Beckett's discussion; to know how to express meaning in a text without any stylistic compromise and to be committed to the application of the specified form of expression throughout the text.

One reason for Beckett's fondness of van Velde's art is his distance from established styles of paintings, he comments: "I suggest that van Velde is the first whose painting is bereft, rid if you prefer, of occasion in every shape and form, ideal as well as material, and the first whose hands have not been tied by the certitude that expression is an impossible act" (*Dis* 143). Beckett refers to the unbearable presence, considered a void by Masson, being visualised in van Velde's paintings. The painter associated himself with Beckett's description, stating: "Through painting I try to get closer to nothingness, to the void" (Juliet 65). In conversation with the painter, Charles Juliet notes it was Beckett who helped him in the 1940s: "For the first time, somebody understand his paintings, his silent struggle, his obstinate determination to hold out at the extreme limit of creative possibly" (52). Beckett confessed to Juliet that he "had to find a language, to try to reach him [van Velde]" (17). In

the dialogues, he concluded his discussion of van Velde with a proclamation on the state of

art and an insight into why he gravitated toward paintings with a keen focus on the subject-

object relation. He explains how the history of painting is a history of many attempts to

overcome "the acute and increasing anxiety of the relation itself," a result of the demand for

clarity. He specifies that the attempts to "escape from this sense of failure" are characterised

by "less exclusive relations" between the subject and object to denote a clearer meaning of

the work (*Dis* 145). His comment on clarity corresponds to his statement regarding Devlin's

poetry, "that art has nothing to do with clarity, does not dabble in the clear and does not make

clear" (*Dis* 94).

Fig. 18. Van Velde, Bram. *Dorf*, 1923. Lloyd, David,
Beckett's Thing : Painting and Theatre, EUP, 2016, p. 111.

Fig. 19. Van Velde, Bram. *Nature Morte*, 1930, Musee
d'Art et d'Histoire, Geneva. *Design Magazine Media*,
https://spacedmm.com/?space=12&type=image&detail=3
953. Accessed 1 November 2018.

The relations between subject and object in paintings is expressed in van Velde's

development, which Beckett was aware of from the late 1930s. *Dorf* [Village] is a painting

that represents van Velde's early career (Fig. 18). The figures in the painting seem to be

disoriented, each looking in a different direction. The multi-coloured faces make it hard to

read their expressions. Additionally, the circular motion of colours spotted between the

colours on the faces and the houses in the background juxtapose the figures and the

landscape. Behind the two most prominent figures, there is a road and a third figure walking

back to the village. Snow buries the entire landscape. We do not know why the two figures

are facing us and the third going back, but the colour of each figure signals a form of emotion; their lack of expression in itself is an expression. Later, van Velde's work underwent a process of "perspectival flattening" with the employment of blocks of clashing colours and many frames within the painting (Lloyd 113). Van Velde's early attempts at perspectival flattening, which tackle the concept of perception and what Beckett refers to as subject-object relation, are modelled on paintings by Cézanne. With Cézanne's *Still Life with Open Drawer (*1877-1879) and *Still Life with Soup Tureen* (1877) in mind, van Velde's painting highlighted how he interpreted motifs in previous work and developed it to reflect his own aesthetic. Cézanne's paintings aimed to study nature by presenting a picture of stillness, to allow the viewer to study details never witnessed before. However, in van Velde's painting, the perspective is not to examine the bowl of fruit, but the shadow or the reflection behind the bowl (Fig. 19). The process of perspectival flattening using a window frame makes it hard for the viewer to distinguish whether the shadow is actually a portrait placed behind the bowl or a reflection of the painter/viewer in a mirror. Beckett mentions this characteristic of van Velde's style in a letter about a painting he owned (Fig. 20), *Sans Titre [Untitled]* (1937), "Under the blue glass Bram's painting gives off a dark flame. Yesterday evening I could see in it Neary at the Chinese restaurant, 'huddled in the tod of his troubles like an owl in ivy.' Today it will be something different, and it is always yourself that you choose; a self that you did not know, if you are lucky" (*LSB I* 683-4). The letter demonstrates how Beckett links his practice to paintings by referring to a character he created. 'Neary' refers to a character in *Murphy* and the quote is a line from Chapter 7 describing Neary's Chinese meal: "a bellyful of bird's-nest soup, chop suey, noodles, sharkes' fns and ly-chee syrup" (74). Beckett's reference to the novel, is yet again, an indication of how his creative process is stimulated by visual references he makes to paintings he sees, as demonstrated earlier with the diary entry on Ballmer's painting, *Kopf in Rot*. The second section of the

quotation denotes the effect that perspectival flattening has on the process of perception by making the object, which is being interpreted, appear different every time a subject looks at it, resulting in multiple readings/meanings since it is based on an imaginative and empirical reproduction of the image. Perspectival flattening allowed van Velde to emphasise the space between the subject and object to revaluate the subject-object relation. Beckett's practice adopted what van Velde utilised using window frames and controlled distribution of light and colour to apply a perspectival flattening to a narrative, as can be seen in his two short stories "A Case in a Thousand" and "Lightning Calculation," in order to move the reader further into his 'no-man's-land'.

Fig. 20. Van Velde, Bram. *Sans Titre* [Untitled], 1937. Lloyd, David, *Beckett's Thing : Painting and Theatre*, EUP, 2016, p. 119.

The concept of subject-object relation developed with Beckett from his work on his monograph on Proust in the early 1931. The concept emerged to become the foundation of what Beckett refers to as 'no-man's-land' in "Recent Irish Poetry." The concept explores Beckett's understanding of perception between a subject and an object and how a certain link between the two can create a mystic experience controlled by the subject's consciousness. As Nixon noted, Beckett's problem during the 1930s, especially after writing *Proust* and *Dream*, was "his difficulty of turning his reading into a workable philosophical credo" (*SBGD* 163-4). The concept allowed Beckett to transform his experience with paintings and painters into his

practice using what is referred to as 'imaginative blending', which refers to "borrowing and transforming many different elements from different areas of his experience into a new creation" (*IOB* 71). Beckett's notebooks are a verbal vault, collected from sources as diverse as philosophical books and articles from local newspapers. However, his Art Notebook, German Diaries and correspondence with MacGreevy, especially during the 1930s, show his vault of visuals, which he collected from paintings, such as the list of paintings he liked in the Wallace Collection and so on. As Beckett's investigation of the subject-object relation grew, he was able to utilise what he stored in his visual vault to visualise his 'no-man's-land', investigating what constitutes his 'mystic experience'. The growth Beckett required in the 1930s to overcome the writer's block he experienced used paintings as a transcendental source of inspiration to reassess his aesthetic and writing style.

5.4 Conclusion

Paintings provided a source of inspiration for Beckett during the 1930s, which influenced his writing process and the style of his work. Beckett's critical essays on art and literature demonstrate his interest in the visual medium and how it is able to denote meaning by creating a 'silent' space between a viewer and a painting. As my analysis demonstrated, imagery and characterisation were the main elements Beckett focused on to develop his interest in paintings. His interactions with painters allowed him to explore further the creative side of the image. *Dream* and *MPTK* offer an example of his raw image that developed chronologically throughout the 1930s, compared to *Murphy*. It was clear that his imagery was centred around characterisation and setting, both linked to paintings, such as the Christian imagery, channelled perception and creation of a mystic experience through a symbolic relationship between protagonist and setting. The development of the characters benefited greatly from his interest in painting, as he developed the notion of pairs, focusing on the contrast between light and shadow. This also allowed his signature pair of the same gender to

reach its full realisation in *Murphy,* compared to *MPTK* where the pair consisted of a female and male. By discussion of the relationship between his narrative and paintings, this chapter expanded on topics such as Beckett's relationship with language from an aesthetic point of view, relying on his early published work and notebooks. The concept of the image gave rise to the three sections that constitute this chapter, linking them together. Moreover, the comparison between the *Dream* and the Whoroscope notebooks strengthen the impact paintings had on his writing process, as his note-snatching technique changed and became more evident around the time of the composition of *Murphy*, as can be seen in the doodles in the drafts of *Murphy* and "Human Wishes," discussed in the following chapter.

The *Murphy* Notebooks demonstrate Beckett's struggle to cultivate his aesthetic in the context of the construction of this novel. The six notebooks introduce new empirical evidence of the type of influence paintings had on Beckett and how his note-snatching technique evolved and was translated visually through doodles. The significance of the notebooks is found in how they form the state of his aesthetic before his interactions with German Expressionism in relation to another manuscript that signals the end of the Beckett's 1930s practice, "Human Wishes." The following chapter is dedicated to the analysis of the doodles in both manuscripts and the type of influence that can be inferred from them in relation to Kirchner and Nolde. It continues the analysis that started with Beckett's relationship with paintings and its implications for his methods, focused on doodles in the manuscripts.

6.0 Beckett and Doodles

The definition of doodles has already been discussed in the methodology, where it was

approached using the thoughts of Russell M. Arundel and G.D. Schott, both of whom

highlighted the limitations of the general definition of doodling because it does not involve

the creative process of artists and authors.[76] In combination with the critical approaches to

Beckett's doodles and the way they have been analysed by other scholars within Beckett

scholarship,[77] this thesis presents a more nuanced way of analysing the doodles by using a

triangular analysis that connects the doodles to the published text. Even though the act of

doodling is regarded as a result of the unconscious, being part of a creative process highlights

the active role consciousness plays in the making of the doodles since "What has passed

through the consciousness thereby becomes an idea: consequently the expression of it is to a

certain extent the communication of an idea" (Schopenhauer 175). Beckett's doodles that

appear in his drafts provide an opportunity to view life from a distance, seeing the doodles on

the page of the manuscript as "pictures in rough mosaic" (Schopenhauer 53). The doodles at

the beginning of the "Human Wishes" manuscript and those on the verso pages of the

Murphy Notebooks suggest that Beckett's doodling helped him to organise his thoughts

during the writing process. Henceforth, doodling, for Beckett's practice, can be regarded as a

technique used to contain the premise of the literary work in visual pictures and to stimulate

his writing process.

This chapter explores the implications of the similarity between the "Human Wishes"

manuscript and the style adopted by Expressionists, such as Ernst Ludwig Kirchner (1880-

1938) and Emil Nolde (1867-1956), by comparing and contrasting the doodles of the two

manuscripts, the *Murphy* Notebooks and the "Human Wishes" manuscript. Examined side by

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[76] See 3.1.2.2

[77] The current studies covering Beckett's doodles have been categorised into three categories: excluding the doodles from the published text, creating a taxonomy of the doodles to establish a link to the text, and describing the doodles to establish an interpretation of the text; see 2.1, 2.2, and 2.3.

side, discussion of the structure of the doodles in terms of theme and pattern provides evidence of the impact of Beckett's visual diet on his practice, especially the Expressionists.[78] The thematic structure or focus of the doodles in both manuscripts reflects the development of Beckett's aesthetic in relation to his visit to Germany (1936-7). By thematic structure, I mean how the doodles reflect a theme based on the type of characters/objects presented and how they coexist with each other. Identifying the thematic structure helps in interpreting the doodles in relation to the text, which ultimately results in denoting the process of doodling in the author's practice. The presence of a solidified theme in the "Human Wishes" doodles is stronger than that found in the *Murphy* Notebooks, due to the way each manuscript contains the doodles. The theme of alienation in the pre-Germany manuscript is not evident strongly since the doodles cover various pages compared to the compressed theme of death and suffering in the post-Germany manuscript. I argue that the difference in the structure is a result of the influence of Expressionists on Beckett that led to him adopting a 'Tapestry-Like' style, which refers to the way figures and shapes are drawn to mimic the structure of a tapestry. The purpose of the comparison is to note changes in how Beckett doodled after his trip to Germany and to explore how he utilised the doodles in his 1930s manuscripts. It also discusses the dominant doodles of crucifixion in the "Human Wishes" manuscript to understand further Beckett's relationship with religion, aided by the work of Emil Nolde. The focus on Kirchner and Nolde introduces a channelled interpretation of Beckett's doodles based on visual representation, rather than relying on a textual analysis alone.

The topic of German Expressionism is solemnly discussed in relation to Beckett as some scholars may not consider Expressionism a vital influence in the development of his image. For example, Carville interprets Beckett's trip to Germany as a journey to explore

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[78] The decision of making the comparison of the two manuscripts being presented here instead of being placed early on is to create a unity of this chapter. The doodles of both manuscripts have been referred to in the methodology chapter to prepare for this particular chapter.

Medieval and Renaissance art as a representation of "debates of national identity between Germany and France, north and south Protestant and Catholic" (*Samuel Beckett and the Visual Arts* 22). I argue that tracing the trip biographically and focusing on the biographical evidence alone is not enough to discredit the influence the trip had on him as such influence impacted the creative process that his doodles reflect in two manuscripts, that were composed before and after the trip. The "Human Wishes" manuscript (in opposition to the *Murphy* Notebooks) suggests Beckett's alteration of his aesthetic by the way they are drawn and positioned on the page.[79] Also, I explore possible reasons for his interest in German Expressionism, drawing on the similarities between his doodles in the *Murphy* Notebooks and the works of Kirchner.

This chapter is divided into two main sections: the first discusses the concept of hieroglyphs and their relation to Kirchner's work with focus on Beckett's *Murphy* Notebooks; and the second develops the discussion on hieroglyphs to examine the "Human Wishes" manuscript with reference to Nolde and other Expressionists. In seeking the connection between Beckett's aesthetic and the Expressionists, I focus on Kirchner's style, developed during his last years, after his discharge from the army till his suicide (1917-38), referred to as 'tapestry-like'. Here, I use this term to describe a stage of Kirchner's artistic development that took place during his settlement in Davos around 1921. Inspired by the new location, his work transformed from portraying nude women and prostitutes to mountains and peasant life. His style was influenced by the way tapestry making process renders three dimensional forms into simplistic two-dimensional outlines with blocks of colour.[80] At the beginning of the 1930s, Beckett's relationship with paintings was that of a critic who utilises a 'reflective analysis' when using images inspired by paintings. By the late 1930s, he was

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[79] A whole section on the doodles comes after this section.
[80] Kirchner collaborated with Lise Gujer in 1922 to produce tapestries from drawings he made (Wolf 83). He had no knowledge of weaving and relied on Gujer to follow his designs, and his paintings changed drastically after this collaboration.

able to derive inspiration from his experience of the image in order to identify "himself with the imaginative impulse to which he seeks to give formal objective embodiment through the use of language" (Grimsley 42). Since it is the nature of a literary work to be based on the imagination of the writer, the images evoked in the text have a tremendous interpretive quality because "the reader is compelled to choose its meaning. [. . .] this meaning has to be based on careful observation and interpretation of the structure of the work itself" (Grimsley 54).

6.1 Kirchner and Nolde

These two artists are prominent in the German Diaries and the way Beckett constructed his doodles in two manuscripts before and after the trip. This allows us further insight into how his practice and/or doodles are influenced by artistic ideas in relation to their position in the manuscript. Also, the "Human Wishes" manuscript depicts multiple scenes of crucifixion which is a strong theme in Nolde's paintings. It is not a stretch to point out the similarity between Nolde's crucifixions and Beckett's, and thus infer that the influence of his trip was more than merely creating an "absurd diary with its lists of pictures" (*GD* 6.1.37). His practice did benefit from the trip, whether in forming a stronger style or a more cohesive understanding of a theme he was already familiar with, as the analysis of the doodles illustrates. This chapter focuses more on Kirchner, due to a major concept that appeared in the rhetoric of both author and painter: hieroglyphs. The critical approach each took toward their artistic expression creates a link. Nolde is discussed in Beckett's diaries, but with less emphasis than Kirchner, and the way Kirchner is talked about led me to discuss his background. The two artists open up discussion regarding terms used by Beckett prior to his trip, such as primitivism and hieroglyphs.

The concept of primitivism is important in understanding the link between Beckett and Expressionism in this chapter. I do not put primitivism in opposition with modernism,

but see it as a tool used by artists to explore modernism. The term first appeared in the early colonial period between 1770 and 1830, to refer to places "described as wild, savage or, simply, primitive" (Chandra 138 and 141). James F. Knapp states that interest in the concept can be seen in "early accounts of the New World, to Jean-Jacques Rousseau's critique of civilised life, to the startling exhibitions of primitive art and culture staged by the colonial powers in the last half of the nineteenth century" (53). The use of the term is confined within colonial discourse as "a justificatory argument to govern primitive places *and* as an anthropological theory that explained the most backward or least developed human societies" (Chandra 139). This was the main reason behind the association of primitivism with art produced by ethnic societies.[81] After the Second World War, the use of the term began to develop to become a reflection of 'an intellectualised primitivism' that re-examines the "object-to-object relationship." Modern primitivism attempts "to surpass the cultural veneer and go directly to the source of emotion" by focusing on the medium of expression (Olupona 61). Expressionists were able to transcend the meaning of primitivism as a reference to ethnic groups by viewing it as an 'escapist quality' centred around revealing 'the essence of objects' through abstract manifestation (Bloch 19). Their focus on reviving old modes of expression is a mission to explore humans and their ways of being through expression. What makes the primitive style appealing to Expressionists is that it enabled the "discovery and demonstration that immediacy and abstraction are closely akin" (Lukács 38). During my exploration of the concept of hieroglyphs, I referred to an essay written by Beckett where he used the word 'primitive' to mean a language that expresses meaning directly. I build my analysis of the essay on the definition of 'Primitive' as a word that "stresses the original, first, or root stages of development" and refer to a work produced by a self-taught artist (Lewis 228). By

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[81] "Blocker on the Definition of Primitive Art" (1995) by Richard Garner gives a detailed description of the criteria by which an object is regarded as a primitive art piece. It was excluded from the discussion of the concept in the body of the thesis since the goal of this discussion is to define Beckett's own use of the term 'primitive' and how it coincides with the Expressionists goal of achieving immediate meaning via abstraction.

removing the ethnicity-related aspects of the word, the analysis connects Beckett and the Expressionists based on creativity, rather than the connection it has to a common meaning since "Expressionism insisted on the primacy of immediacy" (Lukács 51). It should be noted that the use of the word to denote 'ethnic groups' has been argued against by some scholars, such as Phillip H. Lewis in A "Definition Of Primitive Art" (1961), who states the word means a chronological development of a phenomenon or kind of art. Moreover, there are many painters who identify with primitive modes of expression such as Picasso, Matisse and Gauguin. Gauguin's *The Moon and the Earth* (1893) and Matisse's *The Dance* (1910) are two iconic examples of how primitivism forms a direct and simplistic expression removed from the typical association the term has with ethnic groups. Putting the two works by Matisse and Gauguin side by side, the presence of nature and nudity in primitivism symbolises the transition between the outer world of physical reality to the inner world of feelings. Michael Bell refers to this type of primitive aesthetic as a "mystic sensibility" (3), which helps the writer or artist to project his inner feelings into the world through direct expressions. The term 'mystic sensibility' echoes Beckett's phrase 'mystic experience' explored in the previous chapter regarding Murphy's relationship with the stars, which might explain the reason why Expressionists' painting appealed to him (see 5.3). Feelings are heightened during the expression process, which explains the directness and simplicity of expression, whether visual or verbal.

Michael Bell discusses how primitivism has been misused by critics to refer to non-Western cultures. It was vaguely associated with ethnic groups during the Victorian era, referring "primarily to a basic human feeling and does not denote a conscious or cohesive movement" (3). Bell explores the concept as a tool used by authors to voice their inner thoughts and shape their characters. By exploring the presence of primitivism in narratives by Herman Melville, D. H. Lawrence, and Joseph Conrad, Bell broke away from the

archaeological convection of the term to utilise it within a literary framework. The way Bell

approached the concept as a tool to express feelings helps in shaping a connection between

Beckett, Kirchner, and Nolde through Beckett's own use of the word and the Expressionists'

primitive tendencies in their practice. Furthermore, placing the concept outside the

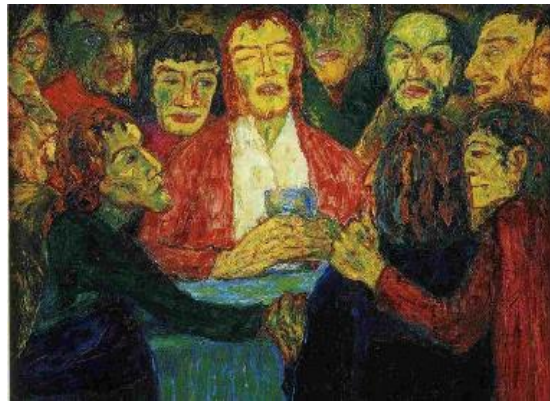archaeological domain allows for a better discussion of hieroglyphs and symbolism (see 6.4).

Fig. 21. Nolde, Emil. *The Last Supper*, 1909, National Gallery of Denmark. WikiArt, https://www.wikiart.org/en/emil-nolde/the-last-supper-1909. Accessed 1 November 2018.

Nolde's primitive style can be traced back to the time he spent in South Seas in 1913-

14 (Wintle 385). Beckett obtained a copy of Nolde's biography before it was banned during

his trip in Germany ("buy Nolde quick") (*GD* 11.11.36). Nolde was one of the Expressionists

targeted by the Nazi regime, as was Kirchner, despite the fact that Nolde was a member of

the Socialist party in 1920 (Wintle 385). This aspect of Nolde's life may explain Beckett's

interest in him as it reflected a person rejected by what he identified with. Nolde isolated

himself from the outside world and painted a series of expressive paintings in hideout. He

was regarded as one of the few 'great survivors' and enjoyed "a martyr's homage" after the

war (Wintle 385). Beckett visited many places holding paintings by Nolde, such as

Hamburger Kunsthalle, the Rump and Raurt collections, the private collection of Gustav

Schiefler (collector and later cataloguer of Nolde's graphic work), the private collection of

Max Sauerlandt (former director of the Kunst und Gewerbe museum), and the Gurlit Gallery.

