Mind Aestheticised: Samuel Beckett's Television Plays
and the Deleuzian Image

Research Master Thesis

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Supervisor: prof. dr. Patricia P. R. W. Pisters
Media Studies (research Master)
The department of Media Studies
Universiteit van Amsterdam
Abstract

This master thesis explores four television plays written and directed by Samuel Beckett: *Eh Joe*, *Ghost Trio*, *...but the clouds...*, and *Night and Dreams*. The plays are read in accordance with the film-philosophical approach to cinema outlined in Gilles Deleuze's books on cinema. The master thesis attempts to position these plays as images in relation to the movement- and time-image as well as to the neuro-image posited by film scholar Patricia Pisters. It is argued that Beckett's plays are mentalised spaces, refoldable in a number of ways and inherently philosophical in their nature. For example, they do not present characters as just psychosocial types or aesthetic figures which one would normally encounter in the movement- and time-images but also as conceptual personae through which one is taught a new way of perceiving humanity. The analysis further elaborates on the question of the nature of these mental spaces, their ontology and connection to film consciousness. It is postulated that these plays present schizophrenic, affective, memory, and oneiric internal words according to the operative logic of which the screen image manifests itself which leads to the conception of the plays as proto-neuro-images, as related to but not quite yet “neuronal”.

Keywords: Samuel Beckett, *Eh Joe*, *Ghost Trio*, *...but the clouds...*, *Night and Dreams*, Gilles Deleuze, television play, film-philosophy, mental aesthetics, movement-image, time-image, neuro-image.
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Introduction


Samuel Beckett, *Ohio Impromptu*

Samuel Beckett's works are essentially intermedial. Not only do they belong to various genres and media (theatre plays, radio plays, television plays, novels) or incorporate various media (i.e. are multi-media artworks) they also exemplify the deep form of intermediality: they adapt the techniques of one medium to the context of another. According to intermediality theorist Jürgen Müller, „a medial product becomes intermedial, when it transfers the multi-medial togetherness (*Nebeneinander*) of medial citations and elements to a conceptional cooperation (*Miteinander*)“, that is, when the artwork comes to be bigger than the sum of its multi-media parts. This is precisely what happens in Beckett's case.

Beckett adapted various techniques and properties of music, painting, and photography in his theatre pieces not in the sense of a mere intermedial quotation or reference but in the sense of a true conversion of the specific technique of one medium to another medium. In the words of Beckett's biographer James Knowlson, “Beckett showed, throughout his career, an exceptional ability (and a readiness) to transfer ideas and techniques from one medium to another, ostensibly quite different one, rethinking them, sometimes very radically, to test and stretch the boundaries of the new medium.”

This marks the essential reflexive nature of Beckett's intermediality as “it broadens the in-between spaces [*Zwischenraum, interstitium*] between image and text” and “makes visible the invisible and the eerie, the 'other' space between the discourses, that [Michel – A. M.] Foucault qualified as heterotopy.”

Thus, the reflexive nature of Beckett's intermediality may also be understood as the reflexivity inherent in his very art and aesthetics: the writer experimented with the limits of each medium he worked with redefining their relationships implicitly in his artworks. The plethora of media specific techniques Beckett adapted and synthesised in various works indicates

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their special status and relevance in the field of literary, theatre, film, and media studies. The pieces question the very limits of mediation and take it to another, highly reflexive level. Therefore, it is necessary to describe Beckett's approach to media in relation to media studies.

Recently there has been made such an attempt to compare Beckett's use of media and Marshall McLuhan's ideas. Literary critic Linda Ben-Zvi claims that “[i]n the case of Beckett, McLuhan believes that instead of engaging with the environment of his time as [James – A. M.] Joyce did, trying to tease people into some perception of new media that affect their lives, he chose instead to focus on the negative and alienating effects, not the possibilities.” According to the critic, Beckett exposed the trappings, conventions, and artifice of the media he worked with. Furthermore, despite McLuhan's own (ideological) rejection of Beckett, Ben-Zvi argues that there are certain fundamental correspondences between Beckett's understanding of media implicit in his practice and McLuhan's ideas. However, it is important not only to spot the mediatic references in Beckett's works but also to see how they relate to the logic of the works, what internal signification systems they belong to. In other words, the starting point should be the (television) play or the film and not the media theories.

Due to the subtlety and complexity of Beckett's approach to media one is encouraged to assume that Beckett's television plays have something essential and “archetypal” to say about the medium of television as well. In order to avoid the trappings of over-simplification (as in Ben-Zvi's case) one has to carefully examine the plays and this is where the Deleuzian approach comes in as it deals with the question of the medium not from a distanced (content vs. medium) point of view but deduces the signs from the thought effects in which the medium's nature is implicit. The engagement with the Deleuzian film-philosophy in the exploration of the television plays seems particularly challenging as, according to Gilles Deleuze,

Television remains inferior [to cinema – A. M.] because it clings to images in the present. Television renders everything in the present, except when it is directed by great cineasts. The concept of the image in the present only applies to mediocre or commercial images. It's a completely ready-made and false concept [that the television image creates – A. M.], a kind of fake evidence.

Deleuze sees television's function as being primarily social and related to the system of surveillance and control (hence, the production of the ready-made concepts by the television image). Because of this objection it remains to be proven how Beckett's television plays manage to break out of this mould.

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5 James Joyce was a Catholic and therefore appealed to McLuhan, whereas Beckett was unacceptable due to his apparent atheist convictions.
Significantly, Deleuze does not imply that television images as such cannot provide an effect of lasting value; it is just that they tend not to. Beckett's television plays break with this tendency and, in the words of Deleuze himself, there “is a specificity to [Beckett's – A. M.] works for television.”

In these pieces

the characters are like 'supermarionettes'; the camera, as a character, has an autonomous, furtive, or dazzling movement that is antagonistic to the movement of the other characters; artificial techniques (slow motion, superimposition) are rejected as being unsuited to the movements of the mind...
According to Beckett, only television is able to satisfy these demands.

Thus, one is bound to ask how is television able to satisfy Beckett's needs. In order to get to the core of the matter it is first necessary to understand how Beckett uses the potentiality of the television medium and to what specific images it gives rise to. This will be the area of exploration for this master thesis.

The first chapter will outline Deleuze's film-philosophy and its methodological specifics; the second chapter will think film-philosophically with four Beckett's television plays, namely with *Eh Joe, Ghost Trio, ...but the clouds...*, and *Night and Dreams* describing these plays as Deleuzian images and exploring the virtual dimensions of their universes; the third chapter will build on the second chapter's analysis and define Beckett's plays as mental spaces that arise from the special status of the virtual; and the fourth chapter will relate the plays to film scholar Patricia Pisters's concept of the neuro-image and thus by juxtaposing the virtual, the mental and the neuronal will finish creating the definition of the plays as idiosyncratic Deleuzian images. Finally, the master thesis should be able to describe the (perceptual) specificity that characterizes Beckett's television plays and to unlock the Beckettian profounds of mind.

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8 Deleuze, 1997, 169.
9 While there were at least 13 versions of *Eh Joe* made by various directors (some in collaboration with Beckett), *Night and Dreams* was produced only once. Therefore, for the sake of consistency I will be analysing Beckett's own directed versions of these plays for the German television Süddeutscher Rundfunk (SDR), now due to a merger known as Südwestrundfunk (SWR).
1. **Deleuzian Concepts for the Analysis of Cinema and Television**

Gilles Deleuze looked at cinema philosophically. It is not merely philosophical ideas that are related to cinema where films would be the illustrations of or challenges to various philosophical ideas\(^\text{10}\) but it involves a new way of perceiving cinema as the locus of philosophy itself: “Cinema not only puts movement in the image, it also puts movement in the mind. Spiritual life is the movement of the mind. One naturally goes from philosophy to cinema, but also from cinema to philosophy.”\(^\text{11}\)

Therefore, Deleuze's approach relies on the assumption that cinema is not merely a product of socio-economic forces (as in a Marxist analysis), a sum of stylistic features (Bordwellian historical poetics of cinema), or a textual construct (semiotic analysis) but is capable of inducing a movement of thought, a certain way of perceiving. This power of cinema does not simply relate to the external world and its representations, it stems from the immanent filmic universes; a film comes to be seen as a living organism (a Whole) capable of affecting one's perception.

1.1. **Deleuzian Film Semiology**

Deleuze opposes his frame of thought to those of psychoanalysis and linguistics\(^\text{12}\). The movement of thought lies within the biology of the brain and is not connected to the Oedipal workings of desire or the unconscious; a viewer is not the Lacanian split subject looking at the representations of another symbolically constituted subject. The approach concentrates on the images and their relations (with time, each other, and the outside of the image) not in connection to a psyche but to a fluid, becoming, perceiving matter of the brain. Deleuze does not subscribe to the conversion of the cinematic images to the status of linguistic signs either: images have their independent powers of world-making and are not slaves to a pre-given coding system.

It is a different kind of semiology that is proposed by Deleuze which relies on Charles Sanders Peirce's understanding and classification of signs\(^\text{13}\): Deleuzian affection, action, and relation images stem from Peirce's notions of Firstness, Secondness, and Thirdness. Deleuze's image distinctions are made on the basis of the reduced number of affects or operative elements of the image: by observing how images operate Deleuze deduces\(^\text{14}\) their ways of emerging and the mechanism of

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\(^{10}\) This is the approach taken by Damian Cox and Michael P. Levine in *Thinking through Film: Doing Philosophy, Watching Movies*, Oxford: Wiley-Blackwell, 2012.

\(^{11}\) Deleuze, 2000, 366.

\(^{12}\) See Deleuze, 2000, 365–374.

\(^{13}\) My understanding of the Deleuzian cinematic signs and their constitution was primarily formed by Ronald Bogue's insightful explanation of Deleuze's operative logic in the cinema books. See Ronald Bogue, *Deleuze on Cinema*, London, New York: Routledge, 2003.

\(^{14}\) Even though it may first seem that it is an inductive operation it is actually deduction that governs the interpretative
how the cinematic thought is constituted just as Peirce deduces Firstness (pure perception) and Secondness (perception incorporated into a concrete situation) from the Thirdness (perception incorporated into a broader scheme of relations) of the sign. A film thus is not an example (parole) of a deep structure (langue) at work but a locus of the very production of a structure. Deleuze thinks that the process of mediation (perpetual ever-expanding Thirdness) can be stopped by the cinematic mechanism and one can witness the alternative (and non-human) ways of constituting perception. This way Deleuze uncovers cinema's potential for literally changing one's mode of being.