It is thus unsurprising to see the attention Beckett gives to Nolde throughout the diaries,

noting that he felt "at once on terms" while facing Nolde's Christ and the children and that he wanted "to spend a long time before it" (*GD* 19.11.36). In another entry he asked "How is such a conception possible?" when facing Nolde's *The Last Supper* (1909) (*GD* 23.1.37) (Fig. 21). As a Christian Expressionist, he stood out by using the Christ as a reflection of himself. Doodles of the crucifixion were apparent in both manuscripts and demonstrate Beckett's keen interest in this image. I discussed this with reference to the "Human Wishes" manuscript to demonstrate how Beckett's crucifixion parallels his in regards to the difference between symbols and allegories (see 6.4.1). Nolde's use of a strong colour scheme combined with simplistic representation of religious motifs show what the Expressionists embrace as primitive: "an art that appeals to the guts rather than the intellect, and where intensity is sought above all other values" (Wintle 385).

The Expressionists' use of primitive modes of expression, embodied in their simplified forms and pure pigments of colours, "constituted a nostalgic search for lost origins" (Knapp 61). The whole movement was based on defying the Impressionist movement by using images inspired by German heritage (Selz 6). For Kirchner, the term works as the base for what he defines as hieroglyphs, explored in the following section (see 6.3). Kirchner's hieroglyphs and Beckett's primitive language are similar, each reflecting a visual quality in an attempt to achieve direct meaning, which makes Beckett's language "pictorial" as well as primitive (Knapp 62). Erik Tonning, in *Samuel Beckett's Abstract Drama* (2007), observed similar personal struggles between Kirchner and Beckett. For example, Kirchner's father died of a heart attack on 14 February 1921, which is around the time he adopted the 'tapestry-like style'. He writes, "I feel the loss greatly, despite the fact that we hardly knew each other" (quoted in Wolf 77). There is a similar tone in the letter Beckett wrote to MacGreevy, telling him of the death of his father due to a heart attack (*LSB*

I 164).[82] Beckett describes that period as 'bad years', telling Knowlson, "It was a strange experience I can't really describe. I found I couldn't go on moving" (*DTF* 172). Nature is evident in the work of both, with the adoption of a pastoral setting in Kirchner's late works and the way it developed in Beckett's narrative to play a major role in *Murphy* with the actualisation of what he refers to as a 'mystic experience'.[83]

One of the interesting parts in Beckett's correspondence with Morris Sinclair, Beckett's cousin, is how his relationship with nature grew on an emotional level, due to his connection to his father. The death of his father gave Beckett a new perspective on nature and its connection to nostalgic memories of his father. He writes, "Sometimes I long for those mountains and fields, which I know so well, and which create a completely different calm from the one associated with this coarse English landscape" (*LSB I* 205).[84] Being part of the landscape became cathartic for Beckett, as he confesses in a letter in late 1934: "In the evenings I walk for hours, in the hope of tiring myself out in order to sleep. And enjoying it all the more since motion itself is a kind of anaesthesia" (*LSB I* 215). His new understanding of the relationship is demonstrated in another letter written after beginning psychoanalysis. He describes in the letter the 'best days' having "the white air [. . .] giving the outlines without the stepping" and a "pink & green sunset" (*LSB I* 239).[85] It becomes clear that Beckett regarded nature as a sanctuary that he needed after the death of his father. It was also a place that gave him material for his early stories, since the landscape described in his letters is evoked in *MPTK,* as pointed out in the previous chapter.

Nature became part of his creative process, whether as an inspiration or a character in his fiction. This aspect of Beckett's relationship with nature can be found in Kirchner's

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[82] This letter is dated 2/7/1933.
[83] The 'mystic experience' has already been discussed as the third phase of the development of Beckett's imagery, see 5.1.3
[84] This letter is dated 5/5/1934.
[85] This letter is dated 1/1/1935.

practice. In his Davos journal, Kirchner writes, "my work emerges from the yearning of loneliness. I was always alone, the more I mingled with people, the more lonely I felt, shut out although no one shut me out. That brought deep sadness, and it yielded thanks to work" (quoted in Wolf 77).[86] For Kirchner, nature also represents a sanctuary, which becomes more evident after the death of his mother in December 1928. He writes,

> my mother died yesterday, it touched me very deeply, despite the fact that I really had no intellectual contact with her [. . .] now that she is gone, the door of my parents' home has closed forever. Even if it perhaps only existed in my imagination, because of course I was always the black sheep of the family, the play of dreamed-of possibilities has [. . .] truly come to an end. (quoted in Wolf 80)

Kirchner's sense of isolation and the agony of not being accepted as an artist haunted him for years and resulted in severe depression, which led to taking his own life. His lack of connection with his mother can also be reflected in Beckett and his feelings of being estranged and unwanted with his mother after his father's death (*DTF* 223-30), echoing Kirchner's feelings of being 'the black sheep of the family'. This sense of alienation found its way into their work through expressive brush strokes and characters that are drown in their own abyss of darkness as demonstrated in his Berlin Phase, which will be discussed later on (see 6.3).

The connection between Beckett, Kirchner and, by extension, other Expressionists is similar to that between a creator and an inspiration. Beckett did not meet Kirchner or Nolde, but their art and personal struggles spoke to him. The struggle of finding one's own voice and expression dominated the development of Beckett's early practice, especially when finalising his draft of *Murphy*. Kirchner's and Nolde's struggles with the Nazis and the way the former

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[86] This letter is dated 21/12/1925.

ended his life and the latter isolated himself may have struck a chord with Beckett. The

connection between them may have been formed based on the creative process they

employed in their practice. As it pointed out earlier, Beckett's career as a writer had a rocky

start in Ireland due to censorship and the rejections he received from publishers. He

experienced what it is like to be at the mercy of circumstances beyond one's control. Their

consciousness has been aesthetically intensified through pain and their works reflect this,

whether in self-portraits, in the case of Kirchner (Fig. 22)[87] or using religious motifs to reflect

inner agony, human unhappiness, and disappointment in the case of Beckett.[88]
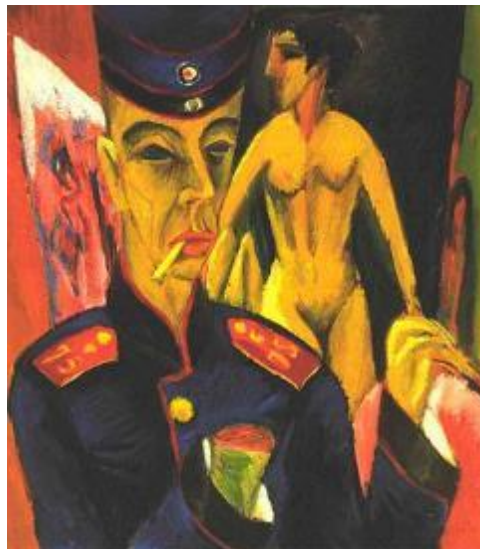
Fig. 22. Kirchner, Ernst Ludwig. *Self-Portrait as a Soldier*, 1915, National Gallery of Denmark. WikiArt, https://www.wikiart.org/en/ernst-ludwig-kirchner/self-portrait-as-a-soldier-1915. Accessed 1 November 2018.

6.2 *Murphy* Notebooks vs "Human Wishes"

The thematic structure in both manuscripts, Murphy Notebooks and "Human Wishes,"

suggests an indication of Beckett's intent in terms of whether the doodles were completely

random or related to what he was trying to write. As my analysis indicates in this chapter,

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[87] This self-portrait is significant here since Kirchner painted this painting after serving at the army, as can be seen from the uniform he is wearing in the portrait. His inability to express himself is magnified by the amputation of his right hand.

[88] John Calder states that "aesthetically, he [Beckett] needed to suffer pain to intensify his consciousness" (3). Calder was Beckett's friend and trusted publisher who helped him to publish *Murphy* and other novels.

they do signal an overall theme that reflect the work they are part of (see 6.3.3 and 6.4.2). My visual analysis employed the concept of themes to draw out differences between the doodles. The "Human Wishes" manuscript seems more inclined toward death, while alienation is the main theme in the *Murphy* Notebooks. Together with the pattern of the doodles, my analysis connects the findings provided by the close reading of the published texts and the biographical details, which have been gathered through a genetic analysis, to explore the doodles as an integral part of Beckett's 1930s practice. The focus on the pattern will explain why Beckett found solace in Expressionist ideals after many failed attempts to publish his work in Ireland. In the case of Beckett's manuscripts, by pattern I refer to how the doodles are positioned on the page (in the case of the "Human Wishes" manuscript) and throughout the manuscript (in the case of the six *Murphy* Notebooks).

The first difference between the manuscripts for *Murphy* and "Human Wishes" is the fact that the doodles of the "Human Wishes" manuscript exist only on one page, with all the doodles grouped into three divisions, the middle section of which contains three crucifixions. The doodles of the *Murphy* Notebooks, on the other hand, are distributed across six notebooks. The second difference is the technical side of the process by which Beckett drew them. In the *Murphy* Notebooks, the doodles were based on the composition of the draft in which he was doodling as he was drafting the novel in six notebooks, whereas in the "Human Wishes" manuscript, he seems to have created all or most of these doodles in a single session. The significance of his act of drawing the "Human Wishes" doodles in one session is that it corresponds to the Expressionist' method of painting in one session. The method of capturing a momentary scene as it happens can be regarded as a form of automatic writing since it is spontaneous and continuous and ends with the creation being present.

There is a significant change in how the doodles are positioned on the page and the way certain doodles appear in both manuscripts. The change is due, I argue, to the time gap

between the two manuscripts, which involved an artistic pilgrimage to Germany. The composition of the *Murphy* Notebooks took place from August 1935 to June 1936, while the "Human Wishes" manuscript was written in late 1939. The doodles of the "Human Wishes" manuscript show some features of the 'tapestry-like' style of Kirchner mentioned earlier. Being familiar with the difference between the patterns in the two manuscripts will help in identifying the shift in Beckett's doodling style to gauge the influence he might had from being engaged with Expressionists materials.

The doodles in the "Human Wishes" manuscript are framed and limited by an outline, allowing Beckett to create a narrative by dividing the overall frame of the rectangular outline into three sections with horizontal lines. The first level consists of musical signs, the second represent the focal point of the whole structure by the presence of three crucifixion scenes, and the third one has more movement and more variety of figures. There is no decisive link between the play, "Human Wishes," and the doodles, but the link can be established through the existence of doodles that signify death and suffering, and an existence of a figure who resembles Levett. The doodles of the *Murphy* Notebooks present a different scenario. They are present in the recto pages and not within an outline, but distributed apparently randomly. There is no unity in each page and each doodle exists independently isolated from others near it. There are some repeated doodles, like astrological signs, crosses, and boots, but after the fifth notebook new figures emerge. There is a link between doodling and the composition process, evident in many doodles that reflect some characters and elements of the plot, like Neary, Mr. Endon, astrological signs, and Celia.

It is appropriate to establish that the doodles of the *Murphy* Notebooks have personal traits, such as the boots, and are linked to the text, sketching some scenes and characters (see 5.1.4). The "Human Wishes" doodles, on the other hand, are not personal, and present a social and political commentary. They have a thematic connection to the text overall that

reflects and predicts a major theme for Beckett's post-war work (except for the couple in the middle with the letter J on the suitcase, which is a direct connection).[89] The link between the act of doodling and the creative process in the formative years of Beckett's early career as a writer makes the doodles in the *Murphy* Notebooks a window onto the inner workings of his mind. The manuscripts give the published text an autobiographical texture because they show how the text came to being and what might have inspired it. Philippe Lejeune, in "Auto-Genesis: Genetic Studies of Autobiographical Texts," writes of the importance of having autobiographical aspects in perspective while dealing with manuscripts: "It [a manuscript] must be used as a means to go beneath the surface, to tear ourselves away from what is obvious and from the univocality of the 'final text' and to gain access to the movement that produced the text" (Lejeune 196). Examining the 'movement' by which a text came to 'being' paves the way for new readings and discoveries that were not necessarily discussed or explored in previous studies. In the case of this thesis, the doodles allowed my analysis to explore a link between Beckett and German Expressionism through paintings, in which the main focus is the way doodles provide an empirical evidence of an association between Beckett and artistic movements.

From the tables which summarise the types of doodles found in the "Human Wishes" manuscript and the *Murphy* Notebooks (see Appendix C), it can be seen that there are some repeated doodles that appear in both manuscripts, forming a pattern in Beckett's visual development during the period marked by the two manuscripts. One of the repeated motifs in these doodles is that of crucifixion. Beckett drew these in two distinctive ways: blacked out figures with no facial features or outfits, placed behind the crucifix (as in the *Murphy* Notebooks), or figures with facial features and outfits placed in front of the crucifix (as in

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[89] An image of a reproduction of these doodles can be found in 6.4. There is a scan of the whole page in *The Core of the Onion*.

"Human Wishes"). The bleakness of the *Murphy* crucifixions corresponds to the bleakness of

other figures drawn in the notebooks. The lack of facial features insinuates a lack of identity

of the main character of the novel and even Beckett as an author, which is not a stretch

considering his response to the early reviews of his work (see 4.3). The crucifixions in

"Human Wishes" are more expressive and have their own identity, seen in their expressions

and clothes. After writing *Murphy*, Beckett explored different sources for inspiration and

worked on his style. He became aware of the type of content he wanted to shape and the style

he wanted to adopt. Also, the fact that the text of "Human Wishes" is supposed to be

performed may have made Beckett focus more on body language, facial features, and outfits.

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Illustrative drawing of doodles

Another doodle in both manuscripts is an image of a face which is half happy, half

sad. The *Murphy* doodle is bigger and has more character, with a hat and a torso. The

"Human Wishes" doodle is a small drawing of a head, without torso or hat. The difference

between the two is resulted from the connection the doodle has with the text. In the first case,

the doodle is a representation of the relationship that binds Mr. Endon to Murphy.[90] In the

second, the doodle is not a representation of a character, but part of the overall theme, used as

a symbol to magnify the theme of the text, not to mention that the "Human Wishes" head

resembles Ballmer's drawing of heads. To transform a figure into a symbol is a common shift

in Beckett's doodles in the two manuscripts. As he transformed the crucifixion of *Murphy*

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[90] The notion of the two characters as a pair is discussed in the section regarding the dark/light dichotomy.

into a symbol of suffering in "Human Wishes," Beckett's creative process began to utilise

common images in our culture to project them as symbols for themes.

In terms of the way some of the doodles are drawn, the doodles in the "Human

Wishes" are more defined and contain more minute details, such as facial expressions, which

reflect the figurative quality of Expressionism in Germany. Also, they reflect a more cohesive

structure with the organisation of the doodles positioned on one page mimicking a tapestry

design. They are connected to each other and can exist without the need for text. The

assessment of the "Human Wishes" doodles does not mean that the *Murphy* doodles are not

comparable to this manuscript. The outlines of the figures in both manuscripts are similar, but

the difference lies in the facial details and overall structure, which I argue as a reaction to

Beckett's exposure to Expressionism, particularly Kirchner (see 6.3). The way Beckett drew

the three crucifixions with the first and third being only outlined and the middle being

blacked out mirrors the way Mr. Endon turns the lights in the M.M.M corridor on and off

(*Murphy* 155). The blackness of the crucifix is connected to the expression of the person tied

to it. Beckett became able to translate concepts he was visually drawn to more explicitly in

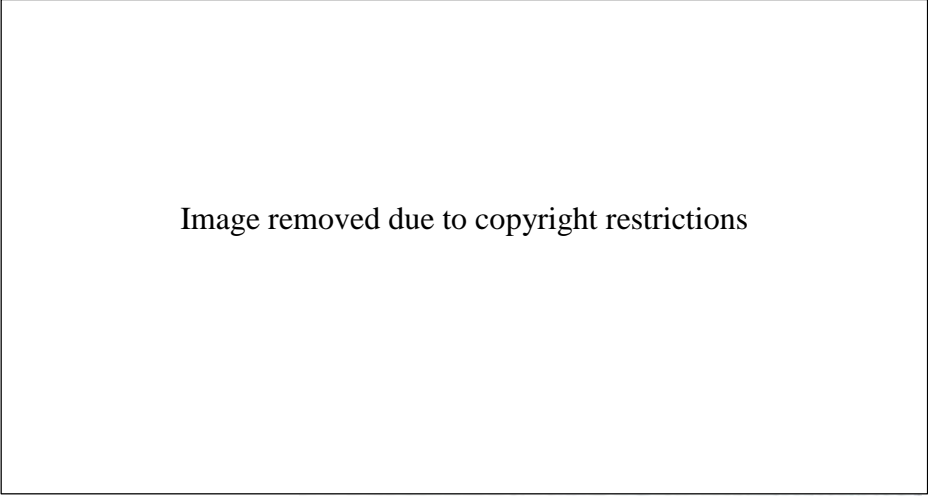the second manuscript, utilising ideas such as chiaroscuro and making use of religious

symbolism.[91]

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Illustrative drawing of doodles

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[91] See 5.2 and 6.4.1

One of the striking differences is the interaction of the "Human Wishes" doodles with each other and how active they are, compared to the static nature of the *Murphy* doodles. This activity might be credited the Expressionist sensibility that stresses the mobile representation of humans' lifestyle; capturing a moment in motion as can be found in Kirchner's Streets of Berlin paintings. Another element found in the second manuscript and lacking in the first is figures similar to African sculptures. This is interesting as an indirect connection to the early Expressionists such as Kirchner who were fascinated with African sculptures, as was Picasso, who happened to be active during the same period. The figures with animalistic heads are significant because the second manuscript is supposed to be a play performed for an Irish audience. There is a resemblance to Irish symbolism inspired by medieval art. In the Bayeux Tapestry, the "pre-Christian myths, anthropomorphic animal effigies were symbols of magical powers which affected human beings, and through which the mysterious forces of nature could be influenced" (Grape 37). The existence of figures who are looking down to observe a plant and shepherds and sheep in the manuscript established the link between the figures and nature. Nature in "Human Wishes" is used to indicate powers beyond our control. There is little interaction with nature in the *Murphy* doodles. There is a clear design for the doodles in the "Human Wishes" manuscript and a closer look at the way they are drawn shows that Beckett probably edited them later; for example, the jumping figure has been added later on to fill out an empty space. Again, adding the jumping figure stresses the mobile nature of the doodles in the latter manuscript and how it aims to represent a holistic image of a community rather than a specific internal state. It also shows how the process of drafting developed to include even editing the doodles, which stresses the importance of the overall structure.

The pattern of the doodles in both manuscripts demonstrate a shift in the way Beckett constructed the doodles as part of his creative process, rather than being random drawings.

The doodles in the *Murphy* Notebooks are not contained on a single page like those found in the "Human Wishes" manuscript, but play a vital role in his early practice. As I argued in section 6.4, the "Human Wishes" doodles parallel the design of modern tapestries, specifically those designed by Kirchner, based on the composition date of the manuscript. It is possible that Beckett found in such designs a more cohesive way of presenting a story, again rather than random figures on the verso pages of the manuscript. It is true that the design of the "Human Wishes" doodles might have been different if the draft was not a fragment but a novel like *Murphy*, but that does not remove the significance of the organisation of the doodles in the latter manuscript. Both manuscripts allow us to gauge the influence of his trip to Germany, and provide evidence of the way Beckett visualised the tone of his work. The apparent change in the pattern of the doodles signified the impact of German Expressionism on his aesthetic. Also, the nature of the figures in the "Human Wishes" manuscript reflect movement; a reflection of human lifestyle, whereas the doodles in the *Murphy* Notebooks are arbitrary and rarely reflect the natural movement of a community.

6.3 Hieroglyphs and Doodles

Hieroglyphs are defined as "a system of writing with pictures that represent words or sounds," usually referring to the ancient Egyptians, as well as "writing that is hard to decipher or understand" in more modern times (*The New Dictionary of Cultural Literacy).* I claim in this section that Beckett's doodles function as hieroglyphs in his practice, just as Kirchner's images work as hieroglyphs in his, as processes of creating symbols. My exploration of the connection between the two is a reaction to Beckett's own appraisal of the painter as "the most important member" of the 'Die Brücke' during his trip to Germany and the appearance of the term 'hieroglyphics' in their writing (*GD* 2.2.37). Establishing this connection demonstrates how modern German art relates to Beckett's concerns during the 1930s, and ultimately opens the discussion between Beckett and German Expressionism. The

focus of my analysis is on similarities between two creative processes, that of the painters and of Beckett. His trip included many encounters with works by Expressionists, as discussed in 1.3 and 5.3 and 6.2, Beckett was editing his final draft of *Murphy* during his trip to make it publishable, which makes the connection between the two important in gauging the influence of the trip on his creative process. It is true that he did not write the *Murphy* Notebooks in Germany, but the doodles in the manuscript demonstrate the visual state of his aesthetic before the trip, which makes them a valuable element in my analysis of the development of his aesthetics in the 1930s. This section makes references to Expressionists to explore their creative process and expression and not restrict the examination to the types of image they portray. The process of simplification and distortion undertaken by Kirchner (evident in his woodcuts) resembles Beckett's process of producing his doodles, which I argue renders his act of doodling an artistic expression, since it is a form of automatic writing. The purpose of my claim is not to establish a cause-and-effect cycle between Beckett and his trip to Germany, but instead to explore the state of his visual expression while drafting a literary work to see if his drawings are significant in his writing process. Also, examining the doodles that Beckett did before making the trip helped in identifying the aesthetic qualities shared by Beckett and Expressionists, with emphasis on Kirchner and Nolde as they are mentioned frequently in his German Diaries.

Fig. 23. Kirchner, Ernst Ludwig. *Self-Portrait*, 1914, Brücke-Museum, Berlin. *The Athenaeum*, http://www.the-athenaeum.org/art/detail.php?ID=55784. Accessed 1 November 2018.

Fig. 24. Kirchner, Ernst Ludwig. *Card-Playing Boy*. 1914-15. *Art Hive*, https://arthive.com/artists/1692~Ernst_Ludwig_Kirchner/works/237616~A_boy_playing_cards. Accessed 1 November 2018.

Beckett encountered many works by German Expressionists during his stay in Germany (including those Wassily Kandinsky, Franz Marc, Paul Klee, Emil Nolde, Max Pechstein, and Oskar Kokoschka) and, as the diaries document, he felt great level of enthusiasm and interest in relation to their work. Kirchner was a major Expressionist in Germany at this time, since he founded the Brücke group. German Expressionism is a collective of two main groups, which dominated the German artistic scene between 1905 and 1913: Die Brücke (founded by Ernst Ludwig Kirchner, Fritz Bleyl, Erich Heckel, and Karl Schmidt-Rottluff) and Der Blaue Reiter (represented by Wassily Kandinsky and Franz Marc). The aim of both groups was to express feelings through an individualistic style represented by each painter. The two groups represent different stylistic approaches regarding their artistic expression as evident by their own writings.[92] The Dresden-based group, Die Brücke, is characterised by a figurative style of painting, while the Munich-based group, Der Blaue

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[92] See "The Effect of Color" and "On the Problem of Form" by Kandinsky, "Chronnik der Durke" by Kirchner, *On My Painting* by Beckmann, and Franz Marc's *Letters from the War.*

Reiter, is characterised by a more abstract style. Both groups use bright and pure colours and

simplified figures, but are distinguished by their aims: Die Brücke's bright colours aim to

reflect raw emotions, while Der Blaue Reiter believed colours to have spiritual value (Selz

230).

Fig. 25. Kirchner, Ernst Ludwig. *Dancer*, 1914. WikiArt, https://www.wikiart.org/en/ernst-ludwig-kirchner/dancer. Accessed 1 November 2018

Fig. 26. Kirchner, Ernst Ludwig. *Street, Dresden*, 1908, Museum of Modern Art, New York. *The Athenaeum*, http://www.the-athenaeum.org/art/detail.php?ID=65103. Accessed 1 November 2018.

Beckett mentioned Kirchner for the first time in an entry related to his visit to the

Hamburger Kunsthalle: "Then by Glockengiesserwall to Kunsthalle. Germans in north

gallery. […] Kirchner: (Strasse [Street]/ mühlenlandschaft [Windmill landscape])" (*GD*

23.10.36). This museum was one of the main attractions that he visited eleven times during

the trip, as he told his friend in a letter: "The building is magnificent and the pictures

admirably presented (one line hanging against matt white throughout)" (*LSB1* 375). Due to

the rise of the Nazi regime it is hard to trace which street and landscape paintings Beckett

referred to, as most of them were confiscated; however, due to the nature of Kirchner's style

the general characteristics of the paintings can be inferred, as they represent two known

stages of his career: the Berlin Phase (1911-17) and the Davos Phase (1917-38). The banning

of modern German art in the city was documented in Beckett's own last visit to the city on

the 19th of November, when most paintings were taken down and hidden in cellars, but he

was able to examine some with the help of a Jewish art collector named Rosa Schapire,

including a self-portrait and a few drawings by Kirchner, which he described as "Incredible

freedom and finality" (*GD* 19.11.36). The aggressive treatment of Expressionist work

prompted Beckett to read about the Brücke group. He wrote, "for me to read of 'Brücke'

group in Dresden. Founded by Kirchner, chief members Schmidt-Rottluff, Pechstein, Heckel

& Müller. Kokoschka also indirectly connected" (*GD* 19.11.36). He visited the Max

Sauerlandt private art collection thorough the help of Sauerlandt's widow and son, which

included a work by Kirchner, described as "lovely" (*GD* 21.11.36). He even bought a banned

book on modern German art by the art historian, Sauerlandt, *Die Kunst der letzten 30 Jahre*

[The art of the last 30 years]. It appears that after a month of studying the Expressionists he

grew to appreciate Kirchner's style, regarding him more highly than to other members of the

group. On 19 December 1936, he looked at dossiers by Kirchner and Rottluff at the

Kronprinzenpalais, again preferring Kirchner's expression:

> [. . .] I look at a S. Rottluff mappe & then a Kirchner mappe. Begin to get
>
> slightly tired of S.R.'s determination to see big, there is a programmatic
>
> monumentalism that does not justify its simplifications. But a lovely coloured
>
> drawing of a woman looking at a picture. I find Kirchner a purer artist,
>
> incredible line & sureness of taste & fineness of [erasure] colour. Wonderful
>
> girl's head. (*GD* 19.12.36)

Later, he visited Dresden and the 'Schreckenskamme', which had a special exhibition made

by the Nazi regime to showcase 'decedent art' located in the Moritzburg Palace. His diary

speaks of his enthusiasm for the paintings he saw, particularly those by Kirchner: one (of

women and a still life) is described as "charming" and "admirable" (*GD* 23.1.36). This was

followed by a visit to Felix Weise's house to view his private collection that had "quantities

of Kirchner," focused on his Davos Phase (1917-38). This was a difficult period for the Artist

that ended with suicide, something Beckett described as a "Nervous breakdown during

training at beginning of war. Fled from hospital over frontier to Switzerland. Since when only

once in Germany, where he felt persecuted all the time" (*GD* 23.1.36). Beckett visited Erfurt

the next day and saw a "peasant-landscape" woodcut and a "mountain wood" drawing by

Kirchner (*GD* 24.1.36). Toward the end of his trip he began to form an evaluation of the

Expressionists, as he met an historian named Will Grohmann to discuss the state of modern

German art while examining his private collection. Grohmann discussed writing a book on

the Bienert collection, which to him lacked the presence of the Brücke group.[93] It led to a

discussion of the group and its importance. Beckett wrote,

> Brücke an [erasure] avowedly German, i.e. national in best sense, movement,
>
> & [erasure] anti-French, whereas the Blaue Reiter in Munich before war with
>
> Marc, Kandinsky, Klee etc., and then Bauhaus after the war first in Weimar,
>
> then in Dessau & in 1933 dispersed, under Klee, Kandinsky, Gropius,
>
> Schlemmer, etc. international. […] argues that Kirchner is the most important
>
> artists of Brücke (*GD* 2.2.37)

His meeting with Grohmann after a few months of examining Expressionists' works allowed

him to form an opinion on the movement and to regard it as an important aspect of German

culture. Kirchner stood out in his diaries because it seems that Beckett found something

inspiring in his work. After his first encounter with modern German art, the tone in his diaries

is uplifted. Grohmann wrote a monograph on Kirchner in 1926, which was authorised by the

artist himself, demonstrating the closeness of their relationship (Wolf 18). [94]

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[93] It should be noted that Beckett visited the Bienert a second time on the 15th of Febuary, after by the help of Grohmann (*GD* 7.2.37).

[94] This entry is dated 2/2/1937.

Fig. 27. Kirchner, Ernst Ludwig. *Stillleben mit Tulpen und Orangen*, 1909, Private Collection. *The Athenaeum*, http://www.the-athenaeum.org/art/detail.php?ID=57245. Accessed 1 November 2018.

Establishing Beckett's encounters with Kirchner's work gives a new perspective on Beckett's doodles. The concept in Kirchner's practice represents a simplistic representation of ideas to ensure direct meaning, which parallels Beckett's use of the word 'hieroglyphics' when describing it as a primitive mode of expression. It should be noted that Beckett did not use the word in relation to the Egyptian hieroglyphs, but rather to denote the direct quality of primitive languages. Hieroglyphs or hieroglyphics,[95] reflects "a system of pictorial writing" where meaning is suggested by the pictogram (Britannica). Beckett was aware of the visual nature of hieroglyphics based on the way he used it, and its association with primitivism and directness. The quality of primitivism here is not linked to a specific ethnic group, but the chronological order of development. In this sense, Beckett views hieroglyphics as the basic and original form of meaning; a sentiment that coincides with Kirchner's use of the term, which strengthen the connection between the two, since the Expressionist style of painting is considered a form of Primitivism. Primitivism in painting refers to "the simple, unsophisticated, naive vision and style of untutored modern artists" (Levy 75). This makes

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[95] Hieroglyphs or hieroglyphics can be used interchangeably since "hieroglyph is simply a shortening of the word hieroglyphic" (landofpyramids)

the concept of hieroglyphs not a simple case of being mentioned by both Beckett and Kirchner, but a case of parallel styles of expression.

The concept of hieroglyphics is not new to Beckett, as he himself discussed the concept in "Dante… Bruno, Vico… Joyce" (1929), indicating one possible reason for his interest in Kirchner, as well as providing evidence of his prior knowledge of the concept before the trip to Germany (1936-7). In the essay, he briefly explores the concept of hieroglyphics as part of Vico's classification of language, with hieroglyphics as the first stage of the development of human language. He writes, "Hieroglyphics, or sacred language, as he [Vico] calls it, were not the invention of philosophers for the mysterious expression of profound thought, but the common necessity of primitive people" (12). The fact that hieroglyphics are not a product of profound 'thoughts' gives it a quality that appealed to Beckett, as a "direct expression" in which "form and content are inseparable" (12). By placing the doodles within Beckett's early discourse of literary criticism, hieroglyphics emerge as the visual representation of expression where "form is content, content is form" (14). Primitivism, discussed in at the beginning of this chapter, introduces the connection with Kirchner. In the exhibition catalogue of Galerie Ludwig Schames in 1922, Kirchner wrote: "The changes in form and proportions are not arbitrary, but serve to render the mental impression grand and compelling" (quoted in Wolf 82). The quotation extends to what he referred to as 'hieroglyphs' to describe his own style through a pseudonym, Louis de Marsalle. In "Über ber Kirchners Graphik" (1921), he writes, "the artist [Kirchner] recognised that through intensification and simplification he could express himself more powerfully than through shading and cast shadows. Thereby he sought not ornamental effect, but clear graphics" (quoted in Long 146).[96] Kirchner's hieroglyphics are achieved by altering

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[96] All translated parts from Kirchner's essay are from *Long's German Expressionism: Documents from the End of the Wilhelmine Empire to the Rise of National Socialism*, pp. 145–147.

the proportions and simplifying the shapes to reach a primitive level, as seen in the design of the invitation discussed previously. Side by side, both seek to create expression through a simple and direct medium of representation. The concept is developed in Kirchner's practice through printmaking and in Beckett's practice through his doodles. Beckett relied on this concept to find another medium of expression to help him write his novel. Beckett's mistrust of language resulted in him finding a different venue of expression through doodling, whereas Kirchner's early training with woodcuts dictated his affinity for simplistic forms. Beckett's doodles work as heiroglaphs in the way they are simplistic in form and the way they hold meaning he intered to bring into life in his narrative. it is the language of his own creative process

Woodcuts play a major role in Kirchner's development, as Rose-Carol Washton Long notes in *German Expressionism*, printmaking, and woodcuts specifically, allowed Kirchner to develop what he praised as 'hieroglyphs', which held the essential idea of the work and "conveyed an underlying spiritual and emotional life" (Long 144). The emotions conveyed in Expressionist work are important, because these are the base for their aesthetic, reflected by the pure pigment of colours and the private scenes they depict, creating a connection between them and the spiritual aura around the work. Also, the focus on private emotions strengthens the reflection of the work as German, seeking to establish their movement alongside the popular French movements at the time, such as Impressionism. The whole movement was promoted by the early members as a national German expression of what it was to be a German artist. Their sentiment of establishing a national movement explains their enthusiasm for woodcuts, recognised as an important part of German heritage. Expressionists sought to strengthen their own German roots by using what they perceive as German media compared to the French Impressionists. Also, the members of the group admired how Gauguin and Munch revived the medium with their woodcuts (Selz 6). Woodcuts play a major role in the

way the movement established its own aesthetic and reflects Kirchner's style.[97] He chose a

woodcut print as an invitation to the group's first exhibition at the Arnold Gallery in Dresden,

1910 (Fig. 28). The invitation introduces two elements that are going to be the focus of my

analysis of Beckett's doodles in relation to Kirchner's style: the representation of female

figures and the alteration or distortion of figures/objects. There is a doodle in the fifth

notebook that is similar to Kirchner's design (Notebook 5, 118), of a woman setting on a

crescent, leaning to her left, similar to the figure on the invitation, which might explain the

reason why Kirchner caught Beckett's attention since they both have similar aesthetical

attitudes toward the visual representation of female figures.[98] The similarity of the position,

the hand movements, and the angle of the back overshadow the difference found in the

setting, which are that Kirchner focused on portraying women in spaces that reflect private

moments, such as a room or a street, whereas Beckett's depiction of females in the

manuscript is linked to the development of the characters in *Murphy*. The doodle may

represent a muse or spiritualise the position of female figures in Beckett's creative process,

given the moon's connections to spirituality. The overall presence of astrological signs in the

manuscripts, especially in the early notebooks, is strong, as discussed in the previous chapter.

The simple outline of the female figure matches Kirchner's and side by side they have a

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[97] Kirchner describes his first encounter with woodcuts when he went to Nurnberg in 1898 as follows:
    on my first study trip I came to the Durer house in Nurnberg. I had known his work so well. It was
    quite confined there. Only the drawing of his mother hung above his work table. Quite self-conscious. I
    left again and visited the Germanic Museum and saw them for the first time the many very early
    woodcuts and incunabula with their blocks. This interested me very much and with new stimulation I
    went to my own wood blocks. This technique I had learned much earlier through my father. (Quoted in
    Selz 68)
[98] There is no evidence with Beckett's encounter with this particular poster before or after his trip to Germany.
However, since it is a significant piece that was used to launch the new group into the artistic German scene, it
probably appeared in many art books that discussed the group or even the paper magazines. Beckett's uncle
probably saw it or even owned a copy of it, since he specialised in modern German Art. Regardless of whether
Beckett saw it or not, the comparison is not used to demonstrate a direct influence, but rather to draw some
similarities between the two in regard to the way they portray female figures in their work. The similarity
between the two will strengthen my argument that Becket was attracted to German Expressionists because they
voiced his aesthetical preferences.

similar atmosphere: the way Kirchner's female figure in the design is simplified and altered corresponds to Beckett's doodle.

The discussion of the similarity between the invitation designed by Kirchner and Beckett's doodle opens up the discussion of the way for the presence of female figures in the creative process of both men and the way it demonstrates the similarity of the process of alteration evident in both woodcuts and doodles. Unlike Beckett, Kirchner's main focus in his work was women. They portrayed his theme of romantic relationships and the street life during the first two phases of his career, the Dresden phase (1905-11) and Berlin phase (1911-17), and the pastoral life during his last phase, the Davos Phase (1917-38). They embodied his artistic vision and became symbols of Expressionist style characterised by the Die Brücke group. Beckett's doodles, on the other hand, include a few female figures, each with different features. My exploration of the representation of female figures in Beckett's doodles provides an opportunity to understand the way concepts such as primitivism and hieroglyphs are expressed visually in Kirchner's and Beckett's practices. The discussion of the visual traits surrounding the female figures of both the artist and writer, along with the alteration and distortion of objects, presents a new angle of analysis regarding Beckett's manuscripts. This was not previously attempted, since I am arguing for a view of them as an artistic expression, rather than as arbitrary.

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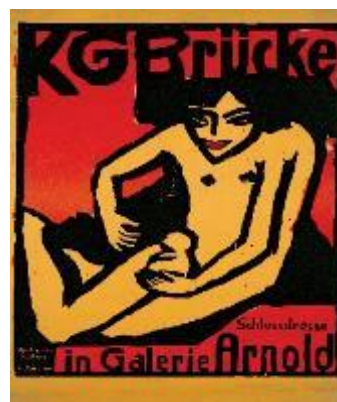
Illustrative drawing of doodles

Fig. 28. Kirchner, Ernst Ludwig. *Exhibition Poster for Brücke for Galerie Arnold in Dresden,* 1910. Norbert, Wolf, *Kirchner*, TASCHEN, 2016, p. 20.

6.3.1 Representation of Female Figures

Kirchner's *Painter and Model (1907)* illustrates two figures where the male figure is fully clothed, compared to a bare-chested female. The exposure of the female figure is contrasted with the concealment of her face, as she is leaning toward the male figure to kiss him on the cheek. The show of affection represents a romantic relationship, but the expression of the male figure is stiff and unresponsive. The faces are not distorted and the facial expression of the male figure is detailed and clear. The background in the woodcut is completely blacked out; vertical lines are distributed over the figures to provide a sense of texture. This demonstrates the contrast between dark and light and their use in woodcuts, as in Beckett's doodles: some parts are darkened and others are left blank, to allow for the shape to be coloured during the printing process. This early woodcut emphasises the artist's style without any alteration of shapes, strengthening the theme of union as the two figures are depicted in a private moment. Other representations of union between two figures are evident in Beckett's doodles. For example, the second notebook has a doodle of two heads, a male and a female, both wearing hats and the male in a pair of glasses. They are linked together by two circles drawn around the heads (Notebook 2, 6). This doodle may reflect a connection between the two: not a physical one as in the case of Kirchner's woodcut, but one that is similar to the first time Celia was introduced in the novel through a 'phone call between her and Murphy (7). The unions in Beckett's doodles are based on synchronisation rather than the physical.[99]

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[99] Further examples of unions in Beckett's doodles were discussed in the previous chapter, see 5.1.3

Illustrative drawing of doodles

Illustrative drawing of doodles

Fig. 29. Kirchner, Ernst Ludwig. *Painter and Model*, 1907, Private Collection. *The Athenaeum*, http://www.the-athenaeum.org/art/detail.php?ID=226244. Accessed 1 November 2018.

However, Beckett's focus on synchronisation between two figures does not mean he did not portray female figures in his doodles without emphasising their feminine aspects. As with Kirchner's portrayal of the female figure with the exposed chest (Fig. 29), there are two doodles of female figures with pronounced emphasis on their chest in the fifth notebook: one of a dancing woman and the other of a sad mermaid, both with enlarged breasts (Notebook 5, 124 and 152). It should be noted that a doodle of a mermaid appears in the *Watt* Notebooks, as discussed in chapter 2. The spiritual nature of the mermaid challenges Marangoni's reading of the doodles having a medieval connection to *The Book of Kells*. She writes, "The fish-man from *The Book of Kells* has been subverted in Beckett into a sensual woman whom Watt desires but can never find the energy to pursue" (Marangoni 103). Her reading of the doodle limited the influence to a medieval manuscript without exploring the position of the image in Beckett's aesthetic prior to the composition of *Watt*, which previously she was unaware of. The fact that the mermaid doodle appears in the *Murphy* Notebooks demonstrates that the influence is not necessarily that of *The Book of Kells*, but rather the spiritual nature of

mermaids as a representation of the mystic aspect of females, especially as the figure referred

to in *The Book of Kells* is a male-fish figure. The doodles in the *Murphy* Notebooks illustrate

Beckett's assignment of gender in his practice and serves the writing process by stimulating

what he writes, rather than being misogynistic, as the character linked to the doodle in the

Watt Notebooks is linked to the 'fishwoman' character in the novel (*Watt* 113). The section

connected to the doodles appears in chapter 10, in which Miss Counihan discusses the

progress of finding Murphy with Wylie and Neary. The comic appearance of the dancing

woman reflects another particular scene in the chapter, in which Miss Counihan exits Neary's

room after locking Wylie out by first unlocking the door "with the key that she exiled for that

purpose from her bosom." She then stood in the corridor "with her high buttocks and her low

breasts" a position that made her look "not merely queenly." Her movement matches the

movement of the doodle: the narration described Miss Counihan's walk as "simply advancing

one foot a pace, settling all her weight on the other, inclining her bust no more than was

necessary to preserve her from falling down backwards" (136). The portrayal of women in

Beckett's 1930s writings received criticism for the way women are being 'ridiculed'. Susan

Brienza paints Beckett's treatment of female characters in his fiction as misogynistic: "For

Beckett's early fiction, if women are ugly they are shunned and ridiculed; if they are

attractive they are dreaded and feared – and therefore ridiculed" (92). In *Another like*

herself?: Women in the Prose and Drama of Samuel Beckett (1990), Mary Bryden goes

against Brienza's generalising of Beckett's treatment of female characters as misogynistic for

simply portraying "stereotypes of femininity" (36). Her response to Brienza's criticism was

preceded by an acknowledgement that Beckett's early prose makes his treatment of female

characters problematic for feminist critics, as his treatment of women in *Dream* is perceived

as "exuberant misogyny" (1). However, she stresses "the sheer eclecticism" of Beckett's

early female characters and how they do not fall into a simple dualism between a male and

female gender binary opposition, which goes against labelling Beckett's early style as misogynistic (38). The manuscript allows a further look into how way Beckett's structures his characters and whether his treatment of female and male characters are alike or be a result of "self-indulgence of a rather 'precious nature'" (34). The female doodles in the *Murphy* manuscript demonstrate his view of females as muses rather than creatures to be ridiculed. His dancing woman is an extension of a mood he is trying to implement in the scene where the female character, Miss Counihan, interacts playfully with two male characters. Moreover, it confirms Bryden's assessment of his portrayal of female characters in his early prose as "energetic and vibrant" (Bryden 44). His doodles of male characters, in comparison, have darker and more abstract features that demonstrate the suffering he was trying to portray in Murphy and how female characters provide 'comic relief' from the density of the story. Without female characters, the story would not be strong enough to reach its climax.