How does the cinematic image go through the Peircean levels of Firstness, Secondness, and Thirdness? Firstly, one is sensorially engaged, the image affects the perceiver in its pure potentiality. Deleuze often gives as the example of this level of signification Jean-Luc Godard's film *Weekend* (1967) where the blood comes to signify the colour red, i.e. is prevented from being subsumed under the signifier “blood”. Secondness, then, emerges as a perception of a concrete situation: as in an image of a person being stabbed. Thirdness lies in the connection of the image to the extratextual codes: blood signifying the blood of the sacrificial lamb. The notion of ever expanding Thirdness may be practically explained as an ongoing process of semiosis: as blood comes to be a sign of the sacrificial lamb, the sacrificial lamb in turn comes to be understood as a sign of Christianity. No image is purely an image of any of these levels of signification. However, most images depending on their internal qualities (as assemblages) and their relations to other images of the film (linkages) may be understood as primarily one of these types.

Related to these levels of Firstness, Secondness, and Thirdness are affection, action, and perception images that describe not the diegetic level of film but one's ways of connecting to images. Affection images, according to Deleuze, usually manifest themselves through close-ups and are related to Firstness (pure affect)\(^\text{15}\). Therefore, the face becomes such an important aspect in this regard. However, affection images are not tied to the human face: it can be a shot of a knife, a clock, a doorknob that appears to one's perception as an affection image. The point is not so much what it shows but how it affects one and how it relates to other images. Affection image emphasises the interval (the moment of perception before it moves to action, becomes subscribed under the governing scheme of thinking as the perception “of” something). It is not merely a face of Greta Garbo or of the pain of the character that one perceives but the power of the face as such in its ability to affect before it gets incorporated into the sensory-motor scheme of the perception that is fuelled by the narrative.

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Action images are connected to Secondness and the perception of function in a chain of actions. Action images are primarily linked but not limited to medium shots as close-ups or long shots may also be action images because the distinction depends on what sort of perception the images induce and not on their formal stylistics. Action images are marked by the aforementioned tendency of the image to be incorporated into the narrative action where the subtractive tendency of consciousness takes full control: one does not perceive anything else but what is deemed significant in this particular narrative, according to the workings of the sensory-motor scheme.

Relation images then are linked to Thirdness and the perception of perception: this type of image is more difficult to explain. A useful and telling example would be Pier Paolo Pasolini's notion of the free indirect discourse in cinema where character's subjective point of view is refracted by another, camera consciousness. Interestingly enough, perception images that initially would seem to be examples of Firstness are understood by Deleuze as related to Zeroness (Deleuze's own invention in the Peircean vein): they represent the perception before semiosis, something that is primary and gives rise to semiosis as a pure perception. These images are associated with a long shot but are not exclusively tied to it.

All these images can be summed up as “the perception image, whereby the living image senses the outside world; the action image, which structures the space surrounding the living image; and the affection image, which connects the living image's outer perceptions, inner feelings, and motor responses to other images.” In a slightly different sense it can be said that “[s]ituations present essences (perception-images), which give rise to actions (action-images), while the interval (affection-images) marks the moment between the perception and action.” These variations on the Peircean semiotic theme mean that Deleuze uses Peirce more as an inspiration than a guiding figure and he proposes a taxonomy that is not closed: one should be able to distinguish even more image types depending on their abilities to affect one, change one's mode of thinking and being.

1.2. The Movement-Image

On a more practical level of performing the analysis Deleuze does not supplant the classical film theory toolbox of looking at characters, framing, montage, narrative, cutting, shot composition, lighting, the relation of sound to the image, etc. but he does infuse these aspects of cinema with a different meaning. First one moves away from the object (a film) and observes the images from

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16 Deleuze explicitly discusses Pasolini's cinematic indirect discourse in Cinema I: The Movement-Image.
which it is composed. Then one goes back to the whole with a different understanding of various forces at work. For instance, in his cinema books Deleuze looks at how different formal techniques (in the Soviet school, the post-war French school, the American school) result in different styles of thought and different wholes.

Based on how images engage one's thought and relate to one another Deleuze deductively distinguishes the movement- and time-images (two grand types of wholes) and proposes various subcategories within these images (for example, the aforementioned affection, action, and relation images as subtypes of the movement-image) that create a whole where each image “acts on the others and reacts to others on all their facets at once [and – A. M.] by all their elements.” Relations of the images, then, are of major importance in the Deleuzian thought. In the movement-image linkages between and within assemblages are made according to the sensory motor scheme: characters have clear and distinct goals, live in an identifiable milieu, the form of content is action (narrative) oriented, and linkages between images are rational.

There are two types of transformations (types of narrative) in the movement-image: SAS and ASA. In the big form (SAS) a certain situation (milieu) becomes perceptible that forces a character to act and change the situation into a new (preferably improved) one. In the small form (ASA) the actions of the characters constitute (imply) a certain situation that leads to a change (to another action). The movement-images are historically and stylistically related but not reducible to the classical Hollywood cinema. The movement-image operates by subtraction as it is tied to action: one “go[es] from total, objective perception which is indistinguishable from the thing, to a subjective perception which is distinguished from it by simple elimination or subtraction.”

However, certain movement-images tend to loosen up and unhinge the tight linkages and unidirectionality of the image and provide an opportunity of challenging one's perception via nooshock. In the early French cinema (e.g. Germaine Dulac's oeuvre) perception becomes fluid (Deleuze names this type of image “a reume”) and moves away from the habitually human (sensory-motor); in the Soviet montage school the perception becomes that of the camera (“kino eye”). Moreover, Sergei Eisenstein experiments with montage techniques for the sole purpose of producing a nooshock, of awaking the consciousness of spectators into thinking, into an active perception caused by the juxtaposition of images. Even though these examples move away from the (non)organic whole of the movement-image and do create novel ways of challenging one's interaction with the cinematic images they still remain within the confines of the movement-image.

19 Deleuze, 1986, 58. This whole subsection is based on Deleuze's Cinema I: The Movement-Image.
20 Deleuze, 1986, 65.
1.3. The Time-Image

The Second World War marked a shift in the nature of cinematic images: cinema witnessed the advent of the time-image which finds its expression in modern European cinema. Again, it is important not to reduce the time-image to one historical era or culture as it is not a cultural distinction but a philosophical (ontological) one. In the time-image the sensory-motor scheme loses its power of structuring film worlds or the open whole and one's perception: linkages turn into re-linkages (irrational connections) that are qualitatively different ways of connecting the assemblages. The relations between images become paratactic (“and... and” junction), each new image challenges one's perception schemes and encourages to search for the new ways of understanding, trying to grasp the whole: “In modern cinema, in other words, images are delinked from any determining schematism, and so what was an enchainment of images becomes a series in which each image is de-framed in relation to the image that follows it, producing a kind of space between images wherein thought lingers, oscillates, hallucinates.”

Therefore, in Cinema 2: The Time-Image Deleuze emphasises the importance of the black screen in the time-image: it epitomizes the lingering perception.

Also, in the time-image the dimension of time is of central importance. Whereas in the movement-image time was derivative, subsumed under the vector of action, in the time-image the assemblage becomes infused with the layers of past (memory), indiscernible (alternative) presents, and marks of the future. The relation between the actual and the virtual is obscured as the sheets of time emerge within the image and complicate the sense of the chronological time. In phenomenological terms, the cinematic image becomes the locus of the manifestation of retention and protention. Moreover, the identifiable milieu of the movement-image is replaced by the any-spaces-whatever, i.e. spaces that are disjunct from the sociohistorical or action worlds: space (along with everything else) in the time-image is topological, refolding, transforming as opposed to the Euclidean universes of the movement-images. However, the potentiality of the any-space-whatever was present in the instances of the movement-image as well. For example, the affection image by becoming divorced from the drive of the narrative was a possible trace of this experientially different space and sense of time.

The action in the time-image may still be perceptible, the time-image is not exclusively non-narrative (it is not where the distinction lies) but the action is derivative (the reverse case of the movement-image): “The opposition of classical and modern cinema does not imply a break between

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22 This whole subsection is based on Deleuze's Cinema 2: The Time-Image.
narrative and nonnarrative but, instead, between different modalities of narrative: the narrative principles in modern cinema are different from those in classical cinema.

The time-image's main feature is that it induces a different way of seeing and a different type of the movement of thought, new synaptic connections and presents co-existing virtual worlds, instead of a unified, molar existence of a single reality. Consequently, within the time-image there start to appear new types of signs: sonsigns and opsigns, signifying pure sound and visual situations, opening the depth of the image in its multiplicity which keeps perception lingering on the more primary levels, breaking the perpetuating Thirdness and thus potentially letting the new ways of perceiving to emerge.

Although in the movement-image the engagement with time is also possible through mnemosigns (actualised flashback memories) or onirosigns (dreams), they do not defy the sensory-motor scheme as the hyalosigns (time crystals) in the time-image do. Hyalosigns refract, filter, and reflect “surfaces in which the virtual and the actual are made visible and rendered indiscernible as they pass into one another in circuits of exchange.” In the time-image the sounds and images do not get absorbed under the sweeping rational line of action and open up to the perception as pure affects. The time-image, then, operates not so much on the principle of subtraction as the principle of multiplication where

[the important thing is always that the character or viewer, and the two together, become visionaries. The purely optical and sound situation gives rise to a seeing function, at once fantasy and report, criticism and compassion, whilst sensory-motor situations, no matter how violent, are directed to a pragmatic visual function which “tolerates” or “puts up with” practically anything, from the moment it becomes involved in a system of actions and reactions.]

Furthermore, the present becomes infused with forking past (sheets of time) or alternative presents (peaks of present) where the actual and the virtual become indistinguishable: the milieu that is constituted is a mixture of the present, the past, and the future. Every present, however, has its virtual side (even in the movement-images) but in the time-image the virtuality is of a different degree. It relates to the Leibnizian notion of incompossibility (possible but incompatible worlds) made manifest. In addition to that, in the time-image one may witness the appearance of a crystalline state which is a crystal “of time not simply because [it discloses – A. M.] the coexistence of actual present and virtual past in every moment […] but because [it reveals – A. M.] different ways in which the whole of that great ocean of the virtual past may be related to the ongoing actualisation of time in a present moving towards a future.”