The other doodle of a sad-looking mermaid that appeared in the same notebook reflects another side of female characters in the novel, in that it appears in the part where the narration describes Celia as unfortunate, which reflects an empathy with Celia as a victim of abuse: she needs Murphy "because she loves him" (126). At this point, Murphy has disappeared from their lives by going to work at the M.M.M. without telling anyone. The sad mermaid tells the story of the *Little Mermaid* who lost her voice in the hope of being with the one she loves (Andersen 7). The portrayal of Celia, who works as a prostitute in the novel, as a sad creature resembles Kirchner's portrayal of women during his Berlin phase (1911-17), which is characterised with depictions of night life with focus on prostitutes. His *Woman on Potsdamer Platz* (1914) and *Potsdamer Platz* (1914) reflect this phase, creating a focal point based on the position of the female figures, who are fully clothed, on a circular platform (Fig. 30 and 31). Their expressions are vague and they give the impression that they are being isolated from the backgrounds, as if they are aliens in their own society. Their clothes

resemble those of a female figure that appeared in the third notebook, a woman who is raising her hand signalling to someone, wearing a skirt and a hat (Notebook 3, 96). This relates to the point in *Murphy* when Celia appears to be functioning normally in society, before the suicide in Chapter 6. This particular doodle demonstrates that Beckett used doodles as an inspiration to set the tone of the narrative, since it appears to differ from other doodles, in that it does not depict the female figure in a sexualised manner, but rather as a normal functioning human being. Murphy and Celia go through a transformational process in the novel to find their place in society. The struggle of trying to fit into society is depicted in his doodles and in Kirchner's work. For example, the distance in Kirchner's portrayal between the prostitutes and the rest of society is heightened by the oppositional movement the people in the background are undertaking compared to them. The distance insinuates a sense of alienation often culturally associated with sex workers. As discussed before, Murphy was feeling alienated within society and the doodles appear to suggest that Celia has a similar feeling, since there is an alien-looking female figure wearing a dress and a hat and referred to as a lady (Notebook 2, 104). There is a sense of freedom in the last female figures in Beckett's doodles, a dancing female figurine (Notebook 5, 134) and another female figure (Notebook 6, 16). As stated before, Beckett drew female figures to stimulate the development of the narrative and changes in the mood of the story are reflected in their expressions, as Celia is finally freed from the burden of saving Murphy's life. The connection between the majority of the female doodles and Celia suggest that the novel is exploring romantic relationships. Beckett's doodles of female figures are more dynamic than those that appear to be of male figures, suggesting that female figures in Beckett's fiction are important in ensuring the organic development of the narrative.

Fig. 30. Kirchner, Ernst Ludwig. *Potsdamer Platz*, 1914, Staatliche Museen, Berlin. *The Athenaeum*, http://www.the-athenaeum.org/art/detail.php?ID=57304. Accessed 1 November 2018.

Fig. 31. Kirchner, Ernst Ludwig. *Woman on Potsdamer Platz*, 1914, Museum Folkwang, Essen. *The Athenaeum*, http://www.the-athenaeum.org/art/detail.php?ID=279277. Accessed 1 November 2018.

Fig. 32. Kirchner, Ernst Ludwig. *Reiterin (The Rider)*, 1931-2, Kirchner Museum Davos, Davos. *The Athenaeum*, http://www.the-athenaeum.org/art/detail.php?ID=57351. Accessed 1 November 2018.

This shift echoes the change in Kirchner's style during his Davos Phase (1917-38): instead of presenting female figures as prostitutes in an urban environment, he presents them as pure entities who are part of nature. *Reiterin* (The Rider) (1931-2) reflects this (Fig. 32). The female figure is not a prostitute (as many of his women were in the Berlin Phase) or part of a representation of a romantic relationship (as in the Dresden Phase), but simply an independent female riding a horse at sunset. Female figures unify the artistic vision for both

Beckett and Kirschner. They set the themes in both works into motion and create balance

rather than dominating the work. For Beckett, they represent the trajectory of his theme and

build the suspense of his narrative. They are not secondary characters in his stories as the

narrator of Murphy proclaims: "Women are really extraordinary, the way they want to give

their cake to the cat and have it. They never quite kill the thing they think they love, lest their

instinct for artificial respiration should go abegging" (126). This describes the dynamic

nature of the female figures in Beckett's *Murphy*. The female characters are always trying to

save Murphy; Celia by pushing him to find a job and Miss Counihan by checking that he is

alive. This is summed up by Esslin in "Patterns of Rejection: Sex and Love in Beckett's

Universe," he writes, "Always it is the man who rejects the love of woman, woman who

yearns for the love of man."(18). The cycle of love and rejection between Beckett's women

and men in his early fiction was the driving force behind the plot development, in which it

made his character evolve and integrate further into the web of the narrative and control the

beginning and end of the story. It was his way of creating a colourful change in the tune of

the narrative rather than pushing a misogynistic image in his women.

6.3.2 Distortion or Alteration of Figures/Objects

Both the woodcuts and doodles alter and distort shapes, in two ways: geometrical and

simplified. In the woodcuts, this act is a result of simplifying the shapes and objects to make

it easier to engrave them into wood. In the doodles, this is a result of speed-drawing and the

focus on a continuous flow of ideas. Distortion and alteration are part of the aesthetic process

of creating both. In the case of Beckett's doodles in the *Murphy* manuscript, they are a result

of a creative process and hence hold an artistic significance. The *German Diaries*, composed

after the *Murphy* manuscript and consisting of six notebooks, do not contain doodles. By

comparing these manuscripts, it becomes evident that Beckett's doodles appear when writing

a fictional text, and not when he is recording his life. The drawings in the *German Diaries*

vary in terms of quantity and quality. There are eight illustrations of streets and things he saw (such as a cathedral gate (*GD* 19.2.37) or the organisation of a group of paintings in a museum (*GD* 2.3.32)), including a map of Museum Island in Berlin, which contains the Kaiser Friedrich Museum (now the Bode Museum), Alte Nationalgalerie, Pergamonmuseum, Altes Museum and Berlin Cathedral Church (*GD* 20.12.36; *GD* 27.12.36; *GD* 3.1.37; *GD* 3.1.37). The only drawing which resembles a doodle in the *Murphy* manuscript is in the fourth diary, and depicts two figures (it is not clear whether they are two males or one male and female) playing chess, invoking the chess scene in *Murphy* (*GD* 7.1.37). The drawing is on the recto page, unlike the doodles in the *Murphy* manuscript which appear on the verso pages. The comparison of two different manuscripts demonstrate that Beckett's drawings are either illustrative (documenting his encounter with actual things or places) or representational (representing ideas or objects that he has imagined as part of a creative process). The difference between the two relies on their visual attributes: the representational drawings are altered and distorted, and thus referred to as doodles, rather than attempts to accurately reflect real things, as with the illustrative drawings. This put the similarity between doodles and the woodcuts produced by Expressionists (including Kirchner) into perspective. The similarities might be explained as a reaction to or use of Kirchner's concept of hieroglyphs. I explore the similarities between Beckett's doodles and Kirchner's woodcut in this section to show the importance of Expressionism in relation to Beckett's development and to pave the way for the following section, which compares the style of doodling he developed after his trip in the "Human Wishes" manuscript to Kirchner's 'tapestry-like' style, which refers to the style he adopted during his last year and "marked by architectonic yet highly decorative compositions" (Haxthausen 285).
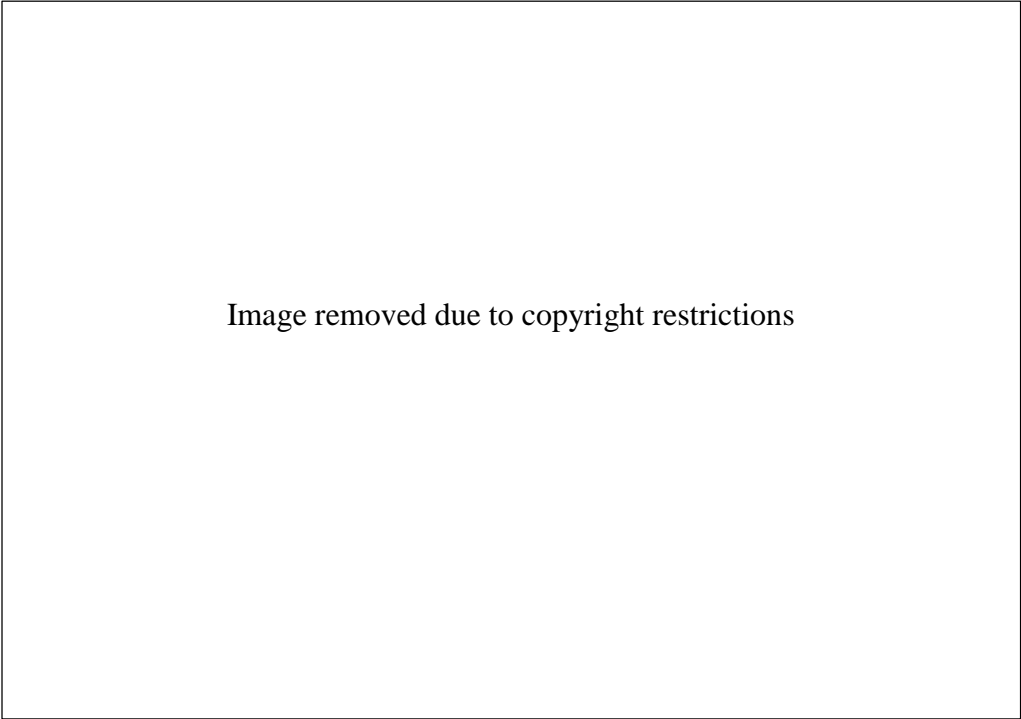
Illustrative drawing of doodles

There is an apparent similarity between the way Beckett drew his doodles and the way Kirchner constructed his woodcuts. Woodcuts for Kirchner were important in defining his style, since the printmaking process was elemental in simplifying his shapes and figures with deformed outlines and disproportionate forms. His work with prints, which included "1000 woodcuts, over 650 etchings and more than 450 lithographs" (Long 144), demonstrate the transformation of his drawing style to form symbolic representations of figures and objects. Through his imaginary critic Louis de Marsalle, Kirchner explains that his initial work in woodcuts constituted his 'language of the painting' which he expressed in black thick lines and splashes of colours. He writes: "the altering of individual forms goes hand in hand with alteration of proportions" (quoted in Long 146). His work with lithography developed his graphic lines to be "far richer in means than the woodcut," allowing his technique to become more individualistic. His work with stone rather than wood, helped his lines to disappear, replaced by "deep blacks alternate[d] with a silky grey produced by the grain of stone" (quoted in Long 146). Etching was the last printmaking technique used by Kirchner,

described by de Marsalle as the "most immediate hieroglyphs," becoming "a diary of the painter" (quoted in Long 146). Many commentators used de Marsalle's word to define Kirchner's technique. Justin Wintle, in *Makers of Modern Culture: A Biographical Dictionary*, describes the painter's technique while relying on the critical pieces the painter himself wrote explaining what is meant by 'hieroglyphs', he writes, "the images are not in themselves representations of definite objects; their significance lies in their placing, their size, their juxtaposition with others on the page. They are hieroglyphs, in the sense of reducing natural forms to simplified flat shapes" (Wintle 275). The process of reduction is referred to by Beckett as "the savage economy of hieroglyphics [which is the long form of hieroglyphs]," demonstrating his prior knowledge of the concept, but not necessarily meaning he was exposed to the way they can be visualised via woodcuts ("Dante… Bruno, Vico… Joyce" 15). Kirchner's interest with woodcut recalls Beckett's encounter with Cézanne's painting that made him question the ability paintings have to anthropomorphise nature and introduce the idea of 'no-man's-land' into his practice.

6.3.2.1 Geometrical Alteration

Kirchner's woodcuts, especially during the Berlin Phase, present the process of alteration and distortion that is evident in most of Beckett's doodles. The figures in foreground and background are based on a process of simplification and alteration to make them appear geometrical and primitive, with elongated faces and angled limbs. For example, looking at *Potsdamer Platz* (1914) and *Woman on Potsdamer Platz* (1914) side by side, the legs of the male figure crossing the road in each work are transformed into a pronounced triangular shape.[100] The focal point of the woodcut is created by placing the female figures on a geometrical shape and the disproportionate size of their bodies in relation to each other and the background. The buildings are used to add large triangular blocks to the scene. The whole

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[100] You can find images of these paintings in page 223

woodcut presents harmony between shapes, forming puzzle pieces that fit together. There are no soft curves, only angles. The figures are transformed into hieroglyphs, each presenting a meaning. It can be argued that this style emerged with the need for speed: sharp lines are easier to achieve in woodcuts and paintings, as they require minimum control.
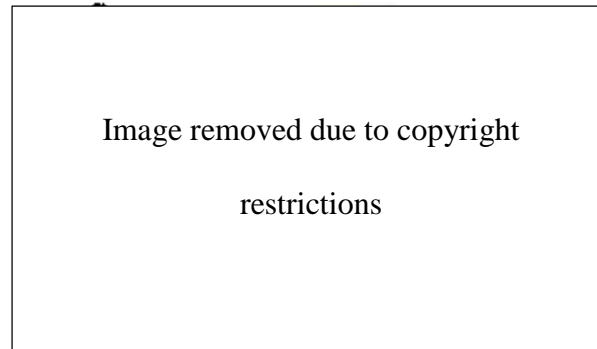
Image removed due to copyright restrictions

Illustrative drawing of doodles

Sharpening of the edges of shapes and faces is found in some of Beckett's doodles, such as Hitler's face (Notebook 3, 142) and one of his crucifixion doodles (Notebook 5, 138). There are geometrical shapes throughout the notebooks (Notebook 1, 18; 22 and 26; Notebook 2, 67; Notebook 4, 4 and 6; Notebook 5, 22 and 138; Notebook 6,58 and 122), including doodles of hearts that reflects his process of alteration (Notebook 3, 208). The three hearts have had their round edges removed to make them more geometrical. This suggests that his way of altering the shapes is not unconscious, but a result of a conscious decision to achieve a certain expression and turn an object into a hieroglyph. Since Beckett's doodles are scattered across six notebooks it would be impossible to infer a firm aesthetic claim, but the selective placement of geometrical shapes and altered figures supports the claim that the process of altering the figures to give them sharp angles expresses a desire to present a specific hieroglyph of the signified object rather than adopt the normal meaning of that shape or simply to simplify in an expressionist style. His process of altering certain figures or shapes is a reflection of the inner working of his mind, seeking to create hieroglyphs open to

interpretation rather than providing a fixed meaning. The hieroglyph holds a meaning that can be employed in any context.

6.3.2.2 Simplistic Alteration

The process of alteration through simplification is evident in both Kirchner's work and Beckett's doodles in the way facial expressions are presented. The facial expressions are reduced to basic expressions or even eliminated. There is an apparent focus on faces and figures, linking Beckett's doodles to what Die Brücke referred to as the figurative style i.e. any representation of the real world, especially the human figure (Figurative Art – Art Term). The focus on portraying figures is a reflection of Kirchner's focus on human lifestyle and emotion and Beckett's development of characters. The woodcut *Painter and Model* (1907) illustrates Kirchner's interest in facial expressions and shadows. Woodcuts provided thick black lines that added a dramatic aspect to the scene, as his early woodcuts demonstrate. His Dresden Phase included the portrayal of romantic relationships. There are no buildings or objects present in the painting or the woodcut, only figures. Even though the woodcuts and paintings do not share a common theme, broadly they revolve around the public and private life of humans. There is an autobiographical element to both works. The focus on the private and public life of humans is seen in the doodles of the *Murphy* Notebooks. A similar style of drawing can be found in the first notebook with doodles of faces and figures (Notebook 1, 14, 16 and 17). There is no extreme alteration of the faces, but simplification resembling the painting more than the woodcut, as well as a lot of doodles drawn with darkened parts. The doodles that resemble his own profile and that of Joyce are simplified but identifiable (Notebook 1 14 and 16). There is a drawing of an old woman (Notebook 1, 14), a walking figure (Notebook 1, 14), and a figure pointing above while scratching his head, showing a sense of movement similar to Kirchner's street scene (Notebook 1, 136).
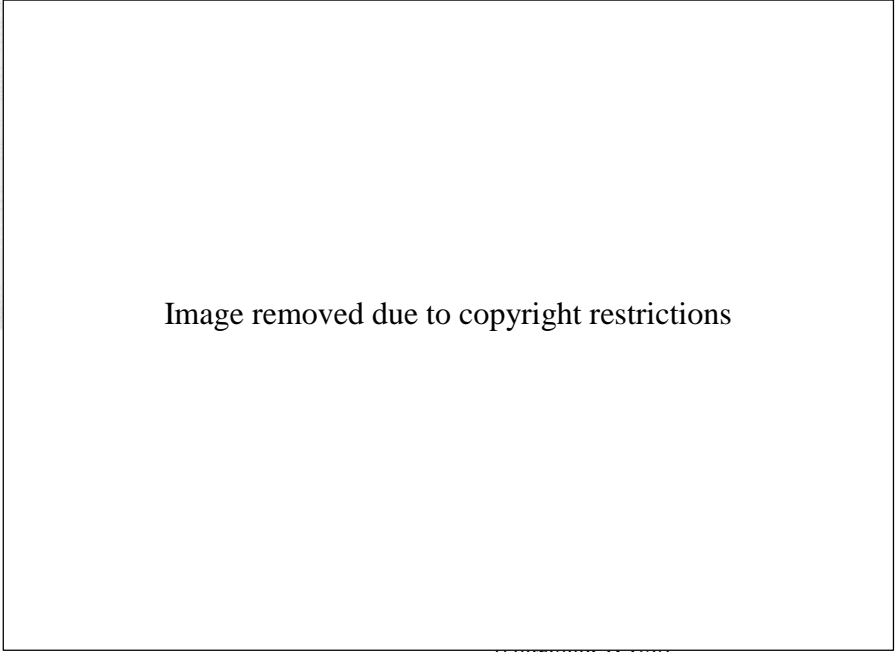
Illustrative drawing of doodles

The doodles also share Kirchner's lack of buildings and other forms of architectural objects; the focus is the figures. The round shoulders and simplified facial expressions are evident in both styles. There is a doodle of a male figure who looks similar to one in the woodcut, with a more comic tone (Notebook 1, 16). During Kirchner's Davos Phase, the shapes became extremely simplified and transformed into symbols. In the case of the woodcut *The Tree* (1921), the tree is the focal point of the piece (Fig. 33). The lines surrounding the tree at the top give the illusion that the tree controls the weather. The two farmers walking near the tree are smaller in scale and their outfits employ Kirchner's geometrical outlines instead of blacking them out. Beckett drew two doodles of a tree in the second notebook. Unlike Kirchner's tree, Beckett's trees do not stand by themselves, but are being hugged by a male figure or that the figure is hiding behind the tree (Notebook 2, 94). The first tree has all its leaves and a bird perched in it, while the second tree is leafless and lifeless, reflecting the movement of time. Like Kirchner's tree, it becomes a symbol of life.

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Illustrative drawing of doodles

Fig. 33. Kirchner, Ernst Ludwig. *The Tree*, 1921.
Norbert, Wolf, Kirchner, TASCHEN, 2016, p. 55.

6.3.3 Murphy Notebooks: Alienation

Compared to earlier work (*MPTK* and *Dream*), *Murphy* stands out for having a distinctive

narrative that embodies a different plot than the one revolving Belacqua's love life and

introduces a new protagonist. The creation of a universal character whose agony is shared

with many of Beckett's characters and a plot dwelling in the dark abyss of human psyche

attracted the attention of scholars and critics. Feldman notes that this attention resulted from

"the importance of *Murphy* as the progenitor of this artistic transformation" (Feldman 67). As

noted, the notebooks sparked interest in Beckett's stylistic transformation, presenting new

evidence of Beckett's creative process. They demonstrate an aspect of Beckett's practice that

is not evident in other manuscripts written after the 1930s i.e. how he transformed his visual

thinking as presented in the doodles into structural devices in the novel. As a manuscript, the

notebooks are an essential part of Beckett's writing career and the only surviving drafts of

work he published in the 1930s.

The six notebooks contain a variety of doodles, reflecting Beckett's temperament

during the composition process and how it is linked to the development of the novel. Beckett

documented his feelings while working on the project (specifically the third notebook) in a

letter: "The feeling that I must jettison the whole thing has passed, only the labour of writing the remainder is left. There is little excitement attached to it, each chapter loses its colour & interest as soon as the next is begun" (*LSB I* 283).[101] After the third notebook, the doodles change drastically, becoming darker and fewer in number. The letter indicates that Beckett uses the doodles to motivate him to figure out how to structure his narrative and how to present the character in different situations. The first notebook represents the astrological foundation that Murphy is based on. The second lays out the mechanics of the main characters with a large variety of figures. From the third notebook onward, distortion of figures becomes more apparent and doodles of boots begin to emerge, along with Stars of David and crosses. The volatile nature of the doodles presented throughout the *Murphy* Notebooks is an indication of how Beckett pictures his characters and reflects the tone of the story. The doodles on the recto pages seem to correspond to the text on the verso pages, and the use of coloured ink also suggests these were draw and written at the same time.

The novel tells the story of a young man named Murphy who has a fascination with the stars, in a relationship with a prostitute named Celia. Murphy's relationship with the stars is established in the first three chapters of the novel, drafted in the first notebook. Astrological signs in the manuscript emphasise the importance of the relationship between Murphy and the stars.[102] Murphy's inner state is exploited to explore the idea of alienation, magnifying the complexity of the human psyche through intense plot development. Schopenhauer notes that, "The task of the novelist is not to narrate great events but make small ones interesting" (165). Murphy's attempted suicide in Chapter 8 and what he refers to as his life-warrant in Chapter 3 present alienation from a new perspective, as part of free will

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[101] This letter is dated 8/10/1935.

[102] See 5.1.3 for discussion of Murphy's relationship with the stars.

and forming a cycle of cause and effect that dominates the plot, from Murphy's decision to

leave his fiancé to his decision to alter his heating system, which results in his death by fire.

The astrological signs throughout the first notebook gives an insight into how Beckett

created his main character. He created Murphy with a new name to mark a departure from his

earlier work where the main character (Belacqua) was a reflection of himself. The stars

appear to control Murphy's choices and he seeks to affirm the accuracy of the warrant

throughout the rest of the novel. The presence of stars alienated Murphy from the other

characters around him, leading to a plot in which the intended action does not happen: his

fiancé did not find him, Celia did not save him, and he did not fulfil his hope of being one

with Mr. Endon by transforming into ashes. *Murphy* can be described as novel in which

nothing happens thirteen times (there are thirteen chapters).[103] The story begins and ends with

Murphy in a rocking chair, but there is no doodle of it: rather, human legs, wearing shoes.

Illustrative drawing of doodles

Furthermore, the doodles reflect the theme of alienation as they develop. The doodles

of the second notebook mark the foundation of the duality between the characters, grouping

Beckett's figures into pairs, such as doodles of what appears to be Dante with an

unidentifiable figure and a Joyce-like figure with a woman (Notebook 2, 6). The idea of

duality exists within the theme of alienation, indicated with the emergence of a few alien

looking figures. The second notebook contains a doodle of a female alien wearing a dress and

a hat (Notebook 2, 104) and this doodle demonstrates that alienation is not only restricted to

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[103] This is a reference to Vivian Mercier's review of *Waiting for Godot* in *The Irish Times* where he described the play as "a play in which nothing happens, twice" (6).

Murphy, but instead may reflect Celia's alienation in a society that condemns her as a prostitute since the notebook covers the 3rd, 4th, and 5th chapters of the novel.

Illustrative drawing of doodles

The third notebook has a doodle of a male alien who complements the female alien in terms of clothing and pointy ears, the circle around his head may indicate a halo or simply a head hamlet to be able to breath on earth (Notebook 3, 114). This doodle can be seen as a representation of Murphy's state as an outsider. The same notebook contains a doodle of two planets in which a male figure in a big hat sits on a planet and a female figure in a dress sits on another (Notebook 3 112). The doodle presents a form of alienation that results from a disconnected relationship. The separation of the male and female figures and their position on two different planets demonstrate how each has their own needs that the other cannot meet. This is evident in the story when Celia tries to make *Murphy* get a job and he responds that this would end the relationship (40 and 190). The doodles foreshadow Murphy's suicide in the following notebook. The alienation is linked to sadness in a particular doodle where the figure of a thin male figure, who is wearing a large hat with a sad expression, stands with what appears to be either a rocking chair or a spotlight that is projected at his feet, ignoring his head (Notebook 5 124). The same page contains a group of doodles that appear to be absurd or evil-looking, such as a smirking male figure crawling on his feet and hands (Notebook 5, 124). There is also a doodle of a mummy looking figure with only the face appearing (Notebook 5 140). Some doodles can be seen to refer to characters in the novel, such as a doodle of Neary wearing a hat and a scarf, suspended in the air (Notebook 6, 134);

a doodle that may show Murphy's fiancé wearing a dress and walking a dog (Notebook 3, 96); Mr. Endon (Notebook 6, 144); and Celia (Notebook 5, 124).

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Illustrative drawing of doodles

The doodles in the first notebooks can be identified and are not distorted like those in the last notebooks. The Expressionist Wassily Kandinsky, in "The Effect of Color" (1911) links ' inner development' to 'outer culture' by explaining that such an evolution is possible if it has "no barriers stand in the way" constituting the "external condition" and the person is able to summon what he refers to the "abstract spirit" from within, constituting the "internal condition" (155). What he described as the 'internal condition' is embodied in a painting *Träumerische Improvisation* (1913), which Beckett described as "wonderful Kandinsky" (*GD* 15.2.37), filled with shapes and vivid colours that give the impression of freedom and a lack of any barriers in terms of the visual expression of the painting (Fig. 34). Kandinsky's abstract style and use of colours to voice the thoughts of the consciousness on the canvas reflect the emphasis consciousness received by Expressionists since they give it as an active role in the process of perceiving visual content ("On the Nature of Vision" 174). The fact that the doodles of the "Human Wishes" manuscript are all on one page at the beginning of the manuscript instead of being scattered throughout might suggest that the impact of the Expressionists' ideals on consciousness was profoundly interesting to him. Beckett's habit of placing the doodles on the verso pages during the composition process of the draft suggests that they represent the inner condition (even perhaps the blue print) of the text which he will ultimately publish; they are part of the evolution of the published text and Beckett's practice.

Fig. 34. Kandinsky, Wassily. *Träumerische Improvisation*, 1913, Lenbachhaus. WikiArt, https://www.wikiart.org/en/wassily-kandinsky/improvisation-dreamy-1913. Accessed 1 November 2018.

At this point, Beckett was only translating texts (from English to French and vice versa) as a way to secure his income. However, this introduced him to techniques he incorporated into his writing process in order to improve his texts. His doodling style changed a little after the third notebook, where the outline of many doodles are darkened by a repeated drawing over them. Perhaps this was intended to make his doodling more automatic, to unlock the unconscious from the control of the conscious. It may also explain the absence of astrological signs found in the first notebook. His employment of such technique, which he may have adopted from the surrealist materials he was exposed to, demonstrates his flexibility in utilising elements found in artistic movements into his practice through automatic writing, as defined by Breton in *Manifestoes of Surrealism*.[104] It also may explain

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[104] The topic of automatic writing has been discussed in chapter 4 to explore the doodles as a form of artistic expression, see 4.1.

the change in the doodling style evident in the "Human Wishes" manuscript, which he wrote after being exposed to German Expressionism.

6.4 The "Human Wishes" Doodles and the 'Tapestry-Like' Style

This section extends the view presented previously, that doodles and connect to the theme conveyed in the accompanying text. It is focused on the stylistic arrangement of the doodles in the "Human Wishes" manuscript, written after Beckett's trip to Germany. The 'tapestry-like style' will be explained and defined in relation to the traditional practice of making tapestries. The discussion will then explore the arrangement of doodles in the manuscript in relation to death, illuminating the visual aspect of Beckett's practice through his manuscripts and the type of aesthetic he identifies with and creates.

Generally speaking, the term 'tapestry' refers to "a wide variety and embroidered textiles" (Pow 13). However, in a more specific context, the term refers to a woven textile created by a technique adapted from "plain tabby weaving" (Pow 13). What gives the tapestry the colour and shape is the weft, which conceals the warp (Fig. 35). The design of the tapestry is based on the technical process of weaving, and it is essential for the weaver to achieve harmony between forms and colours to create an image (Yun-Fu and Pedoto 42). During the weaving process, the weaver follows a design, either set by himself or by someone else. This quality is what makes tapestry a form of art, bringing together "craft and of visual art" (Cumming 8). Geometrical shapes are used in many tapestries because it is easier to create an image using them, rather than creating a realistic representation of objects. It is an essential part of the overall design of the tapestry to utilise the space and achieve harmony between geometrical shapes. These features explain Kirchner's attraction to tapestries during his Davos phase. Moreover, the fact that the shapes in most modern tapestries are usually pointed and geometrical might have allowed him to draw a parallel between his style and the tapestries. Compared to modern tapestry, traditional tapestry covers

a large area. For example, the Bayeux Tapestry (11th century) is 70m long and 0.5m wide (*Britain's Bayeux Tapestry*), while a modern tapestry such as Kirchner's *Alpine Cattle Drive* (1926) is 2.58m high and 1.72m wide (Museum für Gestaltung Zürich). Another difference lies in the fact that modern tapestries do not represent a succession of scenes and the flow of the narrative is not punctuated with elements from nature such as trees, as in the Bayeux Tapestry; the narrative in modern tapestries is usually presented within a complex, small design to represent a specific moment rather than narrating a whole story fom A to Z.

Fig. 35. "Woven fabrics." *BBC*, 2014,
http://www.bbc.co.uk/staticarchive/efc4980f26dbed2d01c5aa138c3b1548c9ee078c.gif
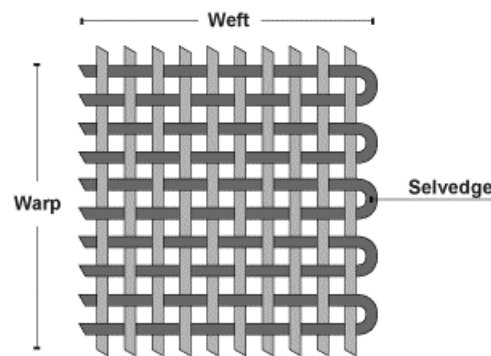
The change in size is a result of the way tapestries have evolved over the centuries. They are no longer used to decorate castles to be admired by kings, but are now artworks (Benson 193). Modern tapestries, despite their small size, are more complex than medieval ones, with the use of integrated geometrical shapes and lavish use of colour. The process of designing a modern tapestry is similar to creating a painting. This led to another difference between traditional and modern tapestry: flatness. Modern tapestries are flat compared to the more textured traditional tapestries. The parallel between paintings and modern tapestries led to the design becoming flat and focused on colours, achieved through either dyeing the surface of the tapestry or using coloured wools. In complex modern designs, bright colours give a "sense of flow which negates potential chaos" (Cumming 98). These intricate designs offer an iconographic puzzle in some cases, absorbing the viewer into the image. The "denial

of the essential quality of tapestry – which is the 'feel' of the material" does not put the

aesthetic nature of the tapestry at risk, since they are perceived as visual items before being

perceived as an item made of wool (Benson 196).

Fig. 36. Kirchner, Ernst Ludwig. *Alpine Cattle Drive*, 1926, Nationalgalerie, Berlin. *Daily Mail*, https://www.dailymail.co.uk/wires/ap/article-3798510/Iconic-works-expressionist-Kirchner-Berlin.html. Accessed 1 November 2018.

Fig. 37. Kirchner, Ernst Ludwig. *Life*, 1927-8. Staedel Museum, https://www.staedelmuseum.de/sites/default/styles/col-5/public/gallery/sm_2007_fokus_ernst_ludwig_kirchner_werk_leben_web.jpg?itok=ijIxQ7dM. Accessed 1 November 2018.

The design of modern tapestries parallels the way Beckett drew his doodles on the

first page of the manuscript, evoking the iconographic puzzle mentioned above. The "Human

Wishes" doodles are divided into three horizontal sections; holistically, the three parts tell a

story.[105] The distribution of the figures and the focus on the centre is similar to the style

adopted by modern tapestries. The presence of shepherds and the behaviour of the figures are

similar to some of Kirchner's tapestries such *Alpine Cattle Drive* (1926) and *Life* (1927–1928)

(Fig. 36 and 37); tables listing the figures and locations in Kirchner's tapestries and Beckett's

manuscript can be found in Appendix C. In the case of *Alpine Cattle Drive* (1926), the design

divided the tapestry into five sections: centre, right, left, bottom, and upper. The colour

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[105] In the table listing the doodles in the manuscript (Appendix C), a number is used to refer to each section starting from the bottom as number '1' to help indicate the location of each doodle.

blocks give the design more complex divisions and create a sense of distance as found in Japanese drawings. In *Life* (1927–1928)*,* the design has created a sense of levelling, in which the more elevated the figure/object, the further it is from the viewer. The cows are all similar in size: the resizing is only applied to the human figure. The centre in both has a similar geometrical design, which draws in the attention of the viewer further.

Nature takes a prominent role in Kirchner's tapestries based on the examples in the previous paragraph. His connection with nature deepened during his stay in Davos, where he found solace in nature after the mental strain he had endured during the Nazi regime.[106] After his experience as a volunteer in the military service during the First World War and suffering deep depression, he found transcendence in Davos landscapes. In this phase, nature takes the centre stage in his work, rather than romantic relationships or city life. Nature is used to reinforce the domestic theme in both tapestries and to reflect the community Kirchner was part of during his final years. The designs retain Kirchner's signature of distorting some of the objects/figures and colour distribution. His painting style during the Davos phase is identical to his tapestry designs. By comparing the design of the tapestries to Beckett's doodles, it appears that the organisation of figures in Kirchner's design parallels the design of Beckett's doodles in the "Human Wishes" manuscript. This similarity is not to indicate an act of imitation on Beckett's part, but to explore the inspiration for the doodles. As noted in Kirchner's tapestries, the concept of sectioning is utilised to provide a timeframe for the narrative the tapestry is trying to convey. Unlike a painting, a tapestry tells a sequence of events, as in the Bayeux Tapestry, which tells the story of the Norman invasion of England. A painting, on the other hand, captures a moment. Since the aim of a tapestry is to tell a story, it portrays many figures and present a timeframe that can either be presented in a sequential

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[106] The topic of nature in relation to Kirchner and Beckett is discussed further in 6.1.

manner, as in the Bayeux Tapestry, or in distorted sections integrated into the overall design of the piece with a specific focus on a central scene, as in modern tapestries.

Beckett's "Human Wishes" doodles resemble Kirchner's 'tapestry-like style' in the way he organised the figures and structured the overall narrative. The first shared component is a central scene that binds the overall design. In Beckett's "Human Wishes" doodles, this is in the second section containing the three crucifixions, similar to Kirchner's designs where he chooses the centre as the focus of the design. Another similarity is in the figures such as farmers and shepherds in both Beckett's doodles and Kirchner's work. Both also convey a sense of movements, with figures moving and performing tasks. However, Beckett's doodles tell a different story (as elaborated on in the following section, which discusses the doodles in relation to death); he might have found in Kirchner's pastoral setting and arrangement of figures a form of expression that voices what Kandinsky calls an "inner necessity" to justify the artist's right to use other works that are essential for "the expression of his inner impulses and experiences" (*On the Problem of Form* 166). This is an important aspect of the connection between his adoption of this structure and Expressionists leniency regarding the use of other works since it reflects his note-snatching technique. Kandinsky is not necessarily defending the act of claiming others' style of work as his own, but his argument is based on the premise that there is nothing original and only our own inner truth will enable our work to be original; it is the embedded message that defines the originality of the work. For him, imitation is not about form as much as it is about content; a correlation between content and form is a focal point in Expressionists ideals, which reflect some of Beckett's critical writings on the matter, "Dante… Bruno, Vico… Joyce" and "Three Dialogues." In fact, Beckett referred to this aspect of the creative process directly in "An imaginative Work! The Amaranthers. By Jack B. Yeats" where he explored the role of the artist, and by extension the writer, through an analogy based on 'chartered recountants' (*Dis* 89). His explanation might

be viewed as justification for his method of note-snatching (see the introduction of this thesis), yet it gives us an idea of how he uses what he stores regarding the visual diet he was exposed to in the 1930s. His interest in paintings allowed him to collect many new forms of expression through imagery. Expressionists took familiar images and altered them, without compromising the integrity of the image but adding another layer of meaning or a personal perspective. The image is not objective, but a symbol that can be employed in any context to serve a purpose. Hence, Beckett did not merely imitate Kirchner's style but rather found inspiration in what he saw, and felt connected to the artist as a focal figure in the Expressionist movement.

Image removed due to copyright restrictions

Illustrative drawing of doodles

The third section of the doodles reflects a political theme in doodles such as Hitler's profile and a crucifixion of a 'modern man' and a soldier. The dancing figures contrast with the praying figure in the same section. There are also doodles of figures looking down either at a plant/mushroom or simply the ground, oblivious of what is happening. The middle section receives the most attention because of the three crucifixions. The technique used to draw them deserves some attention, for it employs a rendition of the chiaroscuro technique in form of a union of contraries with the existence of two light ones compared to a dark one in the middle, which was discussed in the previous chapter.[107] The middle crucifixion is dark compared to the other two. The figure on the darkened crucifix has a sad expression and wears Renaissance like attire. Another element that makes this crucifixion stand out is a

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[107] See 5.2.

pigeon to the left side of crucifix, which stems from an image in the bible that have been evoked in many Old Masters.[108] The figure being crucified on the right has a happy expression on his face and the crucifix has a gothic design, unlike the other two. The figure being crucified on the left also has a happy expression and wears a modern outfit. Each one is surrounded by a specific group of figures. They are not lamenting what is happening in front of them but rather celebrating it by either dancing or pointing at it. The placement of these figures is significant, because it removes the religious context from the imagery. The position of the dove resembles the one found in the tree doodle in the *Murphy* Notebooks (Notebook 2, 94), where the dove is placed on the left side of the tree, while a man is wrapping his hand around it. This suggests that the crucifixion and the tree are exchangeable within Beckett's visual discourse. The symbol of the tree takes its meaning as a symbol of life and knowledge from the biblical story of Adam and Eve, however, the meaning cannot be confined within a Biblical discourse without any consideration of the intention behind using them in the doodles. Symbols introduce the possibility of using biblical images within a secular context.

From a materialist point of view, crosses are perceived as a form of stasis which signifies death. For example, consider Allen Upward's comment in *The New Word* (1910):

> The Cross is the rude picture of a knot. As such it is the sign of Matter; and the Man on the cross signifies the thought that Matter is Evil. The Cross by itself is pure ugliness. [. . .] It is by two lines of string meeting cross-wise, thus it reminds us that two Ways of Strength must meet cross wise to become entangled. And their entanglement is their arrest. We know they do not rest. The strain of forward motion turns into the strain of pressure. (195-7)

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[108] The image evokes a verse in the Bible: "And the Holy Ghost descended in a bodily shape like a dove upon him, and a voice came from heaven, which said, Thou art my beloved Son; in thee I am well pleased" (*King James Bible*, Luke 3).

In other words, the image of the cross can be translated into a materialistic view of the world, presenting a secular interpretation of the image away from the religious context. It signifies the pressure put upon humans to live their life and the social chains that condition their existence. Upward's take on the Cross may explain why the manuscript does not have a single doodle of a cross. The cross, for Beckett, derives its meaning from having a man attached to it. It does not denote a religious interpretation per se, but explores the way humanity functions by 'straining' its movement, attaching itself to a fixed ideal, whether religious, political or social. Whether the crucifixion is an allegory or a symbol depends on how one views the employment of known imageries in paintings. Considering the scope of my thesis, viewing the crucifixion as a symbol falls within the context of Expressionists and Beckett in association to their practice.

The crucifixions in the "Human Wishes" manuscript are significant and highlight Beckett's view of society. In the 1929 piece on Joyce, Beckett confirms Vico's thoughts about society and religion, stating, 'religion produced society' and that the men of this age are 'the first slaves'. His description of social progression strengthens the link between the doodles and the views he adopted from Vico. He writes:

> In the beginning was the thunder: the thunder set free Religion in its most objective and unphilosophical form –idolatrous animism: Religion produced society, and the first social men were the cave-dwellers, taking refuge from a passionate Nature: this primitive family life receives its first impulse toward development from the arrival of terrified vagabonds: admitted, they are the first slaves: growing stronger, they exact agrarian concessions, and a despotism has evolved into a primitive feudalism: the cave becomes a city, and the feudal system and democracy: then an anarchy: this is corrected by a return to monarchy: the last stage is a tendency toward interdestruciton: the

nations are dispersed. And the phoenix of society arises out of their ashes.

("Dante… Bruno, Vico… Joyce" 5)

Beckett's focus on religion in his early piece suggests that crucifixion symbolises the progression of society. Other doodles contain elements that correspond to death, church and marriage, which to Beckett constitute the "institutions common to every society" ("Dante… Bruno, Vico … Joyce" 7). We have the crucifixion at the centre of the whole scene with many figures surrounding it, with a married couple in the middle facing the viewer; religion did give birth to society in this sense, with doodles of shepherds, soldiers, and dancing figures around the crucifixions. It is a cycle of life and death where the centre shows how religion is essential to society, which can be perceived as Beckett's comment rather than his conviction. The differences between symbol and allegory are intensified in his "Human Wishes" doodles, since the dominant image is the three crucifixions. His reliance on such a religious motif is to 'manifest' an idea linked to this fragment and the rest of the symbols. The process of manifestation during the creative process gives more value to the doodles as symbols that hold meaning, rather than simply drawings of random ideas.

6.4.1 Symbol vs allegory

Hieroglyphs represent a concept that is evident in Western aesthetics: symbols. It even represents a part of the creative process of early Expressionists who sought to embody the spirit or essence of being in their paintings. The method by which early Expressionists rendered images into symbols was inspired by Paul Gauguin (1848-1903) who was one of the first artists to interpret the ideals of the Symbolists visually through experimentation with abstraction. The Symbolist movement was initiated by Jean Moréas's *Symbolist Manifesto* (1886) and was based on creating a "new stimuli gained from an exploration of the subjective world" (Chipp 48). The first to embrace it were poets who employed it in their appraisal of forms, and colours which paved the way for the substantial presence of subjects relying on

forms and colours, inspiring a new form of painting that used "the idea of subject without ever actually representing or even suggesting the subject" (Chipp 50). Gauguin remarks upon the premise of the movement in his work in a letter: "Art is an abstraction; derive this abstraction from nature while dreaming before it" (60).[109] In "Note Synthetiques" (1888), he explains the way colours achieve unity in paintings compared to other artistic expressions such as music: "Color, which is vibration just as music is, is able to attain what is most universal yet [at] the same time most elusive in nature; inner force" (75).[110] The link between art and literature, or to be specific, between translating the visual into words, helped Expressionism to spread throughout Germany. Expressionism was supported by magazines devoted to literature and art (Donahue 5).[111] The relationship between paintings and literature was vital to the dominance of Expressionism in Germany. The "visual imagery of Expressionist art" (Donahue 12) worked as the foundation of the Expressionist German literature as "the medium of painting itself took on a new vibrancy and immediacy all other artistic mediums, whether in image or words, sought to emulate," paying the way for "the experiments of the modernist or the expressionist avant-garde in literature" (Donahue 13). It is not surprising to see Beckett, trying to polish his writing style by developing his practice through techniques and images found in paintings, being drawn to Modern German paintings by Expressionists. It is true that there is no direct evidence of Beckett's engagement with Expressionist magazines, such as *Der Strum* or *Die Aktion*, since they stopped producing issues in 1932. However, such a relationship can be inferred based on Beckett's direct association with German art through his uncle and his journey to Germany in 1936-7 (*DTF* 244).