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26 Deleuze, 1989, 126.
Ophuls, Jean Renoir, Federico Fellini, and Luchino Visconti present one with “a particular vision of the world-as-reflection, as infinite mirroring, stagings, performances, spectacles, rites, and ceremonies. More than a mere theme, the world-as-reflection is a way of seeing and one that issues from a particular conception of time.” In other words, the time-image reconfigures the way in which the cinematic world unfolds and this broadens one's vision of the world as such, frees one from the sense of molar identities.

Another concept related to the modern cinema and the time-image is “the powers of the false” as “in modern cinema, the narrative (or 'storytelling') aspect no longer represents 'reality', but concentrates on showing how the act of narration falsifies reality itself. This is why the central focus of narrative in modern film is what, after Nietzsche, Deleuze refers to as the 'powers of the false.'” The time-image has the potential of creating fake but real universes that uncover the falsity of the “real” world(s). It is not the films that have forgers, liars, tricksters as their central characters that are the examples of the powers of the false. In this case the movement-image would be equally capable of eliciting this power. The forger becomes the force infusing the whole of the film and it has a powerful defamiliarizing effect on consciousness (as in Orson Welles's *F for Fake* (1973)).

Consequently, the powers of the false destroy the transcendental Good vs. Evil divide where only the subjective and contextual good and bad remain. The rigid world of morality shatters, only individual ethics can prevail as: “Morality, consisting in the formulas and automatisms of consensus community, treats all relations as internal, encoded, and predetermined. But ethics experiments in external relations, in encounters, events, and processes whose outcome is not determined in advance but invented during the actualization of a virtual event, the realization of a possible event.”

Therefore, the powers of the false are another facet of the time-image: it is a structuring element that draws one's attention to the enclosed world of the film and exposes one's own sensory-motor schemes as inadequate; the real is nothing but the false, and the false is the real. Again, it is a means to halt the perception in the interval, in the interstice, before it leaps into the Thirdness of the image. It is a means of preventing one from succumbing to the perceptual blindspot, from submitting to the phenomenological noetic intentionality of consciousness (perception of something as something) as one is primed that it is not at all clear what one is seeing; it requires the synthetic powers of consciousness to be able to arrive at it.

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27 Deleuze, 1989, 132–133.
28 Kovacs, 2000, 161.
29 Deleuze includes a lengthy reflection on this in his *Cinema 2: The Time-Image*.
1.4. Film-Philosophy as a Method

At this point it is important to make a further distinction between Deleuze's approach to cinema and the Husserlian phenomenology. Even though both approaches concentrate on perception, they presuppose quite different basic principles. To Edmund Husserl and later phenomenology subjectivity (the transcendental ego or consciousness) is always at work: perception is always a perception of something (the intentionality or “aboutness” of perception). But Deleuze's inspiration Henri “Bergson makes the startling claim that he commences simply with a universal flow of matter-images and then 'deduces' consciousness as a particular kind of image within that flow.” In the Deleuzian thought therefore the gap between the transcendental ego and the world of things collapses.

The images one sees are not the representations of the world in the conventional sense or mediated sensory (phenomenological) experiences incapable of reaching das Ding an sich (the main problem of phenomenology), but are actual parts of the world of (signaletic) matter. The perceiver's consciousness is but one image (a set of relations) among others and is constituted as other images (or relations) affect it: it is the world of flow and becoming and not of enclosed transcendental ego. Film consciousness is a process and a mode of being where

there is no longer a source point, or projection from one source as in the film projector, but fluidity depicted in the movement of images on the luminous screen. Within this orchestration of movement, a fluid state of human detachment is established. Deleuze calls this stage of film consciousness, "mitsein," the intricate placing and displacing of human subjectivity before it becomes the intersubjectivity of mature film consciousness. Film consciousness is a sum of various centres that incorporates them into a single and continuous flow: individual subjectivity, objectivity of the cinematic images and their technological expression all come to be included into this mitsein. Film consciousness thus is a unique result of the invention of cinema and it is not comparable to natural or mediated perception in the usual sense.

The aforementioned Deleuzian taxonomy of images (the movement and time-images and their subcategories) is based on the cinematic effects which are not immanently closed (textual) features but relate to philosophy, science, art: just as philosophy creates concepts and science creates functions, art creates percepts which are distinct but related forms of perceiving that arise from the different ways the cinematic images engage one's thought. For instance, the “screen, as the frame of frames, gives a common standard of measurement to things which do not have one – long shots

33 Shaw, 2008, 164.
34 See Deleuze, 2000, 365–374.
of countryside and close-ups of the face, an astronomical system and a single drop of water – parts which do not have the same denominator of distance, relief or light. In all these senses the frame ensures a deterritorialisation of the image.”

This rendering of art elevates it as a form of knowledge equal to the fields of philosophy and science without reducing it to one or the other. This makes Deleuze's approach a version of film-philosophy and not simply an example of philosophy in film, i.e. it is a case of what film theorist Paisley Livingston calls a “bold thesis” meaning a theoretical point of view that claims that film is capable of doing philosophy in its own unique and idiosyncratic ways. Although Livingston thinks that the bold thesis is problematic and it is arguable whether what Deleuze observes to be singular in cinematic consciousness is indeed unique, Deleuze does manage to convincingly explain the process of the formation of the cinematic perception.

By concentrating on the cinematic concepts Deleuze consistently disregards the social, technological, economic, and reception aspects of cinema (practical reality of film-making) because cinema “is always as perfect as it can be, taking into account the images and signs which it invents and which it has at its disposal at a given moment.” As a result of this assumption, Deleuze does not take into consideration the context of these images. However, as regards the technology of film-making, it must be said that while Deleuze does not explicitly address the question, he deals with it indirectly as different technologies result in slightly different ways of constructing the cinematic wholes and therefore have an impact on the ways of perceiving. For instance, “the television image as a constant scanning of lines is fundamentally a type of time-image. As electronic image, it lends itself to digitization, and with the digital image an essential mutability emerges.” It anticipates the modern cinematic lectosign “which must be turned around to be read, seen from the right side and the reverse if it is to be re-enchained in new series.”

Therefore, it can be said that technology is analysed on the basis of how it reshapes the image and how the image in turn reshapes thought. It thus may be tempting to compare Deleuze's view of technology and media to Marshall McLuhan's ideas but their correspondences lie merely on the surface. Even though McLuhan also encouraged one to look at how media shape thought he does it from a different perspective: Deleuze does not distinguish the content of the medium and the medium itself (as McLuhan does) because they are inseparable. How the moving images appear and

36 Paisley Livingston, Cinema, Philosophy, Bergman: On Film as Philosophy, Oxford University Press, 2009, 4.
37 Deleuze, 1986, x.
what appears within them serve to construct the open whole which is not deconstructable into its constituent parts (medium vs. content).

Deleuze's is a highly philosophical way of looking at cinema and therefore problematic from the point of view of a method: it is a specific reading, philosophical understanding of individual films and authors but it does not easily provide a simple set of steps that could be followed to analyse cinematic objects. A method in a scientific sense needs to be able to generate new information in an institutionally established way, using a set of toolbox rules and come to a more or less testable (not necessarily in a strict experimental sense) conclusion whereas Deleuze's approach is based on philosophical intuition and deduction.

Conversely, in cognitive film analysis one can test whether one or another (stylistic or narrative) technique generates suspense or curiosity in viewers by asking them as well as by observing their bodily responses in experiments (quite recently fMRI scanners were used in a similar situation). However, one has no way of testing how different time-image types (opsigns, mnemosigns, onirosigns, hyalosigns) produce a different sense and perception of time in viewers. Potentially, this could be a possible line of research for the future neuroscientists but present day technologies are far from being capable to observe the complexities of such a scale and it is doubtful that they ever will be. This practical issue of doing the research following these two approaches (both related to the perception of cinema) shows their different points of origin: cognitivism is primarily related to the scientific method, while Deleuzian reading is inherently philosophical (in principle non-testable).

Regarding the place of the object in Deleuze's reading and its connection to the theoretical grounding, Deleuze's theory (a certain philosophical stance) infuses the method (interpretation and explanation) which is specifically influenced by the object: cinema creates percepts and affects that Deleuze tries to describe as they are not evident but latent, something that film is capable of. The close relation of the object (film) and theory (film-philosophy) may connect it to media studies in general because it deals with “moving images” and can equally be applicable to television and media art (audiovisual practices). Potentially, one could even think about radio plays in the same terms as sound also produces images (moving images!) in the mind, although qualitatively and ontologically different. Moreover, since montage and problematisation of relation of sound to image is migrating to the (post)modern theatre it should be possible to apply the Deleuzian reading to (some of) these artworks as well.

However, one has to be careful with the application of the Deleuzian reading to theatre because often the most important construction techniques of the cinematic images are not present (montage, editing, cutting, etc.): “In the theatre, by contrast, the spectator's eye and ear remain fixed in a stable
place. There is also no out-of-field in the theatre, whereas the off-camera space indicated by voices and noises is a basic component of the visual image of sound cinema. Nevertheless, the ubiquity of screens in some performances comes to unite theatre to the cinematic practice and thus becomes “readable” in the Deleuzian sense. From this point of view Robert Wilson's productions seem to be a particularly interesting example as Wilson makes a point of playing with time (hence his techniques of slowing down and speeding up movements, disjunctions between sound and image, mixing historical and phenomenological time, etc.).

Several revisions and modifications have been recently suggested by Deleuzian researchers. Most importantly, the concentration on Hollywood and European cinema was criticised along with the implicit notion of cinematic evolution. It is significant to stress that these criticisms, while making an important point, nevertheless may seem to antagonize Deleuze too emphatically as many of the same ideas are implicit in Deleuze's own writings. For example, film scholar David Martin-Jones's statement that “[i]n his distinction between movement- and time-image, Deleuze demonstrates a rather elitist, Eurocentric position – similar to predecessors like Theodor W. Adorno and Max Horkheimer of the Frankfurt School – that posits Hollywood as the negative counterfoil to a supposedly more critical or advanced European art cinema” sees the Deleuzian distinctions too rigidly. Cinematic images are deduced based on how they operate in internal interrelations and how they direct the movement of thought and while they loosely correlate with certain cinematic movements they are not tied to them. Also, Deleuzian taxonomy of images is open and generative, i.e. nothing prevents one from observing new subcategories of the time-image in the Asian cinema or proposing the advent of a new type of image altogether as Patricia Pisters does by postulating the neuro-image.