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[109] A letter to Emile Schuffenecker (14/8/1888)
[110] A letter in response to Fontainas's article, March 1899
[111] One of these magazines is *Der Sturm*, founded by Herwarth Walden, which was published between 1910 and 1932. The magazine consisted of both artistic portfolios and Expressionist dramas and essays.

The difference between symbols and allegory was emphasised in the Symbolist movement because each served a different aim based on the context where each was bought out in. G.-Albrt Aurier in "Symbolism in Painting: Paul Gauguin" (1819) explores how objects are transformed into signs. He explains that objects are actually a translation of "our intellect, of Ideas, of absolute and essential beings." They appear to artists as signs in which "only the man of genius knows how to spell" (90). Peter Selz in *German Expressionism Painting* explains that the purpose of allegory is to teach and not to inspire; it does not address the emotions. He draws a similarity between an allegory and a metaphor, in that they "described something rather than was the thing itself" (Selz 49). The symbol is key to meaning and a meaning in itself. It has two meanings: one created by its position in a given context, and another created in isolation from everything else. In other words, "the symbol is what it represents; the allegory represents what, in itself, is not" (Heller 106). The difference between symbols and allegories is reflected in the practical side of Kirchner's aesthetic. From a technical point of view, woodcuts, lithography and etching transformed Kirchner's shapes into representations of 'Die Brücke'. Woodcuts reflect the basic outline of his forms; primitive and extremely simplified. The thick outlines give a more dramatic look to the overall design. The figures have been altered to manage the proportion in order to fit inside the woodcut. Woodcuts are important for the group, forming the signature of their style. Lithography provided a more personal medium for Kirchner to enrich his style; the thick drawn lines disappear, replaced by grey lines produced by the grain of stone. Etching created an immediate assault on form, allowing for complete alternation and distortion. The sharp lines that penetrate the figures gave Kirchner a better understanding of the unity between the background and foreground of the paintings. Since the Expressionist sensibility is to reflect the world in its raw natural form, such methods of artistic expression both challenge and train their perspective to capture the desired moment. It explains the repeated motifs in their

paintings, as every moment reflects a different side of nature to become a symbol of that moment.

It is essential to establish the view of images as symbols, as this makes the link between Kirchner's concept of hieroglyphs and the simplification and structure employed by his 'tapestry-like style' in his paintings during his last phase, Davos Phase, and Beckett's doodles more prominent. I argue that Expressionists' uses of images draw on symbolic rather than allegorical qualities, due to the specific meaning each artist deploys in such images. Their desire to express their own emotion in each painting and their relationship to nature requires the image to become a symbol (not an allegory) to enable such a transition of emotion into the painting, as evident in their use of the crucifixion, which corresponds with Beckett's aesthetic. Beckett explains allegory as a concept that "implies a threefold intellectual operation." The operations are as follows: "[1] the construction of a message of general significance, [2] the preparation of a fabulous form, and [3] an exercise of considerable technical difficulty in uniting the two, an operation totally beyond the reach of the primitive mind" ("Dante… Bruno, Vico… Joyce" 12). The first operation refers to the didactic nature of an allegory, which is the base for the Christian imagery. The second operation is a reference to the subject that holds the message, since allegories are more common in a Christian (or religious) discourse: the form has to be holy or a reference to an event that can hold a moral story. The third operation is where the association of Kirchner's hieroglyphics as symbols rather than allegories is emphasised. Beckett writes that the process of connecting a 'fabulous' image to a message is beyond the primitive mind, which means it cannot be allegorical since there is no 'message' attached to the image. Since being primitive means being at the first stage of the development, this explains how he viewed hieroglyphics as the product of the primitive mind in which content is form and form is content.[112] His

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[112] The topic has been explained earlier, see 6.3.

association of the original state of language as primitive and the visual state of hieroglyphs

makes the form of the image identical to the content, which makes meaning direct. Thus,

there is one operation based on creating the image that holds the message by itself.

Another important aspect of Beckett's understanding of symbols is that they reflect

real objects and symbolise them. He writes: "Jove was no symbol: he was terribly real"

("Dante… Bruno, Vico… Joyce"12). He discusses symbols and allegories in a second piece,

"An imaginative Work! The Amaranthers. By Jack B. Yeats," a few years later. Since the

piece is based on a novel written by a painter, he approached the creative process through

what he calls the "analytical imagination" (*Dis* 89). As pointed out previously, Beckett views

the role of the artist as someone who groups pieces together to create a new thing. The

analytical imagination gives the artist the opportunity to utilise four elements into his

creation: allegory, symbol, satire, and landscape. Only two of these elements (allegory and

symbol) will be referred to, since they are the core of this section. Allegory is described as

"the single series of imaginative transactions" characterised with a "double entry." As

complicated as that sounds, Beckett begins the section on the allegory with a negation; "there

is no allegory," but he follows it with an explanation and an example from Yeats's work to

emphasise how the work can stand by itself. He explains that the narrative used the allegory

in subtle ways: "The Island is not throttled into Ireland, nor the City into Dublin" (*Dis* 89).

The choice of the phrase "double entry" and the words "credit" and "debit" build on the

traditional meaning of an allegory as a medium for artists. Beckett's understanding of

allegory just before his trip to Germany is the same as before, but it involves disassociating

oneself from the religious discourse. For Beckett, a symbol is what connects two things, since

they function as "stages of an image," which means different states of the same image. The

relationship is not hierarchical, but there is a sense of progression: "The cream horse that

carries Gilfoyle and the cream coach that carries Gilfoyle are related, not by rule of three, as

two values to a third, but directly, as stages of an image" (*Dis* 89). He begins this paragraph

with a negation too ("there is no symbol"), which makes his choice of negation stylistic more

than an affirmation that there no allegories and symbols in literature.[113]

Fig. 38. Bosch, Hieronymus. *Temptations of St. Anthony*, c. 1501. Museu Nacional de Arte Antiga, Lisbon, https://upload.wikimedia.org/wikipedia/commons/7/77/Jeroen_Bosch_%28ca._1450-1516%29_-_De_verzoeking_van_de_heilige_Antonius_%28ca.1500%29_-_Lissabon_Museu_Nacional_de_Arte_Antiga_19-10-2010_16-21-31.jpg. Accessed 1 November 2018.

Discussion of the difference between allegory and symbol is to set the crucifixions in

Beckett's doodles within a framework that corresponds to his own experience during the

composition of the manuscript. The construction of the doodles makes them symbolic rather

than allegorical, which by extension limits their religious significance to the reference the

viewer may create. During his discussion of Vico, Beckett introduces the process of

identifying philosophical abstraction and empirical illustration through an "annulment of their

absolution" ("Dante… Bruno, Vico… Joyce" 3). Exploring the concepts would become

possible by limiting the existence of absolute meaning. An image has to be limited to a

particular meaning for it to be used and referred to, and hence exist in any expression. Such

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[113] The full quotation is as follows:

> There is no allegory, that glorious double-entry, with every credit in the said account a debit in the meant, and inversely; but the single series of imaginative transactions. The Island is not throttled into Ireland, nor the City into Dublin, notwithstanding 'one immigrant, in his cups, recited a long narrative poem'.
>
> There is no symbol. The cream horse that carries Gilfoyle and the cream coach that carries Gilfoyle are related, not by rule of three, as two values to a third, but directly, as stages of an image. (Dis 89)

concepts can be used as reference points to Beckett's own practice, especially connected to his manuscripts. The two concepts complement each other. Philosophical abstraction lacks empirical evidence, whereas the empirical illustration lacks essence. The two can be said to have existed together in the process of creating doodles of abstract ideas that have a philosophical nature, which can be explored through the doodle of the Crucifixion since his application of the doodle invokes a meaning beyond the Biblical story.

Walter Benjamin declares, in *The Origin of German Tragic Drama*, "in the work of art the 'manifestation' of an idea is declared a symbol" (160). Benjamin used Creuzer's comparison between symbol and allegory to conclude the discussion between the two. Allegorical representation "signifies merely a general concept, or an idea which is different from itself," while, "the symbolic is the very embodiment of the idea itself" (164). A substitution takes place during symbolic representation, when in the case of allegory, the concept "descend[s]" and we see it as a reflection of the image (164). The difference between an allegory and a symbol becomes harder in the modern era compared to the medieval one, as medieval art was Christian in nature and championed allegory.[114] The Christian doctrine at the core is based on the life of the Christ, which makes allegory a tool in its teachings (182). The idea of Christianity transformed into one image, of the Christ descending to the physical world. The Christ comes in the form of man, which according to classicism is the "the highest 'fullness of being'" but since it could not be an allegory, it became a symbol, since man provides only the appearance, not the essence, and satisfied the main requirement of a symbol, "clarity . . . brevity. . . grace . . . and beauty" (164). The didactic nature of the allegory made Christianity the perfect context for it. Taken outside the medieval context, an

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[114] There are three types of symbols: artistic, religious and mystical (Benjamin 164).

allegory can be said to exist if a work of art is chosen to express a concept (161). The allegory loses its didactic nature as the artist invents his own image of expression. However, the allegory is only a context, not content, unlike a symbol, which holds its own content. This explains why most Christian art takes many forms of personification, since it is all based on one central image: God-as-man. The personification in such art is allegorical because "its function is not the personification of things but rather to give the concrete a more imposing form by getting it up as a person" (187). A good example of that is *Temptations of St. Anthony* by Hieronymus Bosch (around 1501). His work employs the four elements (air, water, fire and earth) to portray Biblical stories, presenting animals in the form of humans (Fig. 38). This allegorical personification is used to enforce the didactic image and to deform the human appearance to that of an animal, as a reference to the effect of sin. Any image inspired by religious doctrines can be regarded as symbolic, standing alone without the need for the doctrine to have a context. Symbols are autonomous and can be altered to suite the aesthetic preference of any creative process. In this case, crucifixion can mean suffering, sacrifice, injustice, or simply death. As an image, it provokes of the viewer because he sees himself as part of the crowd surrounding the crucified figure, unable to do anything. It is a call for action and an exposure of the human tendency to eliminate those who stand against them.

Nolde was an Expressionist known for employing religious imagery. Beckett met Gustav Schiefler while in Hamburg, who was Nolde's supporter and friend. He saw the private collection of the former director of the Museum für Kunst und Gewerbe in Hamburg, Max Sauerlandt, which include Nolde's work *The Ruler* (1914) (*GD* 10.11.1936) (Fig. 39). He obtained a banned book that discusses the development of German Art and includes Nolde, called *Die kunst der letzent 30 jahre* (Art of the last 30 years) (*GD* 6.12.36). As with Kirchner, Nolde was extremely unpopular under the Nazi regime, even though he supported

the socialist party (Wintle 385). Beckett's interest in him, again like Kirchner, is due to the empathy he felt for any writer or artist who suffered due to bad reception of his work. He made sure to get all the banned books that discuss the movement in general, and these two artists in particular (*GD* 11.11.36), including an autobiography of Nolde, which contains a quotation that might give another reason for crucifixions in Beckett's doodles:

> After school, […] driven by thoughts and vague feelings, I would sometimes take a lonely walk in the country. In a high cornfield, seen by no one, I lay down with my back pressed to the ground and my eyes closed, with my arms stretched out stiffly. And then I thought, 'so lay your saviour Jesus Christ when the men and women took him down from the cross'. And then I turned myself over, dreaming with problematic faith that the whole wide, round, wonderful earth was my beloved. (Quoted in Gordon 40)

Nolde's association with the crucifixion is a personal one, due to his Christian beliefs. The symbol which constitutes a pillar of Christianity is taken out of the religious context to represent a state of being. He saw the image of the Christ on the crucifix as a unifying expression of a personal emotion to express his oneness with the world. In fact, Nolde created a painting which resembles Beckett's three crucifixions named *Crucifixion* (1912) (Fig. 40). He describes the moment when he decided to paint *The Last Supper* (1909), writing, "Without much intention, knowledge, or thought I had followed an irresistible desire to represent profound spiritualty, religion, and tenderness" (146). The religious imagery is used as a symbol of spirituality, which Expressionists aimed to capture in their work. It does not necessarily mean that the person who is adopting such imagery is religious by any means. In the same piece, Nolde continues to describe how employing other religious imagery was less satisfying. He states that "I produced this summer one other painting, a Crucifixion, with many small figures. I could not go on. Had I lost my feeling for religion? Was I spiritually

tired? I think it was both. I had had enough" (148). The difficulty Nolde faced can be

explored through what Upward has written about the significance of the cross in *The New

Word* for it being a "Sign of the Matter" (195). The tenderness and the spirituality provided

by the last supper is not the same provided by the crucifixion, because with the crucifixion,

meaning becomes a victim to many possible interpretations. It does not capture a specific

moment or event, but is a symbol, not denoting spirituality as much as the act of death.

Nolde's experience illustrates that a crucifixion does not necessarily entail spiritual belief of

sacrifice, which is parallel to how Beckett's doodles are presented in the manuscript.

Fig. 39. Nolde, Emil. *The Ruler*, 1914, Nolde Stiftung Seebüll, Germany. *The Athenaeum*, http://www.ns2w.the-athenaeum.org/art/detail.php?ID=110591. Accessed 1 November 2018.
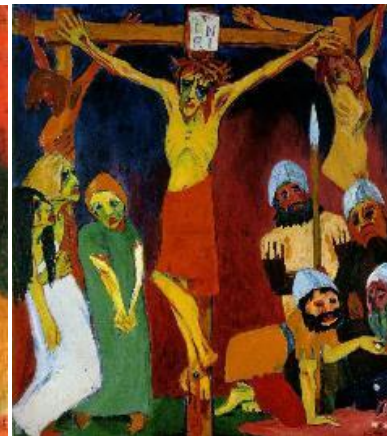
Fig. 40. Nolde, Emil. *Crucifixion*, 1912, Nolde Stiftung Seebüll, Germany. *The Athenaeum*, http://www.ns2w.the-athenaeum.org/art/detail.php?ID=65711. Accessed 1 November 2018.

The "Human Wishes" manuscript presents a visual representation of Beckett's

process of thought. The arrangement of the doodles and the nature of some of the figures

allowed me to explore the influence Kirchner had on Beckett, and hence gauge the impact of

Expressionism on his practice. The connection is not explicit, as Kirchner had died by the

time Beckett encountered his work in Germany. The personal struggles that coloured

Kirchner's life and development with despair corresponds to Beckett's, which may have

attracted Beckett to him. The three crucifixions dominate the doodles, so the discussion on

the difference between symbols and allegories aims to unlock the meaning behind such religious imagery in his manuscripts. The discussion presented his doodles as symbols which remove the allegorical meaning from the crucifixion and to make a personal statement in extension to the common practice undertaken by Expressionists, such as Emil Nolde. Moreover, Walter Benjamin champions viewing such images as symbols rather than allegories, since they are applied outside a Christian discourse. This section introduced the significance of the doodles and established the influence on Beckett's practice in preparation for the following section that tackles the doodles in two manuscripts, "Human Wishes" manuscript and *Murphy* Notebooks.

6.4.2 "Human Wishes": Death and Suffering

The first page of the "Human Wishes" manuscript appears to show a group of three crucifixions, a shepherd looking after sheep, dancing figures, a couple looking at us and musical notes surrounding the scene. There have been attempts to decipher the doodles, the most prominent of which is Bryden's interpretation, one of the early published studies on Beckett's doodles (Bryden 45). However, her examination focuses only on the crucifixion scene in the middle of the page. I attempt in this section to examine the whole page as Beckett's own way of creating a tapestry-like drawing, arguing that such an approach is influenced by German Expressionists, especially Kirchner. The reading of the doodles is going to be established as a visual narrative.

The fragment given to Ruby Cohn by Beckett was an attempt to write a play based on the life of Samuel Johnson (the title is from Johnson's poem "The Vanity of Human Wishes"). Beckett's decision to write the play is related to the connection between himself and Jonson, as Deirdre Bair writes in *Samuel Beckett: A Biography* (1978), quoting Beckett: "it's Johnson, always Johnson, who is with me. And if I follow any tradition, it is his" (257). Beckett's interest in Johnson is reflected in the number of manuscripts he wrote as part of the

composition process for "Human Wishes." There are six manuscripts at University of Reading relating to the six pages of fragments found in *Disjecta* (155-66), forming the first act of the abandoned project (see Appendix B). In a letter, he mentions his interest in Dr. Jonson's life. He writes, "I [. . .] often thought what a good subject was there, perhaps only one long act. What interested me especially was the breakdown of Johnson as soon as Thrale disappeared. [. . .] there are 50 plays in his life" (*LSB I* 396-7).[115] Nixon draws out the similarities between Dr. Johnson and Beckett in adopting journals as a writing mode (*SBGD* 128).[116] The first act introduces three female characters: Mrs Williams, Mrs Desmoulins and Miss Carmichael (*Dis* 155). There is no significant action in the first act and the dialogue between the three characters is very static, revolving around death. It is hard to know the intended theme for "Human Wishes" as only a fragment of it is published. Nevertheless, the doodles in the manuscript may give some clues to the major theme of the play.

Lionel Kelly suggests that one of the reasons Beckett decided to abandon the work is his desire to perform the play in Ireland, which made Beckett construct the dialogues in a certain way to "give Irish inflections to the speeches of his characters" (25). As mentioned before, Beckett felt isolated from society during the 1930s by his repeated unsuccessful attempts to get his work published.[117] His doodles suggest that the desire to perform the play in Ireland was in the hope of addressing the Irish audience directly. This was an obstacle for Beckett because his desire to use the Irish accent clashed with the language of 1781 (*Dis* 155). It also hindered his creative process in a genre he had yet to master. The doodles of "Human Wishes" reflect ideas about death and suffering in images of Hitler's face and crucifixion. It echoes Schopenhauer's first paragraph in "On the Suffering of the World," in which he claims that "If the immediate and direct purpose of our life is not suffering then our

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[115] This letter is dated 13/12/1937.
[116] See Nixon's chapter "Beckett's 'Journal of a Melancholic'"
[117] Censorship and his early reviews were discussed in the introduction of the thesis.

existence is the most ill-adapted to its purpose in the world" (41). He discusses in the piece the way in which suffering is integrated our own existence and in every domain of our choices, habits and fate. He writes, "Each individual misfortune, to be sure, seems an exception occurrence; but misfortune in general is the rule" (41). Beckett's early reading included texts by the German philosopher and he affirmed to MacGreevy that Schopenhauer's philosophy was "the greatest that has ever been attempted" (*LSB I* 33).[118] It is not surprising that Schopenhauer's philosophy of "unhappiness" resonated in his mind throughout the 1930s and that he tried to visualise it in the form of doodles.

The doodles show that there is more to the story than the fragment: they contain the overall premise of the whole story yet to be told. The only visible connection between the doodles and the published text is the description of Levett, who resembles the male character holding a suitcase with the initial J painted on it. The figure is holding the shoulder of a female figure with a smile on his face. Levett is described as "slightly, respectably, even reluctantly drunk, in great coat and hat, which he does not remove, carrying a small black bag [he] advances unsteadily into the room and stands peering at the company" (*Dis* 160). This long silent scene, which introduces Levett and the dynamic between him and the three female characters, reflects the way the doodles appear on the page, with the figures engaged in static activities (knitting, reading, and meditating) (*Dis* 160). Even though the doodles in the "Human Wishes" manuscript do not include a female figure performing these activities, the doodles have a similar sense of a silence and domesticity. The characters carry on the exchange to address the silence that has been imposed on them:

MRS.W. Words fail us.

MRS.D. Now this is where a writer for the stage would have us speak no doubt.

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[118] Beckett descried Schopenhauer's philosophy as "An intellectual justification of unhappiness" (*LSBI* 33).

> MRS.W. He would have us explain Levett.
>
> MRS. D. To the public.
>
> MRS. W. The ignorant public.
>
> MRS. D. To the gallery. (*Dis* 160-1)

This exchange foreshadows Vladimir's and Estragon's dialogues in *Waiting for Godot*. Also, the phrase "Words fail us" reflect a letter Beckett wrote to Axel Kaun in 1937 explaining how language cannot express emotions.[119] This similarity strengthens the importance of this fragment and its date as an essential part of the trajectory of Beckett's development in the 1930s. In the late 1930s, Beckett recognised what type of aesthetics he should adopt, after many rejections from publishers, censorship and self-discovery. His trip to Germany allowed him to form a better understanding of his relationship with language and literary form.

The need to 'explain' Levett is expressed by the characters, but the published fragment does not offer any such explanation of the silent, drunk character who barged in and disturbed the serenity of the female characters. The doodle that appears to be Levett is at the centre of the doodles, facing the viewer with a smile and holding a suitcase as described in the fragment. This doodle is the focal point of the whole page, which makes one wonder if this character, who only appeared once without saying any words, would have had more lines if Beckett decided to continue the project. He is surrounded by three crucifixions, farmers, sheep and dancing women. He is the centre of silence in the doodles, standing still.[120]

The other element that controls the gaze at the doodles is the crucifixion scene which colours the discussion of death in the fragment with religious connotations. Again, the crucifixion scene foreshadows an important part in *Waiting for Godot* when Estragon and Vladimir discuss the three thieves in the gospels. Since the fragment did not offer further

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[119] See 5.3.

[120] Descriptions of all the doodles in the manuscript can be found in Appendix C.

comments related to death, the doodles become another source from which to consider the possible continuation of the topic. The doodles refer to two kinds of death: by war (in doodles of soldiers and Hitler) and by religion (in the three crucifixions).

The crucifixions indicate that death as discussed in the fragment might be symbolic. The different facial expressions and costumes of the figures being crucified suggest that crucifixion is not restricted to one period of time, raising the question of whether the play would have gone on to discuss political or theological issues. With the date of composition in mind, Beckett might have wanted to make a political commentary in his play. This fragment was written after his visit to Germany at during a critical time in the rise of the Nazis. He experienced first-hand the oppression of the Nazi regime on Jewish people while in Germany, and his uncle and his family fled Germany to protect themselves, which may partly explain the recurring appearance of Hitler in his doodles while he worked on *Murphy*.

The theme of social death emerges at the start of the fragment when Mrs. Williams says, "I shall never submit to be insulted by sluts, slovens, upstarts, parasites and intruders" (*Dis* 156). This line describes the scene surrounding the middle crucifixion, in which a group of figures are dancing, pointing and laughing at the crucified figure, adding another integration of the scene. They are two female figures and a male figure with an animalistic head. The crucifixion on the left has only one figure, who seems to be dancing with his back to us. The crucifixion on the right has no-one around it. This would may explain why the crucified person in the middle looks so sad: he is the one who is most humiliated, undergoing both physical and social death. The theme of social death reappears again in the play in another line from Mrs. Williams: "be seated; and let your scurrility be the recumbent of polite society" (*Dis* 157). The line links the different reaction each crucifixion receives to the process by which a society evaluates each person.

Moreover, the theme is established further on when Miss Carmicheal quotes a book she was reading: "death meets us everywhere, and is produced by every instrument and in all chances, and enters in at many doors, by violence" (*Dis* 165). Thus, she reinforces the theme of death by saying at the end of the published fragment, "by a hair or a raisin; by violent exertion or by sitting still; by severity or dissolution; by God's mercy or God's anger; by everything in Providence and everything in manners, by everything in nature and everything in chance" (165-66). The line appears to give more elements found in the doodles significance as part of the manuscript in which it emphasises the overall theme. For example, the balance of the middle section may relate to the idea of chance. The number three is significant to Beckett, as the doodles in the *Murphy* Notebooks demonstrate (Notebook 1, 106). A letter to MacGreevy reveals another reason for the crucifixion scene, related to Dr. Johnson's again. Beckett writes that, "there can hardly have been many [eighteenth-century writers] so completely at sea in their solitude as he [Dr. Johnson] was or so horrifiedly aware of it [. . .]" explaining how Johnson needed to portray the "need to suffer, or the necessity of suffering" in his work (*LSB I* 529).[121]

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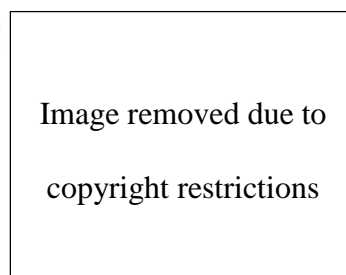
Illustrative drawing of doodles

Since Beckett intended "Human Wishes" to be 'Irish', he utilised imagery familiar to the Irish audience, as can be seen in the doodles: the presence of nature (or pastoral setting), including mushrooms, lambs, and dogs. A simple look at the Irish coinage during the 1930s shows how such imagery is part of the Irish aesthetics. For example, the Irish penny,

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[121] This letter is dated 4/8/1937.

threepences, sixpence, shilling, florin, and half-crown issued in 1928 each had images of

domestic animals (a chicken, a rabbit, a dog, a bull, a fish, and a horse respectively) (Irish

Coinage). Beckett used familiar settings and situations to the Irish audience to denote a sense

of strangeness, placed strategically within the narrative alongside the doodles. The process of

defamiliarisation is linked to Dr. Johnson's style of writing. William Hazlitt, one of the

greatest English critics and essayists next to Dr. Johnson himself, explains in an essay entitled

"Dr. Johnson" the beauty of Johnson's style. He writes:

> The fault of Dr Johnson's style is, that it reduces all things to the same
> artificial and unmeaning level. It destroys all shades of difference, the
> association between words and things. It is a perpetual paradox and
> innovation. He condescends to the familiar till we are ashamed of our interest
> in it: he extends the little till it looks big. [. . .] we can no more distinguish the
> most familiar objects in his descriptions of them, than we can a well-known
> face under a huge painted mask. (Hazlitt 263)

From Joyce to Dr. Johnson, it is clear that Beckett paid attention to the way writers craft their

narratives, eliminating difference by creating new content from what he found in other works.

The notebooks demonstrate his relentlessness in learning about Dr. Johnson's life, to distil

the basic elements and integrate them into the fragment. Beckett's focus on making the

familiar strange is a technique he began to adopt in order to give more focus to elements in

society that he believed should receive more recognition, as "the strange receives more

emphasis than the familiar" ("The Predator and his Prey" 19). This may explain the way he

portrayed the crucifixions in his doodles and organised them on the page. The fact that he

used one of the most familiar symbols of Christianity, using modern-looking figures and even

a devil is the embodiment of making the familiar strange. Beckett used a non-verbal medium

to express himself in order to arrange his thoughts about the fragment before composing the

dialogues. Unfortunately, Beckett abandoned the work before writing the climax of the play. However, the doodles demonstrate how Dr. Johnson's influence on Beckett, allowing him to balance death and suffering within different factors, from war to social humiliation. Hazlitt comments on Johnson as "a complete balance-master in the topics of morality." He elaborates,

> He never encourages hope, but he counteracts it by fear; he never elicits a truth, but he suggests some objections in answer to them. He seizes and alternately quits the clue of reason, lest it should involve him in the labyrinths of endless error: he wants confidence in himself and his fellows. (Hazlitt 263)

The 'tapestry-like style' allowed the doodles to be organised on different levels, achieving balance by working toward one image of society. Even though the doodles of farmers and people walking are in different places, they counteract the frightening doodles of crucifixion, Hitler, and soldiers. The placement of each doodle, particularly placing the crucifixion at the centre, demonstrates how his engagement with German artists gave him new means of visual expression to organise his thoughts while drafting ("Dante… Bruno, Vico… Joyce" 12).

Combined with the doodles, the fragment demonstrates how Beckett tried to "synthesise fact and fiction" (*SBGD* 126). Upon his return to Dublin in April 1937, he dedicated his time to study Dr. Johnson's life extensively, filling more than three notebooks on the subject. "Human Wishes" came out of waiting to find a publisher for *Murphy*, which he finished before his German trip. Compared to "Human Wishes, *Murphy* is more challenging as the doodles are spread across six notebooks may appear arbitrary at first glance. Nevertheless, an examination of one particular theme of the novel in relation to the doodles helps to counteract this apparent arbitrariness.

6.5 Conclusion

This chapter explored Beckett's trip to Germany aesthetically, through his doodles. The *Murphy* Notebooks provided a valuable opportunity to measure the influence his encounter with Modern German art had on him. The intention was to present a new perspective on both his doodles and his relationship with Expressionism. The driving force behind the analysis was not whether he was influenced by what he saw or not, but to ascertain the role of paintings in his creative process. This supports the claim that Beckett was indeed interested in Expressionist work, and particularly Kirchner and Nolde (although of course other artists caught his attention, like Munch and Cézanne). His relationship with painting is not merely a hobby, but something he was thinking of embracing professionally, as evident in his application to the National Gallery in London to become an assistant, using Jack B. Yeats as a referee (*LSB I* 166-7). The books he read during the trip analyse and discuss trends in German art. Carville, in *Samuel Beckett and the Visual Arts*, explored how Beckett sharpened his analysis of paintings by examining German art historians met during his trip, including Wilhelm Worringer (1881-1965), Wilhelm Fraenger (1890-1964), Max Sauerlandt (1880-1934), and Karl Scheffler (1869-1951) (92 -7). He states that Beckett's analysis of paintings became a "combination of the formalist" by the end of the trip (97). Kirchner's Davos Phase appealed to Beckett, as the diaries suggest during a visit to the Felix Weise private collection (*GD* 23.1.37), which contained many of Kirchner's works and others related to Kirchner's 'tapestry-like' style, which is "marked by architectonic yet highly decorative compositions" (Haxthausen 285). The style Kirchner solidified during the Davos Phase was a result of his collaboration with Lise Gujer in 1922 to produce tapestries from drawings he made (Wolf 83). His paintings after the 1922 adopted lines and colour distributions, along with a layout adopted in tapestries. So, this style was not only used in tapestries, but in paintings, to mimic tapestry layouts. This style positioned "Human Wishes" on the spectrum of the development

of Beckett's practice as a result of his trip to Germany, in which the discussion of secular

representation of the crucifixions was introduced through Nolde to examine how society was

represented in the doodles. In fact, Beckett was taken by late Kirchner to the degree that he

discussed Kirchner's style the following month with Will Grohmann, an art historian who

knew Kirchner personally during his last years (*GD* 7.2.37). It is fair to assume that at least

some of the discussion between the two regarding Kirchner could include the change in his

style during the late years, since Grohmann was in touch with the artist as Kirchner decided

to change his style. In March 1927, Grohmann received a letter from the artist:

> It seems that my work is moving forward in spite of everything, yet people are
>
> fighting against my current work as they did ten years ago against what I was
>
> doing then which today they recognise. But I am again preparing a new
>
> Kirchner. After all, art is about constant transformation and growing old in a
>
> familiar pattern is craft not art. (Quoted in Haxthausen 285)

The letter demonstrates the closeness of the relationship and that Grohmann was one of

Kirchner's early supporters. It also explains Beckett's statement that "Kirchner is the most

important artist of Brücke" (*GD* 2.2.36). Also, the natural progression of the trip led to a

focus on Modern German art in the last months, and this makes it hard to dismiss the impact

Kirchner had on him knowing that most the figures he met, from art historians to collectors,

appraise Kirchner as the founder of Modern German art, which was being targeted by Nazis.

Beckett's trip to Germany gave him the much-needed inspiration to work on his novel

and edit it for publication. His experience as an aspiring writer was enriched by what he was

exposed to during the Nazi control and their hate campaign against modern art. His mistrust

of language took Beckett to a new realm of expression as visualised by Old Masters,

especially those revolving around the crucifixion. His creation became an extension of his

beliefs in the world of fiction ("Dante… Bruno, Vico… Joyce" 3). For Beckett and most

Expressionists, pain is placed within the context of creativity. For example, the crucifixion does not necessarily embody a religious meaning, but a visual rendition of mistreatment or personal agony to stimulate the consciousness. The image became more than a visual representation of an object, but rather an object that holds meaning and possibly became a language itself, hieroglyphic in nature. Beckett did not expound on his discussion on hieroglyphics, but his Expressionist counterpart (Kirchner) based his whole aesthetic development, which constitutes three phases of his life (see Appendix A), on what the concept holds as it arose from his interest in an old form of Germanic art (woodcuts). From this it would appear that a further similarity between them emerged, each finding their own aesthetic catalyst in art, whether it is in Old Masters or woodcuts.

7.0 Thesis Conclusion

The dichotomy between the word and the image is emphasised during the process of creating a meaning, which gives artists the advantage of having more freedom, since they deal with a medium other than language. Derval Tubridy in *Samuel Beckett and the Language of Subjectivity* (2018) stresses the difference between writers and artists in portraying silence by escaping "the nets of signification and representation" imposed by language. Beckett's "no-man's-land" was emphasised through his struggle with language (or expression, to be more accurate), and was the stepping stone to his post-war style. However, his struggle with language did not end with the 1930s, but generated *Watt* (1953) and his trilogy (1951-1953) (*Molloy*, *Malone Dies*, and *The Unnameable*). *Watt* and *The Unnameable* stand as witnesses to Beckett's final conclusion regarding language. Tubridy explains:

> In order for language to represent something, that thing must exist other to language; and in order for language to signify something, it must be ordered in a system of differential terms the distinction between which yields signification. In *Watt* Beckett has rejected both of these conceptions of language and in *The Unnameable* he explores the consequences of this rejection for the speaking subject and moves towards a form of writing in which meaning is produced by the substance rather than the structure of language. (55)

Beckett's notebooks and manuscripts that he composed during his early career as a writer demonstrate autobiographical traits that Beckett did not erase, compared to the manuscripts he composed post-1945 as attested by Nixon. The shift of the narrative to the first person has been viewed as therapeutic or escapist by Nixon, who linked it to Beckett's practice of writing a diary in 1936-7 (*'what a tourist I must have been'* 198 and 200). The change that took place in the 1930s was not only reflected in Beckett's narrative, but also in his practice

as a writer, becoming "a textual traveller" who aims to develop his craft. Nixon writes: "yet more important was the creation of a textual space in which the gulf between the self and the other is distilled in a mediating of utterance" (*'what a tourist I must have been'* 199). The focus on his early interest in paintings allowed my analysis of manuscripts and published texts written in the 1930s by Beckett to go beyond the first-person narrative to distil other elements found in his work. Images and doodles were the main aspects upon which I based my examination on to draw a link between him, his interest in painting, his manuscripts and published texts. Since his relationship with paintings became more acknowledged by his critics after the war, through his relationship with George Duthuit, it does not stretch the point to suggest that the 1930s holds the source of his initial engagement with paintings. His ambition to become a professional writer faced many obstacles, including negative early reviews and episodes of depression, yet these same obstacles pushed him to find distinct literary expression.

The rationale for this thesis is twofold: the lack of research conducted on the *Murphy* Notebooks (UoR MS5517) and the lack of textual and visual analysis of Beckett's interest in paintings during the 1930s. The thesis filled these gaps by employing a triangular analysis of archival materials and published texts written in the 1930s. The analysis helped the thesis to incorporate the biographical and illustrative findings of previous studies (see 3.0) by combining genetic analysis, visual analysis and close reading. Adopting a triangular analysis is significant in relation to studies on Beckett, since it covers the limitations of the currently popular genetic approach that dominates Beckett studies, as evident in the *New Cambridge Companion to Beckett* (as discussed in section 2.0) by analysing visual elements of the manuscripts, such as doodles. The combined analysis strengthens the empirical aspect of the genetic approach and make the study more than a theoretical discussion of the texts in question. The main question that inspired this thesis was initially related to the reason for

Beckett's interest in paintings. After examining studies on the topic, it appeared that this could give insights into how he created his style, especially at the beginning of his career.

The focus on the 1930s affirms Beckett's thoughts on paintings and the space he referred to as the "no-man's-land" and why it is essential in his practice. The thesis shed light on some of the recent publications on Beckett's work in the 1930s, such as those by Tim Lawrence and David Lloyd. Investigating the influence of paintings on Beckett required attending to Beckett's time in Germany in 1936 and 1937 ("Chronology of Beckett's Journey to Germany" 246 and 272), and the development of the subject-object relation in his practice. The discussion of doodles introduced the influence of Expressionism in Beckett's own creative process as he drafted *Murphy* and "Human Wishes." The sixth chapter compared these two manuscripts to demonstrate differences in how Beckett organized his doodles after the trip and to draw some similarities between his doodling subject matter and the works of Kirchner and Nolde. The engagement with his doodles represents a major contribution by introducing a refreshing reading of both texts. The notebooks have only been made available to researchers recently (*The Murphy Manuscript at Reading*). This gave an opportunity for this thesis to make a valuable contribution to knowledge, since it not only focuses on an overlooked period, but also examines and introduces an innovative way of analysing the manuscript. As Pilling notes, the notebooks provide a valuable resource for those interested in Beckett's early practice and have potential to allow a new perspective of the text to emerge ("Six Notebooks in Search of a Novel" 14). My analysis of the doodles allows scholars to view the doodles found in other manuscripts by Beckett, such as the *Watt* notebooks and *Endgame* manuscript, in a different light. Reproducing the doodles allowed me to understand the way Beckett produced them by mimicking their movement and outlines, giving a clearer focus on what might have been the intention behind a particular trait in the doodle (see 2.3.2.2).

As the first aim of this thesis was to utilise the potential of Beckett's manuscripts by relying on the visual elements ignored by other scholars, the analysis attempted to highlight the importance of paintings in Beckett's life. So far, there are only seven studies that discuss Beckett's doodles, from 1992 to 2016. Most studies that tackle his relationship with paintings and art generally do not refer to his doodles. I argued that the doodles in the manuscripts are not a result of boredom, but technique used to stimulate his writing process. The fact that the doodles are found on the recto pages, which he usually designated for edits, prioritises them in relation to the text. The *Murphy* Notebooks were a vital manuscript, since they are the only surviving draft of his published work in the 1930s. The visual differences between the Notebooks and the other manuscripts Beckett wrote in the 1930s, as the comparison made between the *Murphy* Notebooks and the German Diaries in chapter 6 shows, suggest that he used doodling whenever he worked on a draft. I have aimed to explore the relationship between the creative process and the doodles found in the manuscripts. The change in the arrangement of the doodles between the last two manuscripts he wrote before and after his trip to Germany (the *Murphy* Notebooks and "Human Wishes") demonstrate how an artistic movement may have influenced Beckett, something harder to pinpoint in his writing alone. His doodles are easier to decipher, compared to his handwriting, and open a path to the inner working of his mind. I approached doodling as a version of note-snatching, which he used in the 1930s (see 4.2). His doodles make links to ideas and images that he did not necessarily document in his other manuscripts (e.g. his diaries and letters), so they are a valuable form of documentation.

The trajectory of Beckett's interest in paintings, from a hobby to something on which he based his characterisation, allowed for the doodles to be discussed within the context of German Expressionism and painting generally. The doodles contain crucifixions and distortions familiar from Expressionist woodcuts. The first section of the analysis explores

his novel *Dream* (1932-92), then continues throughout his critical pieces and short stories in the mid-1930s, ending with *Murphy* (1935-8). The second section focuses on the last part of the 1930s through two manuscripts, the *Murphy* Notebooks and the "Human Wishes" manuscript in order to evaluate the impact of the trip he took to Germany. The outcome of the analysis strengthened the importance of paintings for Beckett and how this relates to the development of his practice. It also led to an exploration of concepts not often discussed in relation to his work in the 1930s, such as the expression and the subject-object relation, since his relationship with Duthuit was in the post-war era. The change in his imageries and characters from *Dream* to *Murphy* demonstrate how his growth as a writer in the 1930s was intensely stimulated by many factors, which this thesis credits to his engagement with paintings. Every painter he encountered provided an opportunity for Beckett to explore a different side of artistic expression and how it can mould a space where that expression can exist and create meaning. The presence of the doodles supports the assumption that paintings were a form of a visual inspiration for Beckett, which he studied to develop his practice further. The similarities between his doodles and Kirchner's paintings, for example, demonstrate that they are more of an artistic expression than anything else. Also, the doodles contained visual elements that were present in the published text; they are not illustrations in the general sense. The comparison between the two manuscripts highlighted a major difference in the way Beckett organised the doodles, similar to a technique used by Kirchner known as a 'tapestry-like' style that aimed to create a story. The analysis covered ten years of Beckett's early career by focusing on the visual development of his practice. This has not been carried out before on such a scale, since previous studies on this topic rely either on his stage works or illustrate certain isolated instances where a painting appears in his fiction (see 2.0). The scope of my argument emphasises a new perspective on the influence of paintings on Beckett's writing process. This is more than cause and effect, but a synthesized

relationship that inspired him to improve. The thesis does not to explore his general interests, but rather the influence of a certain interest (i.e. painting) on his work, which paves the way for further analysis of reoccurring motifs in his work. This is due to the complex nature of the visual influence on a creative mind such as Beckett's. The need for a focused analysis becomes a necessity by narrowing it down to certain aspects that caught Becket's attention (as discussed in chapter 5) or re-occurring objects and shapes in his doodles (as discussed in chapter 6). Moreover, it would help in making future research on Beckett's doodles more accessible since it lays down the foundation of doodles since his 1930s doodles are easier to decipher in relation to the ones found in his *Watt* Notebooks. For example, the discussion of Kirchner's woodcuts introduced the symbol of the tree and how this is evident in his doodles. Such finding allows the analysis of *Waiting for Godot* to be elaborated with empirical evidence, since no connection between his doodles and the presence of the tree has been made before. The focus on the visual element in the manuscript and linking it to his creative process would broaden the impact of the methodology employed in this thesis to effect manuscript studies, especially the type of manuscripts that has drawings or doodles.

One of the main elements that my thesis contributes to is the position of doodles within archival studies generally and Beckett studies specifically. The analysis employed throughout the thesis emphasised the importance of doodles as an integral part of the manuscript without marginalising their existence within archival studies. The discussion of marginalia has already been brought forth by H. J. Jackson with the publication of his book, *Marginalia: Readers Writing in Books* (2002), which is considered the first cohesive study regarding marginalia within literary studies. This is a very important work in relation to archival studies because it allowed an element of the manuscript that has been dismissed to play a central role in relation to literary analyses. However, until now, no study proposed an approach regarding doodles and whether or not they are considered marginalia. The

importance of my thesis lies in the way it deals with the doodles in relation to the idea of

marginalia, by repositioning the doodles as more prominent than other marginalia, in its own

category. I am giving doodles autonomy, allowing them to stand by themselves in relation to

archival studies, since my analysis has demonstrated how these doodles expressed the

premise of the work, rather than just being arbitrary sketches. This is where manuscript

studies lack an ability to examine the creative process without the exclusion of what they

regard as unimportant, since they do not have the appropriate tools to tackle the doodles and

thus simply label them as marginalia. My analysis of Beckett's manuscripts illustrates that

doodles cannot be regarded as marginalia, since they are positioned on the verso pages of the

manuscript, preserved for edits by Beckett. The doodles are not positioned around the

margins, which makes the label marginalia a scholar's way to dismiss them. Works such as

The Boundaries of the Literary Archive (2017) by Carrie Smith and Lisa Stead, *Textual*

Awareness (2007) by Dirk Van Hulle, and *The Text as Process* (2009) by Sally

Bushell discuss the limitation archival studies have regarding the visual elements found in

manuscripts, which also emphasises the importance of the method adopted by my thesis.