The suggestion itself of Deleuzian critics to supplant the Deleuzian film analysis with other ideas from other Deleuzian texts is nevertheless a productive one. An anthology entitled Deleuze and the Schizoanalysis of Cinema is a nice example where various scholars try to apply Deleuze and Felix Guattari's schizoanalysis to films that do not seem to be sufficiently explicable within the boundaries of the cinema books. The films under discussion are the examples of the simple form of movement-images that unlike Eisenstein's or Alfred Hitchcock's movies do not offer much innovation in unhinging the sensory-motor scheme. As various theorists in the aforementioned volume show it is still possible to analyse these films in the Deleuzian vein and this is where the schizoanalysis comes in: “we need to read Deleuze in reverse, as it were, and emphasize those

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41 Bogue, 2003, 194.
works which do not escape the commodification process, thus making the schizoanalysis of film a matter of the rule rather than the exception.”⁴⁴ This way Deleuzian film analysis becomes highly concerned with politics and the aspects initially excluded from the analytical scope (technical developments, studio system, censorship, money and politics) as “[s]chizoanalysis does not pertain to elements or aggregates, nor to subjects, relations, or structures. It pertains only to lineaments⁴⁵ running through groups as well as individuals. Schizoanalysis, as the analysis of desire, is immediately practical and political, whether it is a question of an individual, group, or society.”⁴⁶ Thus, schizoanalysis in film primarily revolves around micropolitics of cinema.

For the purposes of this master thesis I will remain relatively within the limits of the cinema books and see what new (sub)types of images emerge out of Samuel Beckett's television plays since the potential of the generative aspect of the Deleuzian film-philosophy can be yet still further explored.

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⁴⁵ Emphasis in the original.
2. Beckett's Plays as Images and Virtual Universes

Samuel Beckett's television plays are special encounters: they do not let to be subsumed under the familiar ways of reading and perceiving that television as a medium usually imposes. Neither are they examples of the familiar film consciousness that arises from the encounters with either the movement- or the time-images. This is the key to understanding the difficulty with which one is presented when trying to watch these plays and the reason why they are usually of interest only for the Beckett (literary) scholars\textsuperscript{47} that have the prior experience of engaging with Beckettian worlds.

The plays deterritorialize perception and if one simply reads them by imposing a ready made matrix of the film viewing conventions one easily misses their complexity. The Deleuzian reading of the plays as sensible phenomena educating the senses will help to understand their ways of operating. Thus, the chapter situates these plays in relation to the movement- and time-images as well as describes their virtual universes. The virtual hereby is understood as part and parcel of the actual, as the coexistence of the past, present, future, the imaginary and the real to a varying degree which is to be distinguished from the merely possible that is less actual than either the actual or the virtual.


*Eh Joe*\textsuperscript{48} presents an ageing man (in his late 50s), sitting in his room, listening to a mysterious female voice. First, one finds him on his bed; he then moves to check the window hidden behind an over-large curtain. Joe repeats the same routine with the door and the cupboard that are hidden behind identical but of varying sizes curtains. Finally, Joe checks under his bed and when nothing is found he sits down on the bed and appears to relax. Then, the Voice begins to whisper. It is a woman's voice, speaking slower and more monotonously than would be natural. She reminds Joe of his life and misery and seems to grow more bitter with time. Joe does not say a word; only his facial expression and body language indicate his response.

The Voice presents herself as Joe's past lover, the last torturing voice of all the dead that loved

\textsuperscript{47} Beckett's television plays were discussed in Clas Zilliacus' *Beckett and Broadcasting* (1976), Enoch Brater's *Beyond Minimalism* (1987), Linda Ben-Zvi's (ed.) *Women in Beckett* (1992), Daniel Albright's *Beckett and Aesthetics* (2003), Graley Herren's *Samuel Beckett's Plays on Film and Television* (2007) and Ulrika Maude's *Beckett, Technology, and the Body* (2009) all of whom are primarily literary scholars that tend to either concentrate on the published texts or the disjunctions between the text and the sight partially due to the limited availability of the videotapes.

\textsuperscript{48} The play was written in 1965. It was broadcast for the first time on 13 April 1966 on German television (Süddeutscher Rundfunk from Stuttgart). The play was translated by Elmer and Erika Tophoven and directed by Beckett himself. Deryk Mendel played the part of Joe and Nancy Illig that of the Voice.
Joe while alive and came to haunt him after their deaths. The Voice is a ghost, speaking to Joe in his mind. He got rid of the other voices: that of his father, then mother. Now the Voice is wondering when Joe will silence her as well after having already reduced her to a faint whisper: “I was strong myself when I started .... In on you .... Wasn't I, Joe? ... Normal strength .... [...] The whisper in your head .... Me whispering at you in your head ....” She implies that Joe's life's end cannot be far ahead as his heart is failing: “Or is the heart already? ... Crumbles when you lie down in the dark .... Dry rotten at last .... Eh Joe?”

Joe is exposed by the Voice as a lecher, as someone who in his prime seduced girls and after getting what he wanted wrapped them in their coats and said (while pushing them out through the door) that “The best's to come” with an air-plane ticket in his pocket – prepared to leave for good. Now he is ironically only able to enjoy the love of a prostitute once a week. The Voice bitterly mocks Joe and states that the best for her was indeed to come as she found a much better mate in all respects after Joe. However, she says that not for every girl it ended that well. The Voice describes the death of a young, slim, and fragile girl who committed suicide after Joe left her in his usual manner.

The suicide is described very graphically: the girl first tries to drown herself but fails to, she tries to slit her wrists with the razor Joe recommended for her for shaving her body hair but fails to again. Then she takes the sleeping pills, empties the bottle as she lies down on the rocks and waits for the incoming tide to drown her. The Voice gets sarcastic at this point: she compares the stare of the green eyes of the dead girl with the post-coital gaze that Joe admired so much: “Scoops a little cup for her face in the stones .... The green one .... The narrow one .... Always pale .... The pale eyes .... The look they shed before .... The way they opened after .... Spirit made light .... Wasn't that your description, Joe? ...”

This life story of Joe is not told in a straightforward manner: the sentences are often left unfinished and the narrative is elliptical. But these phrases are impregnated with meaning: they bring with them their implied context which creates a virtual image of the past. Thus the meaning of the Voice's words has to be actively inferred. The exposition is folded into the story action itself. The relationship of these virtual images to the actual television image is an interesting one. All that one actually sees throughout the twenty plus minutes is an ageing man sitting on his bed, the camera slowly but progressively closing in on him to the point when one is faced with an extreme close-up of Joe's face. This image is constantly juxtaposed to the virtual images of memory. These memories

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are not called forth by Joe himself but by an ontologically difficult to define externalized (internal) subject (phantasm?). Slight changes in Joe's posture and face expression are the only indicators of his response to these memories. The contradictory nature of the physical and the mental reality is foregrounded: how come this static actual image comes to bear the plethora of vivid virtual images? It implies that physical stasis does not correlate with the virtual one: the image is bustling with action while remaining static on the material plane.

The Voice's ontological status remains ambiguous. Is she an actual person? The Voice insists that she is coming from Joe's mind. Therefore, the character appears to torture himself or, rather, his conscience does. The Voice's relation to the camera helps to further explain her ontology. Beckett detailed the camera movements as follows:

Joe's opening movements followed by camera at constant remove, Joe full length in frame throughout. No need to record room as whole. After this opening pursuit, between first and final close-up of face, camera has nine slight moves in towards face, say four inches each time. Each move is stopped by voice resuming, never camera move and voice together. This would give position of camera when dolly stopped by first word of text as one yard from maximum close-up of face. Camera does not move between paragraphs till clear that pause (say three seconds) longer than between phrases. Then four inches in say four seconds when movement stopped by voice resuming.\(^53\)

The separation of sound and movement is a significant aspect of the play. The disjunction of words and movement in general is a Beckettian axiom which can be witnessed in a number of works such as the stage play *Footfalls* where the protagonist who is walking back and forth throughout the play never turns while speaking. Movement and thought are incompatible since thought in Beckettian universes is movement; thought is action and therefore Beckett's works are such great examples of Deleuzian monism.

The fact that in *Eh Joe* camera never moves while the Voice speaks does not simply separate the two entities and the Voice cannot be simply seen as a sonsign, independent of the visual plane. The camera's literal closing in on Joe relates to the Voice's psychological closing in. Therefore, the two become related to each other and to the spectators. The claustrophobic space of the television screen\(^54\) in combination with the literal and psychological zooming in sutures one to this very act. It is the spectator that is closing in on Joe with his/her gaze tightly locked to the lonesome figure on the screen; the camera never shifts away from Joe, never cuts to any other space or object. However, the fact that the Voice is not merely an external ghost or presence complicates the matters and one's relation to the image. In literary critic Erik Tonning's words, is one "perhaps to assume that he [Joe – A. M.] is also somehow 'producing' the external perspective of the camera – to

\(^53\) Beckett, 1984, 201.

\(^54\) Even though the average TV screen size increased from 14 inches to 17, 19 and then to 21 inches, by the 1970s it was still extremely small compared to the cinematic or even today's high definition TV screens (40 inches or larger).
interpret it, say, as an externalisation of his latent consciousness of always being watched?" In other words, if the Voice is a mental experience then how come one is able to see it externally?

The viewing experience presents a number of enfolded perspectives that while on the surface seem incompatible can perfectly co-exist, i.e. they are incompossible: one is and is not this ghostly torturing entity, one is and is not internal to Joe's consciousness. It is useful to remember Jacque Lacan's extimité which means the intimate exteriority of the outside “because the impulse to overreach ourselves that the outside demands invariably returns us to that which is folded into the unfathomable depths of the soul.” The spectatorial perspective created in *Eh Joe* is one of the best examples of this phenomenon: one is made to experience the intimacy of the exteriority. What at first seems to be external (the Voice) as the play progresses comes to be perceived as externalised interiority, as depths of Joe's soul.

Which one then of the two large cinematic image types does *Eh Joe* exemplify? The most manifest characteristics of the image is that it becomes infused with the aforementioned virtuality of past and future (hence the grave-like and hell-like aspect of the actual image). These aspects are evoked by the Voice's speech and they overwhelm the somewhat static image which moves from a complete stasis (photographic and freeze-frame-like first medium close-up of Joe) to the complexity of the whole weight of a life emanating from the image in its final stages. This encourages one to see *Eh Joe* in terms of the time-image.

However, then one is faced with a significant problem. There are no de-linking and irrational cuts that in the time-images serve to deterritorialize the image, free it from the sensory-motor scheme and the stilted perception. In fact, apart from the initial close-up the whole play has no cuts, just the camera moving forth (dollying in) with constant pauses. The image itself does not pause much of an indeterminacy itself: there is a man sitting on his bed in a room. There is even the transformation that characterises the movement-image in the form of the ultimate fight and the dual of Joe against the last of the voices torturing him. It is important to note that the dual is not actual but virtual: it takes the shape of the mental experience of the main character; it happens in Joe's mind. In the end one witnesses Joe's victory: his final smile, the silence and the darkening of the screen mark Joe's victory, albeit a Pyrrhic one:

What it'd be if you ran out of us .... Not another soul to still .... Sit there in his stinking old wrapper hearing himself .... That lifelong adorer .... Weaker and weaker till not a gasp left there either .... Is it that you want? ... Well preserved for his age and the silence of the grave .... That old paradise you were

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57 *Eh Joe* has been compared a number of times to Dante's *Inferno*. 
always harping on .... No Joe .... Not for the likes of us.\textsuperscript{58}

This is precisely what the silent smile in the end means – the silence of the grave. In this sense the image becomes uni-directional: it is the only logical ending. Joe has to still the last voice; death must come. And it does. Fittingly, Deleuze in \textit{Essays Clinical and Critical} remarks that \textit{Eh Joe} belongs to the language

of voices, a language that no longer operates with combinable atoms but with blendable flows. Voices are waves or flows that direct and distribute the linguistic corpuscles. When one exhausts the possible with words, one cuts and chops the atoms, and when one exhausts the words themselves, one dries up the flows.\textsuperscript{59}

From the point of view of narrative this is indeed what happens: Joe stills the last voice torturing him with memories. In this sense the television play has a classical structure in that in an Aristotelian vein it has an identifiable beginning, middle and end\textsuperscript{60}. Only the smile remains puzzling. It almost comes to be an opsign because it puts the preceding narrative situation in question and can be experienced independently.

Is then \textit{Eh Joe} a movement-image? Unlike Beckett's \textit{Film} (1964) which was a movement-image extinguishing itself and all subtypes of the movement-image (action-, affection-, perception-images) so that the only remaining perception left was of the self\textsuperscript{61}, \textit{Eh Joe} seems to start where \textit{Film} ends. It emerges out of this emptied out locus of internal perception as the main problem for \textit{Eh Joe} being a movement-image next to the nature of the smile is posed by space. The \textit{mis-en-scène}, i.e. the room reduced to the very minimum (a window, a door, a cupboard, a bed), the empty, worn-out walls, and the dusty blackened quality of the room and of Joe's clothes do not make it into a representation of a poor man's dwelling. The room has an abstract quality about it; the relation to the outside world and context is so unclear as to make it lose its reality altogether.

The world of \textit{Eh Joe} has no outside. It is a perfect incarnation of an any-space-whatever with no ties to anything else but itself; all around it lies a void which is established at the very beginning of the play when Joe opens the door, the window, and the cupboard to look at the pitch-black darkness. \textit{Film}'s protagonist had to close the curtains to hide from the world outside; here there is no more an outside to hide from. This literal detachment from any spacial coordinates also is connected to the detachment from the time of Chronos, the time of bodies and actual movement, the time of the

\textsuperscript{58} Beckett, 1984, 203.

\textsuperscript{59} Deleuze, 1997, 156.

\textsuperscript{60} The shock of Beckett's plays is precisely how classical and traditional they are. As Fredric Jameson observes, “Indeed, this is what made up the paradigmatic nature of Beckett's late plays: the shock lies in discovering, at the heart of these eternally recurring spectacles, an empirical situation – unhappy marriage, intolerable youthful memories, a banal family structure, with irreducible names and characters, the bourgeois dwelling at a certain date, the punctual biographical events that stand out unredeemably from the failure of a drab and sorry life – which might have offered the material of a dreary realist novel and instead persists as the indigestible brute facts to which the form reverts over and over again in its vain attempt to dissolve them.” Fredric Jameson, \textit{A Singular Modernity: Essay on the Ontology of the Present}, London, New York: Verso, 2002, 209.

\textsuperscript{61} See Deleuze, 1997, 23–26.
identifiable present. It is Aion that unfolds in *Eh Joe*. “In this time of pure thought there is no present, or rather the present is infinitely subdivided into a past and a future. Nothing happens, but everything has already happened and is about to happen.”62 Joe is about to face some sort of hell but he is already in it, and he has always been here.

Thus, in contrast to *Film*, this play may be seen as a special (sub)type of the time-image where the virtual is more significant and telling than the actual, giving access to the understanding of the play's universe. However, as the distinction between the movement- and time-images is not absolute but gradual *Eh Joe* may be seen as sharing certain properties with the movement-image (e.g. the classical form of narrative) without much contradiction.

2.2. *Ghost Trio* (ger. *Geistertrio*) (1977)

*Ghost Trio*63 presents a seemingly very similar viewing experience to *Eh Joe*. A lonely figure is found sitting in an abstracted room. Thus begins the first part (act) of the play significantly entitled “Pre-action”. A female voice greets the viewers and describes what one sees in the room:


Interestingly, first one does not see the door and the window that the voice describes: they are nearly invisible and indistinguishable from the walls; one comes to see them only when later in the play they are opened. The lighting is indeed ghostly as there are no black or white shades and the screen drowns in the monochrome grey instead – as if the scarce objects would emerge from a thick layer of dust.

The voice finally presents the man: “sole sign of life a seated figure.”65 At this point camera slowly moves in and one begins to hear a faint sound of music, namely Ludwig van Beethoven's fifth piano trio, *Opus 70*, named *Geistertrio*.66 The camera moves in very closely to the figure so as

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63 The production discussed was broadcast on SDR in 1977. The play was directed by Beckett, translated into German by Erika and Elmar Tophoven with Klaus Herm as the figure and Irmgard Först as the female voice.
66 Originally the trio was named *Der Geist* but later on referred to as *Geistertrio* because of its ghostly second movement. In musicology and tonal serialism's symbolism the key of D-minor (in which the trio is written) is connected to: “passive quietude, inclination to melancholy, the silence of annihilation and destruction” as well as “the lack or total exhaustion of life forces, oblivion, the longing for a dream; fatigue caused by excessive burden.”
to stop just above his head; it can be seen that he is holding some rectangle shaped box-object. It is
in fact a cassette (as indicated in the text) but at first it is impossible to identify it as such: “Move in
slowly from A to B [camera positions – A. M.] whence medium shot of and door. V is seated on a
stool, bowed forward, face hidden, clutching with both hands a small cassette not identifiable as
such at this range.”67 Only as the camera moves even closer does it become clear what it is: “Move
in from B to C whence near shot of F and door. Cassette now identifiable.”68 Then the camera goes
back to its initial position. This marks the end of Act I.

Act II is named “Action” and begins with the voice telling the viewers that “[h]e will now think
he hears her.”69 The figure moves for the first time: he lifts his head and listens intensely. He moves
to the door and like in Eh Joe only darkness greets him. Then he checks the window. As the
character moves to the pallet he looks at the mirror that was not listed among the things in the room
by the voice who therefore releases a surprised “Ah!”70 After this little routine the man returns to his
initial position (sitting on the stool bent over the cassette). Beethoven's music starts to play. Then,
the voice announces that he thinks he hears her again and the routine is repeated.

Act III is entitled “Re-action” and repeats the action of act II. But the voice does not describe the
man's movements anymore and when he opens the door this time they open with a “crescendo
creak”71 and the spectator is shown the point of view shot of the long narrow hallway. When the
man opens the window one in a second point of view shot sees and hears the falling rain. Yet
another point of view shot presents the pallet and the zooming in on the pillow may signify the
man's focus on the object. Moreover, as the man looks into the mirror for the first time one sees his
face: old, worn-down, and ghostly.

The man goes back to his seat and the music begins again. In a few moments one hears slow
steps approaching and a single knock on the door. When the man opens the door a boy (a
messenger?) stands there “[d]ressed in black oilskin with hood glistening with rain.”72 The boy
shakes his head slowly so as to announce that whoever was supposed to come will not come. His
job being done the boy moves backwards the narrow hallway vanishing back into the darkness from
whence he came. The man goes back to his seat. Music starts to play. Now nothing disturbs the man
and the second movement of Beethoven's trio reaches its coda. After the music ends the camera

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68 Beckett, 1984, 249.
69 Beckett, 1984, 250.
70 Beckett, 1984, 251.
moves in to the close-up of the man’s head again. This time he lifts his head and one sees an otherworldly smile and an uncanny blank stare. The camera retreats to the initial position.

As similar as this play is to *Eh Joe* it nevertheless is a different virtual universe. The camera does not correlate so neatly with the perspective of the voice. But it does seem to be related to the general attitude of the speaker. She sounds observatory as if it would be an audiovisual existential experiment that had to be performed. The camera is not accusatory or encroaching (as it was in *Eh Joe*) but observational. Beckett himself noted on this matter: “It [camera – A. M.] should not explore, simply look. It stops and stares... This staring vision is essential to the piece.” Dolly movements are very soft and even when the camera moves very close to the man it is careful not to disturb him and retreats as soon as it reaches a too intimate point. It correlates with the speaker's observational attitude.