Concluding a project that explores a period and its influence on the development of an

author using his own manuscripts as a means of navigation is not easy. In the introduction, I

linked Beckett's interest in paintings with the subject-object relation and how it forms the

backbone for his 'no-man's-land'. Throughout my thesis, it has become clear that his interest

in paintings exceeded a simple act of ekphrasis, which is based on evoking certain paintings

in the narrative, to developing techniques found in paintings to create his characters. As

Knowlson stressed, the impact of painting on Beckett should be regarded as 'recognition'

since the word 'influence' is too deterministic for a complex mind like Beckett ("Beckett's

First Encounters with Modern German (and Irish) Art" 70). Painting impacted his practice

from an early stage of his career and the 1930s is the starting point that helps in gauging such

a relationship.[122]

Appendices

Appendix A

This table presents the paintings chosen for each phase for Kirchner's development from 1905-38

Dresden phase (1905-11)	Berlin phase (1911-17)	Davos phase (1917-38)
Street, Dresden (1908)	*Potsdamer Platz* (1914)	*Reiterin (The Rider)* (1931-2)
Painter and Model (1907)	*Woman on Potsdamer Platz* (1914)	*The Tree* (1921)

Appendix B

This table presents a summary of Beckett's encounter with Expressionists based on what have been published by Nixon and Knowlson

Date	Details
23 October 1936	Looks at paintings by Expressionists, including Kirchner, in the Kunsthalle ("Chronology of Beckett's Journey to Germany" 247).
19 November 1936	Manages to see paintings by Kirchner and Schmidt-Rottluff in the Kupferstichkabinett and another collection of paintings by Expressionists, including Kirchner, which were removed from Kunsthalle to be stored in a cellar through Schapire, who Beckett met by chance ("Chronology of Beckett's Journey to Germany" 252).
21 November 1936	Visits Max Sauerlandt's private collection, which holds paintings by Kirchner and Schmidt-Rottluff ("Chronology of Beckett's Journey to Germany" 253, *DTF* 236).
19 December 1936	Looks at a dossiers of drawings by Schmidt-Rottluff and Kirchner in Kronprinzenpalais ("Chronology of Beckett's Journey to Germany" 257).
23 January 1937	Visits the 'Schreckenskammer', which is a special exhibition in Moritzburg focusing works by Expressionists. He also visits the Felix Weise's private collection which consists mainly of Kirchner's work ("Chronology of Beckett's Journey to Germany" 261, *DTF* 250).

2 February 1937	Visits Will Grohmann's collection, who is an art historian, and have a conversation on Expressionists with an emphasis on Kirchner ("Chronology of Beckett's Journey to Germany" 263).
1943	Having a conversation with Eugène Fidler about of Picasso, Kandinsky, and Kirchner (*DTF* 332).

The reference numbers for all the notebooks related to "Human Wishes" at University of Reading

MS 3458[123] *Human Wishes*	It consists of 14 pages in which the drawings this study is exploring found in the third page. The cover of this manuscript has "Human Wishes" inscribed on it. The fragment is published, with revisions, in *Disjecta*.
MS 3459 *Human Wishes*	This manuscript is a typescript with edits by Beckett on the text. He either edited words or short phrases. The manuscript ends with a line by Mrs Williams: 'A hair or a raisin?', which can be found in page 165 in the published text.
MS 3460 Notes toward *Human Wishes*	It is a holograph and typescript with handwritten alterations and additions by the author. This manuscript includes notes by Beckett on Francis Barber, Anna William Mrs Demoulins Poll Carmichael, and Robert Levett, as part of his composition process of "Human Wishes."

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[123] This is the manuscript which holds the doodles.

MS 3461/1 *Human Wishes* Notebook 1	Excessive notes written on Samuel Johnson and his circle, which covers 188 pages, by Beckett.
MS 3461/2 *Human Wishes* Notebook 2	Excessive notes written on Samuel Johnson and his circle, which covers 208 pages, by Beckett.
MS 3461/3 *Human Wishes* Notebook 3	Excessive notes written on Samuel Johnson and his circle, which covers pages from 1-16 and 101-170, by Beckett.

Appendix C

This table presents a description of the doodles found in Beckett's "Human Wishes" manuscript

Justice (the balance)	Upper left (3)
A praying or a proposing figure	Upper right (3)
Walking figures (5)	1/further right 2/further right 3/middle 4/left 5/further left (3)
Crucifixion	Middle (3)
A figure looking down at a plant	Further right (3)
A figure looking down at a mushroom	Further left (3)
A Figure looking down	Further right (3)
A figure with an African sculpture features	Right (3)
A profile view of an African sculpture	Right (3)
The Happy/Sad face	Middle (3)
Jumping figure	Middle (3)
A Soldier	Further right (3)
Hitler (profile view)	Further right (3)
Dancing figures (2)	1/middle 2/left (3)
A figure with tied hands	Middle (3)
New Golgotha – 3 crucifixions	Middle (2)
No funeral march – musical notes	Further left (2)
A Couple	Middle (2)
A shepherd	Left (2)
A figure with a pipe riding a donkey (2)	1/left 2/right (2)
A figure with a dog face clapping	Middle (2)
A female figure clapping	Middle (2)
A female figure pointing	Middle (2)
Walking figures (4)	1/further left 2/middle 3/right 4/further right (2)
Boots	Both further left (2)
Musical notes for	(1)

This table presents a description of Kirchner's tapestries

Figure/Object	Location	
Trio of figures (not same gender)	1/bottom right 2/bottom left 3/ upper left corner 4/ upper right corner	*Alpine Cattle Drive* (1926)
1/Family (a female and male figure playing with a child) 2/ family (a female figure walking with two children)	1/ Upper left corner 2/the right section of the centre	
Shepherds	Centre	
Cows	Centre/right and upper sections	
Goats	Centre/left	
Dogs	Centre/upper sections	
Birds	Upper right section	
Moon	Upper left section	
Young couple	Middle right	*Alpaufzug und Lebensalter* (1927–1928)
Elder couple	Middle upper right	
Children	Lower middle right	
Shepherd	Bottom on the left	
Farmer	Bottom on the left	
Cows	Left side	
Goats	Middle right	
A dog	Bottom left	

This table presents a description of the doodles found in Beckett's *Murphy* Notebooks

Figure/Object	Location	
A male figure walking looking behind his back	Notebook 1, 14	• Inscribed "Sasha Murphy" on front cover • Contains 144 leaves
A female figure (an elderly) wearing glasses	Notebook 1, 14	

Two drawing of faces; they seem to be a pair (male and female	Notebook 1, 14	• Dated from 20/8/1935 to 23/9/1935 • Contains material relating to Chapter 1 (pp.1-59), Chapter 2 (pp.61-111), and part of Chapter 3 (pp.112-144) of the published text
Charlie Chaplin with a clown outfit	Notebook 1, 14	
A profile drawing of Beckett	Notebook 1, 14	
A profile drawing of Joyce	Notebook 1, 16	
A guy who looks like a prince	Notebook 1, 16	
A burner + Florence flask +Beaker	Notebook 1, 15	
Libra, Aries, and Mercury signs	Notebook 1, 88	
Treble Clef	Notebook 1, 96	
Virgo sign	Notebook 1, 124	
A figure that is wearing a 16th century outfit/cardinal robe pointing above while scratching his head	Notebook 1, 136	
There are two figures who seem to contrast each other: one is a priest and the other is a modern man (based on the outfits).	Notebook 2, 2	• Inscribed "Murphy II" on front cover • contains 144 leaves • Dated from 24/9/1935 to 8/10/1935 • Contains material relating to part of Chapter 3 (pp.1-23), Chapter 4 (pp.25-99), and part of Chapter 5 (pp.101-143) of the published text
A stamp	Notebook 2, 6	
There are four profile drawings linked together in in pairs. The first two seem to be between Dante like figure linked with a line to a Joyce like figure. The second pair is more of a male and a female.	Notebook 2, 6	

A profile drawing of a figure with a long nose and a moustache (possibly Hitler)	Notebook 2, 24	
A hat	Notebook 2, 58	
A musical sign	Notebook 2, 67	
Geometric star	Notebook 2, 67	
There are drawings of two trees with a person hiding behind it. One of the trees has leaves and a bird and the other has no leaves.	Notebook 2, 94	
A drawing of a soldier, The King's or Queen's Body Guard of the Yeomen of The Guard	Notebook 2, 94	
A figure that is wearing a 16th century outfit/cardinal robe	Notebook 2, 94	
A female alien figure referred to as a lady. She wears a dress with a hat.	Notebook 2, 104	
A female figure who wears a cross necklace	Notebook 2, 104	
A face with a question mark inside it	Notebook 2, 114	
A drawing of a Chinese figure	Notebook 2, 132	
A drawing that is similar to *Quad*'s stage layout	Notebook 2, 142	
A profile view of a mouse looking face who wears a unique piece of cloth around his neck	Notebook 3, 14	• Inscribed "Murphy III" on front cover • Contains 224 leaves

A face of a person who is wearing an Elizabethan attire	Notebook 3, 16	• Dated from 9/10/1935 to 1/11/1935
A drawing of two pairs who play Golf. They mirror each other	Notebook 3, 16	• Contains material relating to part of Chapter 5 (pp.1-124),
A view of a sun shining over a graveyard full of grave stones	Notebook 3, 30	Chapter 6 (pp.124-151), and part of Chapter 7 (pp.152-223) of the published text
A shapeless figure wearing a hat	Notebook 3, 64	
A figure that looks like Munch's Scream figure	Notebook 3, 64	
Star of David (x3)	Notebook 3, 84	
A woman who is wearing a skirt and has a bag walking with a dog	Notebook 3, 96	
A drawing which has a painting like frame that depicts two figures: a male on Saturn and a female on Earth	Notebook 3, 112	
An alien who wears a suit and clown shoes	Notebook 3, 114	
A geometric drawing of a Hitler like face	Notebook 3, 142	
A heart shaped drawings which evolved to be geometrical	Notebook 3, 208	
Drawing of a someone with a short hair wearing a piece of clothing around his neck	Notebook 4, 4	• Inscribed "Murphy IV" on front cover
Two opposite triangles	Notebook 4, 4	• Containing 160 leaves
A geometrical star	Notebook 4, 6	

A cross	Notebook 4, 6	• Dated 3/11/1935 (pp.1) to 24/11/1935 (WRITTEN 24/10) (pp.157)
A triangle with the tips being circled	Notebook 4, 6	
A drawing of dancing legs	Notebook 4, 22	• Contains material relating to part of Chapter 7 (pp.1-5), Chapter 8 (pp.6-79), and part of Chapter 9 pp.81-160, inside back cover) of the published text
Many drawings of boots	Notebook 4, 22	
Star of David	Notebook 4, 32	
A gate	Notebook 4, 60	
Two figures without a body outline with hands and legs holding canes wearing hats dancing on a stage	Notebook 4, 68	
Florence Flask (x4)	Notebook 4, 68	
A T with circles drawn around the ends and the middle section where the two lines meet	Notebook 4, 105	
A clock	Notebook 4, 126	
An umbrella	Notebook 4, 128	
A dancing figure who has a hat as a head	Notebook 4, 148	
Two figures with no expressions blacked out one is standing the other is trying to balance himself.	Notebook 5, 6	• Inscribed "Murphy V" on front cover • Containing 184 leaves • Dated from 24/11/1935 (pp.1) to 28/4/1936 (pp.175).
Two male figures dancing together wearing hats with different body proportions	Notebook 5, 106	• Contains material relating to part of Chapter 9 (pp.1-45) and part of Chapter 10 (pp.45-183) of the published text
Figures who seem to be part of a circus: someone walking on a robe and two figures dancing one male and female	Notebook 5, 106	

A figure who has two faces one sad and one happy wearing a hat	Notebook 5, 108
A drawing of a woman sitting on a crescent	Notebook 5, 118
13 drawn to become B	Notebook 5, 118
A figure who seems to suspended in the air while jumping during a dance routine	Notebook 5, 124
An evil looking figure who is crawling	Notebook 5, 124
A figure who is standing tilting his head down with a beam of light is directed to his feet.	Notebook 5, 124
A dancing woman	Notebook 5, 124
A person who seems to be inside a clock and his face standing next to a clock	Notebook 5, 126
A dancing figurine	Notebook 5, 134
A view of a walking person from the back wearing a hat	Notebook 5, 136
Another dancing figure with flamboyant outfit	Notebook 5, 138
Two figures tight to two different crosses from the back	Notebook 5, 138
A figure who is wrapped in a cloth like a mummy and only the face is exposed	Notebook 5, 140
A mermaid	Notebook 5, 152

A dancing male wearing a hat	Notebook 5, 164	
An angry face	Notebook 6, inside cover page	• Inscribed "Murphy VI" on front cover
A portrait of a female wearing a hat	Notebook 6, 16	• Contains 180 leaves
A geometrical star	Notebook 6, 53	• Dated extensively throughout from 30/4/1936 (pp.1) to 9/6/1936 (pp.163)
A drawing of the back view of a boy walking wearing a scarf	Notebook 6, 62	• Contains material relating to part of Chapter 10 (pp.1-5), Chapter 11 (pp.6-69), Chapter 12 (pp.70-141), and Chapter 13 (pp.143-161) of the published text
A dancing figure the whole figure is blacked out except for the face	Notebook 6, 62	
Star of David	Notebook 6, 132	
A male suspended in the air with legs open and a hat underneath him	Notebook 6, 134	• Revised material for insertion into Chapter 1 at the end (pp.163-173)
A drawing of an old man wearing glasses	Notebook 6, 144	

Glossary

Allegories: An allegory aims to teach and does not contain the thing in itself since it is didactic in nature. It is similar to a metaphor, which describes objects but does not hold meaning by itself in a given context (Selz 49). This thesis used the term to explore further the way literature uses known images, such as the Christ, in a secular way without attaching a religious meaning to it.

Analytical Imagination: A phrase Beckett used in "An imaginative Work! *The Amaranthers*. By Jack B. Yeats" (1936) to refer to the process of breaking down of the aesthetic of the work into four elements: allegory, symbol satire, and landscape (*Dis* 89).

Avant-Texte: It refers to the archival materials for any published text, which are made public. (See discussion of the term in section 3.1.1)

Biographical Approach: It refers to the process of employing biographical elements in the interpretation of a phenomenon. The term has been used in the literature review of my thesis to provide a classification of the publications and studies tackling Beckett's relationship with art. (See discussion of the literature review in chapter 2)

Chiaroscuro: It is a term that refers to a technique used by Dutch painters to control the contrast between light and shadow. This thesis used this term to demonstrate how the influence of painting on Beckett's practice changed the mechanics of his characters by creating pairs by the end of his 1930s (see 5.1.3).

Extended Mind: It is a phrase used by Dirk van Hulle, in *Modern Manuscripts* (2015), to demonstrate how the writing process exists in the interplay between the published text and the manuscript. The cognitive process of writing a work is not exclusively in the mind but "in constant interaction with an external environment, and if this two way interaction is regarded as cognitive system in its own right, then literary manuscripts can be considered part

and parcel of an author's 'extended mind'" (130). (See the discussion of primary sources in section 3.2)

Genetic Analysis: It is derived from genetic criticism and refers to the process of analysing archival materials to explain a phenomenon found in the printed text or the writing process. (See discussion of genetic analysis in section 3.1.1)

Genetic Criticism: It is both a literary theory and practice, which views texts in correlation to their origins and materials. It aims to reconstruct certain parts of the writing through the available evidence found in archival materials.

Genetic Edition: It refers to archival materials that are mass produced through a process called documentary editing, in order be prepared for publication.

Graphic Devices: It refers to a term used by Glyn White, in *Reading the Graphic Surface: The Presence of the Book in Prose Fiction* (2005), to describe the alteration of the page of a text, which holds significance and denotes another meaning. My thesis extended the term to include Beckett's manuscripts, especially his doodles.

Hieroglyphs/hieroglyphics: Hieroglyphs/hieroglyphics, which can be used interchangeably since "hieroglyph is simply a shortening of the word hieroglyphic" (landofpyramids), reflects "a system of pictorial writing" where meaning is suggested from the picture (Britannica). Primitivism in painting refers to "the simple, unsophisticated, naive vision and style of untutored modern artists" (Levy 75).

Illustrative Approach: It refers to the process of using the existence of certain elements of Beckett's texts (including plays) to illustrate the importance of a phenomenon. The term has been used in the literature review of my thesis to provide a classification of the publications and studies tackling Beckett's relationship with art. (See the discussion of the literature review in chapter 2)

Image: My definition of the image is based on two works: the first is Anthony Uhlmann's *Samuel Beckett and the Philosophical Image* (2006) and John Berger's *Ways of Seeing* (1972). Berger defines the image as "a sight which has been recreated or reproduced" in order to be perceived (Berger 2). His definition harmonises with the way Uhlmann defines the image through the establishment of two qualities: creation and interpretation (Uhlmann 15). The definitions provide two elements which are used to explore Beckett's doodles and the paintings he saw: Interpretive quality and Preservative quality (see 4.0). It should be noted that the term is applied differently in literature and painting due to the different mediums of expression; however, since the thesis deals with an author who used doodles while composing a literary work it made the integration be necessary but limited to the way Beckett's scholarship approached Beckett's image in his own work by using Uhlmann framework.

Imaginative Blending: It is a concept used to refer to Beckett's method of collecting and transforming elements from his experience into his practice. (See the discussion on the subject-object relation section 5.3)

Literature of 'the Non-Word': A phrase mentioned by Beckett in a letter to Axel Kaun. The letter was written originally in German during his trip in Germany dated July 9, 1937. The phrase refers to Beckett's desire to create a literature which will triumph the limitation of language and be similar to other form of art such as music and paintings.

Manuscript: It refers to any unpublished archival material which has been handwritten by the author or contain any comment by the author such as notebooks, diaries, drafts, holographs and typescripts.

Mistrust of Language: A phrase used in this thesis in the second chapter to refer to Beckett's attitude toward language and how words lack the ability to express fully, which

has grown strongly after his psychoanalytical treatment with Bion (as cited by Feldman among many Beckett scholars).

Mystic Experience: A phrase Beckett used in *Proust* (1931) to explain the imaginative and empirical process which takes place in the subject's consciousness, explaining the connection between a subject and an object (*Proust* 56).

'No-Man's-Land': A phrase Beckett used in "Recent Irish poetry" (1934) to refer to "the space that intervenes between him [the artist] and the world of objects" (*Dis* 70).

Note-Snatching: It refers to the technique Beckett used in his notebooks where he collects information and even copying paragraphs from books and articles.

Primary Sources: My thesis used this phrase in the discussion of the methodology as a reference to the main category of the original materials where by the examination of Beckett's practice is based on. The category is divided into published texts and archival materials. The phrase is not used in the context of a bibliography, but refers to the sources which hold traces of Beckett's development, such as letters, fiction, diaries, notebooks and so on.

Primitivism: The term has been used in this thesis to refer to the chronological order of a development, rather than the representation of ethnic groups, in order to explore Beckett's hieroglyphs. It has been based on a definition of 'Primitive' as a word that "stresses the original, first, or root stages of development" and refer to a work produced by a self-taught artist (Lewis 228).

Subject-Object Relation: It is a phrase used in this thesis to refer to what constitutes Beckett's 'no-man's-land' in terms of the relationship between a subject and an object. The role of the subject is given to the writer/painter and the role of the object is given to the painting/text. The subject does not refer to the subject of the painting but to the person who views and interprets the painting in his consciousness; the painting in this case is the object.

Beckett in his "Recent Irish Poetry" (1934) linked the concept to the process of communication. Moreover, in a letter he wrote on Cézanne, he referred to the concept to explain the painter's landscape being a 'material of a strictly peculiar order' to represent 'the world of objects' (*LSB I* 220).

Symbols: A symbol is a key to meaning itself, that meaning being partly determined by the context in which the symbol is part of, as an image in totality. It is relational to the thing it represents and carries within it an intended interpretation, which entitles it to have meaning in itself (24). This thesis used the term to explain the way Beckett's doodles are linked to his creative process in which they symbolise concepts he seeks to portray in his fiction.

Tapestry-Like Style: It refers to a style of painting Kirchner he developed during his late years known as the Davos Phase, in which it included a collaboration with Lise Gujer in 1922 to produce tapestries from drawings he made (Wolf 83). He had no knowledge of weaving and relied on Gujer to follow his designs, and his paintings changed drastically after this collaboration. The style is characterised with simplified lines and creating a story line with the placement of the characters. It has been used in this thesis to elaborate on the way Expressionism influenced Beckett's practice visually by exploring the Human Wishes doodles that appeared to be completely different than the ones present in the Murphy Notebooks

Textual Visuality: It is a term used by Richard Shusterman, in *Aesthetic Blindness to Textual Visuality* (1982), to provide a context for the term within literary studies. It is phrase which refers to the way the form and the content of the text allows for a visual perception of the text in the imagination of the reader through the existence of symbols, imagery and other literary devices.

Triangular Analysis: My thesis used the phase to refer to the process of triangulating three different analysis (genetic analysis, visual analysis and close reading) to investigate the

development of Beckett's practice through his published texts and manuscripts, especially his doodles.

Visual Analysis: It refers to the process of analysing elements with visual attributes and includes interpretations. My thesis used this analysis to build a link between visual elements found in paintings, such as chiaroscuro, background and placement of the figures, and Beckett's practice and doodles.

Visuality: My thesis used the term visuality in the same context offered by David Natharius, in "The Role of Visuality in Media Literacy" (2004), which refers to the process of meaning through visual elements/data (239).

Visual Elements: The thesis used this term to refer to the elements or aspects with visual attributes in manuscripts and paintings. In the case of manuscripts, it refers to the doodles. In the case of paintings, it refers to elements which constitutes the background and foreground of paintings, such as figures, landscape and so on.

Visuals: The thesis used this term, which is derived from Richard Shusterman's *Aesthetic Blindness to Textual Visuality* (1982), to refer to imageries, symbols, descriptions of landscapes/setting/characters or any figurative device used by Beckett to reflect the physical appearance of a character, objects or locations, which provides another layer of meaning to the text.

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