Camera shots combined with the voice's words and tone in the first two acts create a sense of experiment which was very nicely described by philosopher John Maxwell Coetzee when writing about Beckett's works in general. Because of its beautiful rhetoric it deserves to be given in extensive length:

> Why do these creatures not grasp their harpoon and hurl it through the white wall? Answer: Because they are impotent, invalid, crippled, bedridden. Because they are brains imprisoned in pots without arms or legs. Because they are worms. Because they do not have harpoons, only pencils at most. Why are they cripples or invalids or worms or disembodied brains armed at most with pencils? Because they and the intelligence behind them believe that the only tool that can pierce the white wall is the tool of pure thought. Despite the evidence of their eyes that the tool of pure thought fails again and again again. You must go on. I can’t go on. Go on. Try again. Fail again. [...] These are laboratory animals, says this someone, by which is meant animals who know no life outside the white laboratory, animals incapable of living outside the laboratory, animals to whom the laboratory, while it may look to us like white hell, is the only world they know.

This allegorical reading especially applies to *Ghost Trio*. Not only is the man presented as a “laboratory animal” by the “scientific” voice of a partial observer whose introductory speech implies spectators as the observers of this experiment as she advises to adjust the sound or comments on the details of the experiment: “Having seen that specimen of floor you have seen it all.” The introduction of the elements in the room and the description of every movement of the figure also exemplifies the descriptive scientific approach. First the scene is set (act I – pre-action), then the experiment takes place (act II, action). But the experiment is none other than the man's life

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74 Emphasis in the original.


itself. This is the brilliant and shocking realisation (epiphany) that Beckett's play encourages one to experience with the advent of the experiential act III.

Moreover, from the Deleuzian point of view this self-reflexivity of the piece and its acknowledgement of its own stagedness is connected to the powers of the false as it uncovers the nature of one's own existence. The spectators are first detached from the television play's world (the purpose of the scientific voice and observatory camera) which is a falsifying current passing through this particular universe. But the third act attaches one to the figure's point of view perception via point of view shots and now audible diegetic sounds that were previously muted. One comes to see the experiment as human existence and thus by extension one's own ontological position of being experimented upon by some unidentified intelligence (Nature, God). Moreover, the magical appearance of the doors and windows, their emergence from the two-dimensional surface and transformation into the three-dimensional space not only illustrates the power of *logos* and the power of voice\(^78\) to call these artefacts into being from the absolute zone of indiscernibility, but also the powers of fabulation. In front of one's very eyes the actual reality is changed, transformed by the power of language.

Significantly, even though the third act is qualitatively different from the first two there is a phenomenon that transcends all the acts. Every sound was eliminated from the first two acts except the most important one, that of Beethoven's music. The music that structurally unites the play and is a Deleuzian acoustic image-ritornello has an unstable ontological status just as the Voice in *Eh Joe* did. Acoustically, it does not emanate from the cassette but nevertheless seems to be tied to it: the music always comes when the man is leaning towards the cassette and always stops when he raises his head. Moreover, the music always intensifies and becomes louder whenever the camera dollies in towards the man resembling the camera's psychological zooming in on the character in *Eh Joe*.

There is a dual, a confrontation going on between the man's anticipation for someone's coming and the world that emerges when he listens to music. It is not merely an escapist engagement but another spiritual dimension. Therefore, in the end music wins. This is signalled by the fact that the second movement of Beethoven's trio manages to reach its coda as well as by the otherworldly smile on the man's face. “‘Music always wins’” so pronounced Beckett himself to literary scholar Katharine Worth “apropos of the play.”\(^79\) This is then the victory of art against the prosaic world, the

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\(^78\) The status of the voice recalls Michel Chion's notion of *acoustmère*, the disembodied quality of the voice which is heard but not seen. Like the voice of the Wizard of Oz it seems to come from everywhere and be limitless in its power. It relates to the masculine logocentric Symbolic plane. In this sense the voice of a partial observer, controller of the experiment in Beckett's play seems to exemplify precisely such a voice. However, significantly it is also a female voice which (psychoanalytically) should be related to a notion of embodiment. Such a complication of the Symbolic is common in Beckett's plays. See Michel Chion, *Audio-Vision: Sound on Screen*, New York: Columbia University Press, 1994.

victory of artistic relation against human relations. By virtue of this Ghost Trio appears to be connected to the movement-image in that it is driven by a narrative transformation, a virtual duel that transforms one state and mode of being into another.

However, the matters are complicated by the aforementioned involvement of the powers of the false as well as the ontological instability of this acoustic image-ritornello, its sonsign quality. It partially detaches itself from the actual circumstances (the man sitting in the room and listening to a cassette) and opens to the dimension of spirit, not just as the man's subjective experience but as the spectatorial mitseit. One's mind is ripped away from the contemplations of the man's whereabouts, from the sensory-motor scheme driven perception, and even from the television image itself (the visual plane). One's perception is overwhelmed by the pure affect of this ghostly music. In the end this dimension overtakes the remnants of the movement-image and transforms the space-time into another reality. Beethoven's music then is not only the structural and narrative means but also the spiritual nucleus of the play through which virtuality can spread out and actualize which perceptually makes the play into a time-image.

Moreover, what one spatio-temporally sees is an any-space-whatever, “[t]he familiar chamber”80 that one could have encountered in Eh Joe and numerous other stage plays by Beckett. Beyond the room there lies the same familiar void, detaching this bit of existence from any socio-historical referents. The boy that comes through the corridor does not seem to come from an identifiable milieu (any milieu in fact): when he leaves and vanishes into the blackness at the end of the corridor, he vanishes as such, there is no sense that he has a space beyond to go to. Likewise, the rain is swallowed up by the endless night outside, behind which lies the absolutely flat darkness that extends all around and which extinguishes any sense of spatio-temporal coordinates. This is a self-enclosed world, solipsistic, and impenetrable.

Thus, in Ghost Trio there arises another time-image that preserves certain properties of the movement-image such as the virtual dual between the romantic relation and the artistic relation. The structural clarity not for a second leads one to doubt the narrative of this piece: the exposition, the action, and the ending all follow from each other logically. The setting is so that the only actions the man can perform are performed. The logic is so that the woman cannot come; she is not destined to come; she does not come. The music, the reality of spirit is destined to win. And yet the actualisation of the virtual in the form of the affective transformational power of music is the main operative means of the image.

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...but the clouds... deals with another restless soul. A man is resting his head on a table. A voice is heard (presumably his, although one never sees him speak) reminiscing about a woman and his daily routine. Sometimes he is shown coming from or leaving for work. Other times he is going to his sanctum where he reminisces. These spaces are differentiated simply by the means of direction and all one sees on the screen is a round spot of light surrounded by darkness: in the west shadow there are the roads; in the north shadow there is the sanctum; in the east shadow there is the closet.

One only sees one type of shot of this woman: “Close-up of woman's face reduced as far as possible to eyes and mouth. Same shot throughout.” The face appears to the man and the spectators always when he is in his sanctum, resting on the table, vacillating between wakefulness and sleep. He describes four cases of her apparition: “One: she appeared and in the same breath was gone [...] two: she appeared and lingered [...] three: she appeared and... '...clouds... but the clouds... of the sky...” In this last case her lips are shown to move saying these very words so one can assume that she spoke to him. There is a fourth case or “case nought, as I pleased to call it, by far the commonest, in the proportion say of nine hundred and ninety-nine to one, or nine hundred and ninety-eight to two, when I begged in vain” and woman did not appear at all.

The words that give the title to the play are borrowed from William Butler Yeats's famous poem *The Tower*. The play ends with the man reciting the last stanza of the poem in full: “Now shall I make my soul, / Compelling it to study / In a learned school / Till the wreck of body, / Slow decay of blood, / Testy delirium / Or dull decrepitude, / Or what worse evil come – / The death of friends, or death / Of every brilliant eye / That made a catch in the breath – / Seem but the clouds of the sky / When the horizon fades; / Or a bird's sleepy cry / Among the deepening shades.” This poem then forms the structural, emotional, and thematic centre of the play. Also, the arrival to its completion becomes the narrative resolution: the poem that the man tries to recall finally is spoken. It is only the last stanza that is recited but like the second movement of Beethoven's *Geistertrio* in the previous play this stanza forms a unity and completion onto itself.

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81 The play was written in 1976 and first broadcast on 17 April 1977 on BBC (director: Donald McWhinnie). Beckett himself directed the piece for German television which was broadcast on the 21 October 1977 with Klaus Herm as the man and Kornelia Boje as the woman (translators Erik and Elmar Tophoven). The latter version is the point of reference in this thesis.

82 This round area is conceptually shared between Beckettian characters and the Baconian Figure which distinguishes “the isolator, the Depopulator; the series of spastics and paralytics inside the round area; the stroll of the Vigilambulator; the presence of the attendant, who still feels, sees, and speaks.” Gilles Deleuze, *Francis Bacon: The Logic of Sensation*, trans. Daniel W. Smith, Minneapolis: University of Minnesota Press, 2003, 50.

83 Beckett, 1984, 257.


Yeats's poem that presents itself through a combination of absence and presence in Beckett's play deals with the ageing poet's psychological state. Yeats mentions some of his poetic creations (like Crazy Jane or Red Hanrahan), alludes to his never-fulfilled love for Maud Gonne (“Does the imagination dwell the most / Upon a woman won or woman lost?”87) and arrives at a realisation that his life was nothing but the clouds. There is a gloomy shadow of death hanging over the poem as the cry of the birds in the Yeatsian symbolism always marks the opening of the world of the spirits, a passage into the world of shades (ghosts).

In Beckett's play the man not only tries to remember the woman but attempts to remember himself remembering her: “When I thought of her it was always night. […] No, that is not right. When she appeared it was always night. I came in […] Right. Came in, having walked the roads since break of day, brought night home, stood listening.”88 He moves from an active and clearly defined act of memory to a passive and more ghostly encounter with the woman. According to literary scholar Catharina Wolf, a “subjective, psychological act of concentration and memory is abandoned for a rhetoric of magical invocation and spectral appearance.”89 This develops in a very Yeatsian vein as the relationship “between obsessional memories and the apparition of ghosts, between mourning and haunting […] loom heavily throughout Yeats's work.”90 A lot of Yeats's plays and poems are indeed inhabited by men (poets) longing for or being seduced by the dangerous and faerie women of the Sidhe (the realm of spirits), the archetypal versions of a *femme fatale*.

Wolf observes the significance of Beckett's syntactic cut: “the quatrain he chooses is without a grammatical subject, thus the play does not state91 what these lines are meant to describe or modify.”92 But whereas for Wolf it stands as a direct invitation to climb up Yeats's tower and immerse into the intertext of the play, I would argue that the ambiguity of reference signals quite the opposite. The play's logic is to merge the man and the woman which goes beyond individual biography or story and aims at a philosophical abstraction. The play's effects lie not in the intertextual play or an allegorical dimension (the man read as a depiction of Yeats) but in its audiovisually created immanent universe.

Ghostliness is of major importance as such an immanent feature of the play. The indicator of a spectral character of the woman is the man's mention that she appeared to him “[w]ith those unseeing eyes I so begged when alive to look at me.”93 Therefore, the woman lingers between being

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87 Yeats, 2004, 8.
90 Wolf, 1994, 84.
91 Emphasis in the original.
92 Wolf, 1994, 86.
a ghost of memory and an actual ghost of a deceased beloved. However, an ambiguity remains: is the woman used to be alive or the man himself (when “I was alive” or when “she was alive”) – the grammatical subject is yet again missing. The narrative implies the first option but the ambiguity is not without its purpose. As the image oscillates between waking thoughts and a dream, between the world of external reality (walking “the dark roads”) and the psychological reality of contemplation in the sanctum so the man's and the woman's images merge into one another, they both become spectral.

Moreover, the image of the woman has a very spectral quality in itself. The grey lighting and the formal qualities of the shot (extreme close-up) make it so that the face appears statuesque or as if made from clouds or mist: no hairline is visible, no darker shades on the lips, nothing disturbs this stone-like monochrome. Like the smiles of the characters in *Eh Joe* and *Ghost Trio* it is an affection image on its way to becoming an opsign, doing its deterritorializing work: one is not sure anymore what one sees. The face gets free from the man's and the play's narrative and claims an autonomy for itself in its affective powers, creates a lingering in the interval, the indiscernible point between perception and recognition. What is the ontological status of this image? Just like in the previously analysed plays one comes face to face with liminality: of the Voice, the music, and the image.

The presentation of the man is visually and aurally split as there are three incarnations of the character present on the screen. First, there is M that appears as the “[n]ear shot from behind of man sitting on invisible stool bowed over invisible table. Light grey robe and skullcap. Dark ground. Same shot throughout.” Then, there is M1 that is “M in set. Hat and greatcoat dark, robe and skullcap light.” Finally, there is M's voice (V) that is a separate entity because even though one hears him speak his (M's) lips are never shown. The editing (shot being accompanied by the narrative voice and disintegrated by dissolves) suggests that the long shot of the man going out to walk the roads and coming back, changing his clothes, walking to the sanctum is a memory image. The image of the man lying in the sanctum is implicitly the source of V (the man's narrating voice) or it may be yet another memory image. In the latter case the voice is entirely separate and irreducible to any of the depictions of M. In fact, it encompasses the image of the woman (W) as well since when she utters (mimes) the words it is the man's voice that one hears. The voice in this light becomes a single most powerful entity capable of conjuring up actual images. No wonder that Wolf thinks that the play “worships, in addition to images, words.”

Despite the acousmatic power of words and language, in this play Beckett made the most use of

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95 Beckett, 1984, 257.
96 Emphasis in the original.
97 Wolf, 1994, 85.
the televisual (and cinematic) effects. The single editing technique that is used ubiquitously throughout the play is fade and dissolve which blurs the limits between separate images and by doing so creates special connections between them: every other image (of the man coming back and going out, of the woman appearing) seems to arise from the initial image, i.e. the man dozing off in his sanctum. Therefore, the television image constantly refolds and reverts to its initial form. The fades and dissolves also have a thematic grounding: this way Beckett turns every image into a cloud – the man, the woman, the human life. Moreover, “Deleuze considers the cinematic technique of superimposition – together with dissolves, complex camera movements, and special effects – as a reference to a 'metaphysics of the imagination.'” In other words, the imagination works by superimposing alike images or dissolving one image into another in a Riemannian topological manner. Memory works in a similar way where images are enfolded into each other like a number of visible and invisible layers.

Although the play is governed by the narrative flow which takes the shape of a Proustian attempt to remember the past and culminates in the victory of the completion of Yeats's poem, the image of...but the clouds... is more of a time-image than any of the previously discussed plays. It is the true image of in-betweenness as if permanently floating between sleeping and waking where present is dissolved into the past. There is no outside space, no external milieu that would connect the image to its out-of-field. The dark roads for which the man leaves every day, the closet in which he changes his clothes and even his sanctum are all but shadows surrounding the single spot of light in which he passes from one direction to the next. The only markers of change are his clothes and the directions of his movements – diagrammatic drawing of reality. This depiction of space may be seen as a figuration of subjectivity: everything else being reduced to the visual non-importance for the man, the play being a phenomenological CAT scan of his mind.

Therefore, the time-flow of...but the clouds... is not the time of Chronos of the movement-image. It is the time of the eternal return, of the cycles of memory: the shots of the man going home, leaving, going to his sanctum are all identical, repeating, and returning. Just like the image of the woman, just like the words from Yeats's poem. All is returning or is forced to return by the

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99 Mathematical Riemannian topology entails that every other form can be turned into a certain number of different forms without making drastic changes such as cutting. This way the rectangle becomes implicit in the circular shape. Also, in Deleuzian thought Riemannian space is connected to “that of a ‘smooth space’ of pure lines between points, directional vectors without clear dimensional determination, and distributional spaces without fixed allocation of the elements’ positions. On the basis of such an abstract configuration of systematically related qualities, one may then identify smooth spaces in a number of areas – quilt manufacture, musical compositions, naval tactics, fractals, fluid dynamics, labor practices, jewelry design, painting, and so on.” Ronald Bogue, Deleuze's Way: Essays in Transverse Ethics and Aesthetics, Hampshire: Ashgate, 2007, 118.
workings of memory and imagination. But this image is not just movement, it is first and foremost an image: the whole play as it progresses works to flow and form into a single image. It is not unlike what Deleuze wrote about Marcel Proust's principle of creation:

Proust did not want an abstract literature that was too voluntary (philosophy), any more than he wanted a figurative, illustrative, or narrative literature that merely told a story. What he was striving for, and what he wished to bring to light, was a kind of Figure, torn away from figuration and stripped of every figurative function: a Figure-in-itself, for example, the Figure-in-itself of Combray. He himself spoke of 'truths written with the aid of figures.'

Beckett also works to create such a figure because what finally appears is not an image of a memory (or of Memory) but of a life as memory, of human life that is “but the clouds”, life that one always tries to encompass, to call into perception, to image(ine) – human life as passive and active synthesis of time.

However, as time-image-like as ...but the clouds... is it still relates to the movement-image in certain respects as it does not rely on most of the filming and editing techniques with the aid of which most time-images are created: there are no irrational cuts; the dissolves that lead from one image to the next are motivated by the narrative. The image progression does not challenge to contemplate the relation of the image to the Outside by means of deterritorializing one assemblage (the shot) by relating it to another. One is not forced to abandon either human perception or the sensory-motor scheme in this regard. Instead, one is encouraged to refold the image in its entirety.


Night and Dreams is a wordless play. The exception is a few lines of sung text from Franz Schubert's Lied Nacht und Träume. The play consists of five elements: “evening light, Dreamer (A), his dreamt self (B), dreamt hands R (right) and L (left), last 7 bars of Schubert's Lied.” The dreamer is found sleeping on a table. A soft light is reflected in a form of a small square on the wall. One begins to hear the last seven bars from Schubert's Lied and the male humming voice. Then, the following words are sung: “Holy night, you do descend / And dreams descend as well, / Like the darkness throughout Space, / Into men's silent, silent breast. / They listen to them with pleasure / And cry out, when day awakens: / Come again, you holy night, / Lovely dreams, oh come again.”

100 Deleuze, 2003, 56.
101 The play was written in 1982 and first broadcast on German television in 1983. The dreamer was played by Helfrid Foron.
102 Beckett, 1984, 305.
103 Schubert's piece is written primarily in the key of B major which is affectively related to “the sphere of worldly concerns, self-surrender, passive acceptance of the unavoidable, reconciliation with destiny.” See Lendvai, 1993. This uncannily connects to the play's action and mood just as the key of D minor did in Ghost Trio.
104 English translation by Martin Esslin: Martin Esslin, “Towards the Zero of Language”, in Beckett's Later Fiction and Drama, eds James Acheson, Kateryna Arthur, New York: St Martin's Press, 1987, 35–49, 45. The text was written
As the moonlight on the wall and the music fade on the right side of the screen a superimposed image appears which at first seems to be a mirror image of the sleeping man. Then a disembodied left hand lands on his head as if to show compassion. The hand lifts the man's head and then withdraws. The right hand appears holding an old chalice from which the man drinks. The hand fades into darkness just to return with a piece of cloth to wipe the man's mouth and disappears again. The man lifts his head to gaze upon the invisible face, his right hand lifted in the air with the palm upwards. The right hand appears and lands in his lifted hand; the man looks at the hands and adds his left hand on top of these; then the hands softly land on the table and the man rests his head on them. The left hand reappears and lands on his head. The dream image fades.

The light of the moon comes in through the window and the music begins to play again. Just as before when the light and music fade the dream image manifests itself. This time, however, the camera zooms in onto the superimposed image and one sees the same dream replayed in a close-up where it fills the whole of the screen. When the dream ends in the exact manner it did before the camera zooms out and the dream image fades away. All what is left is the shot of the sleeping man. The screen gently fades to black.

The whole piece is infused with the aura of sacredness and ritual. The gentleness of the hands, their soft and smooth floating in the darkness as well as the symbolism of the chalice and the cloth all mark ceremoniousness and a sense of gravitas. Also, the first credit shot before the play begins shows the cloth and chalice on a table which in its aesthetic and formal (as a freeze-frame) qualities calls to mind the 16th and 17th century vanitas paintings from Flanders and the Netherlands. Nevertheless, it should not be read as merely a Christian allegory: the abstractness of the play makes it irreducible to this specific intertextual reading. Just as vanitas paintings themselves were not just allusions to Christian faith but more personal addresses of condition humaine, the play asks for a similarly general reading. But the symbolic nature of the image, its connection to Christianity and the Holy Grail mythology does encourage the work of the perpetuating Thirdness, the image's incorporation into the broader set of relations.

Peircean Thirdness already implies Firstness and Secondness as in order for something to be connected to the broader set of relations (such as the Holy Grail mythology) that something first has to be sensorially grasped (Firstness) and then understood as a certain action (Secondness). In connection to Night and Dreams, the Secondness takes the shape of a quest which is implicit in the

action taking place in the dream. The ceremonial drinking from the chalice entails that it is the culmination of a quest which is a particularly symbolically powerful theme relating to the questions of man's (sic!) relation to divinity and the search for a higher knowledge. As in Deleuze's film semiology Thirdness and especially the Secondness are linked to the sensory-motor perception this signals that *Night and Dreams* shares this characteristic with the movement-image.

Music again plays a major role in *Night and Dreams*. It helps to create a sense of homeliness and closeness of the night. In the words of literary critic Eric Prieto: “Beckett […] has chosen from [Schubert's – A. M.] song the two lines that, with their pleading imperative verbs ('kehre, kehret'), tender epithet ('holde'), and familiar (*du* and *ihr*) forms of address, invoke the same type of familiar pleading, the same submission to the comings and goings of images as we find in *...but the clouds...*”¹⁰⁵ The music is a transitional and necessary bridge between the two realities; it is needed in order to invoke the image. In this way it serves exactly the same purpose as it did in *Ghost Trio*: the music has a transformative power. “Beckett follows [Arthur – A. M.] Schopenhauer in positing the noumenal value of aesthetic contemplation (the only activity that, according to Schopenhauer, can allow us to transcend momentarily the restrictions of phenomenal reality).”¹⁰⁶ In *Night and Dreams* music unites one with the pure affect and transcends the symbolic. Just as the music gives way to the dream reality and transforms A into B, the same music provides a passage for the spectator into the image, affectively connects one to its universe.

The dream image is transformative in its reiteration. First it is shown as a superimposed dream image which presents simultaneously two different durations. As literary critic Shimon Levy observes, in *Night and Dreams*, “the dreamer and his dream move back and forward, as if annihilating television time, which, for practical purposes at least, is linear rather than cyclical.”¹⁰⁷ The image is divided into two mirroring realities and one's attention while focused on the active image (the dream) still does not let go of the passive image which is the origin of the former. The next time one sees the dream image all is changed. Although the dream is repeated it is not without a difference. This time the image is infused with a particular sense of temporality, with a *déjà vu* feeling: one experiences the image's return, its pastness. Therefore, the time becomes cyclical in a Deleuzian and Nietzschean sense: it is the return of difference.

In *Night and Dreams* film consciousness is visionary. The gentleness of the hand apparitions is reflected by the gentleness of the very few camera movements and effects (zoom-in and out, fade out, superimposition). The overall mood of seriousness and sacredness imposes a need for extreme

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concentration in order to see beyond. It is fit to remember from the previous section that Deleuze regarded the technique of superimposition as “a reference to a 'metaphysics of the imagination.'”

The play is an invocation of imagination but not of the main character: it is the spectator's imaginative and visionary powers that are provoked. The simultaneous vision of the two durations, the image's infusion with a cyclical time as well as the play with visual presences and absences induces one to try to go beyond the ordinary scopic regimes.

In its perceptual provocativeness the play becomes yet another time-image. However, there is no ambiguity as to how one should see the images and their relation to one another: it is an image of a man sleeping on his desk and having a dream. In other words, it is clear what the connection of the first image to the second (superimposed image of the dream) is. But the abstractness of the space, the scarcity of things in the room, and the limited number of actions do not let one to incorporate the play's space into the out-of-field of the movement-image as the urge of the image to extend onto external reality and incorporate it within itself is non-operative in this case. The space of Night and Dreams extends not outside of itself but within itself: the silent image of the sleeping man unfolds into the dream image, the virtual becomes primary. The Euclidean space of the actual image morphs into the Riemannian space of perception.

The dream image-ritornello thus is a distinct and primary reality which is evoked by the framing image and the powers of music. The (in)corporeality of the hands is the central aspect of this dream. Paradoxically, their disembodiedness draws so much more attention to their embodiedness, i.e. the routes of the veins of these hands – the signs of age, of life, of humanity. These are undeniably human hands and therefore their swift movements and apparent freedom from any body is most peculiar. The presence of the hands is soothing and calming to the character (and the spectators via an affective relation to the character and the rhythms of the hand movements). But whose presence it is one cannot know. The character gazes at the empty dark space instead of a face.

For some critics it marks the ultimate failure of the character's attempt to reach a higher reality, to conjure a presence. However, one should concentrate not on what one does not see but on what one sees. The elevated expression on B's face signals that he does see something. Darkness just as light in Beckett's plays has often the status of an independent (and usually the most important) character. In Beckett's stage play Play the light was the inquisitor (God) and in Come and Go the darkness was associated with the fiancee of the women (death). This is what happens in Night and Dreams as well: the void is peopled. In this sense, it is not the ultimate defeat but the ultimate victory that one witnesses. It is the successful human attempt to tame the darkness of the universe

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109 For example, Prieto, 2002, 234 states: “The fact that Beckett specifies 'invisibility' of the desired face (both to us and to A) serves as a reminder of the ultimate failure of all art[.]”
and one's own mind. This is where the *chiaroscuro* aesthetics of the image also come into play: the character is born out of this darkness and descends back into it at the end of the play which is also the descent into the darkening television screen.

It is now time to make an important summarizing note on all the characters of Beckett’s television plays discussed in this thesis. Like in the other plays, *Night and Dreams* presents not merely a Deleuzian psychosocial type and/or an aesthetic figure that produce(s) intense percepts and affects according to the logic of the movement- and/or the time-images. These Beckettian characters refer not only to the social and/or aesthetic spheres but to the sphere of thought itself in their abilities to render a certain philosophical image of humanity. Film scholar David Rodowick explains,

> Conceptual personae are the subjective presuppositions that map a plane of immanence. In this manner, they express qualities or perspectives that want to become-other, to deterritorialize toward another plane by constructing its concepts. To furnish a plane of immanence with its own concepts, to launch an image of thought, is also to express a will to become-other and to occupy another subjective milieu.\(^{110}\)

A conceptual persona has thus to express or embody the possibility of a new ethos or a mode of existence which does not yet exist. This is no simple matter since “the conceptual persona only rarely or allusively appears for himself [sic]. Nevertheless, he is there, and however nameless or subterranean, he must always be reconstituted by the reader.”\(^{111}\) Due to their essential resemblances and similarities the Beckettian characters may be seen not as individual conceptual personae *per se* but as a single traveling one. They strive to create their own subjective vector of becoming in the midst of unwelcome and de-humanised circumstances (hence, Coetzee's laboratory animal parallel). However, these images and characters do not so much present a new image of a mode of existence as expose the modes of being as such. The vector of becoming is the acceptance of the unmasked *condition humaine* which is nowhere as explicitly manifest as in *Night and Dreams* and its open gaze into the Void\(^{112}\).

As the aim of this chapter was to explore Beckett's television plays from a Deleuzian perspective, the analysis addressed the questions of the image, its type, ways of operating and its virtual universes. The main conclusion that one can draw from this encounter is that these are primarily time-images as their virtual dimensions (the coexistence of the past, present and future, the reality

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11 Deleuze, Guattari, 1994, 63.

12 Therefore, it is not surprising that literary scholar Paul Davies relates Beckett's vision to that of Buddhism: “In the language of Buddhism, when one ceases to subscribe to the collective error of perspective known as self and world, the true nature of reality, the 'clarity of emptiness', is what takes its place.” Paul Davies, *Beckett and Eros: Death of Humanism*. London: Macmillan, 2000, 218.
of imagination, memory, and dreams) are the main characteristics of these worlds. Nevertheless, the plays still preserve certain aspects of the movement-image in that the linking of shots follows the logic of narrative and each of the plays entails a sense of progression, transformation and closure, albeit in a virtual and not an actual sense. The plays also transcend the confines of either the movement- or the time-image as their characters are more than the usual psychosocial types or aesthetic figures; they are inherently philosophical conceptual personae as well. In other words, they address ontological problems as these are the virtual universes of the world perceived or the world thought which leads me to the question of the mental.
3. Beckett's Television Plays as Mental Spaces

Beckett's plays discussed in the previous chapter are not representations of everyday reality or just stylized versions of it, fully autonomous and separate from the actual world. The way the virtual infuses the actual and subsequently transforms the images makes the plays into what film scholar Thomas Elsaesser observes to be quite a recent phenomenon, namely into “mental worlds morphing into or taking shape as observable material realities [...] where the diegesis – the spatio-temporal 'world' of a film – turns out to be a figment of the protagonist's imagination, no longer obeys the laws of nature, or is explicitly created so as to deceive or mislead the spectator.”\textsuperscript{113} Beckett's television plays are similar mental worlds, i.e. their universes and their respective virtual dimensions present images of the mind and of reality as mental experience. The task of this chapter then is to characterise these spaces as idiosyncratic modes of mental existence and move from the virtual to the mental.

3.1. The Schizophrenic Mind

In \textit{Eh Joe} the abstracted room is a reflection of the protagonist's mind. As one learns Joe's life's story from the Voice the room seems to enclose and merge with the emptied out life. The room has no outside: the darkness seen through the door and the window ensures the sense that the room is fully sealed off. It is not unlike the locus described by Beckett in his first novel: „there is nothing of him left but the umbra of grave and womb where it is fitting that the spirits of his dead and his unborn should come abroad.”\textsuperscript{114} And the dead do come abroad.

The Voice is the last voice left whispering of all the voices that used to speak to Joe in his mind – all the dead people that loved him in their lives at one point or another. The ontological status of these voices remains unclear: is it an actual ghostly presence or is it Joe's own creation, a manifestation of his remorse and guilt? The condition in question is schizophrenia where the virtual aspect actualises to a clinical degree (via hallucinations and illusions) and threatens the healthy social functioning of an individual as the figments of mind and the facts of reality become experientially indistinguishable. Joe's voices are parts of his own split personality; they are the ghosts that Joe made come alive and has difficulty in getting rid of. But the Voice does not let herself to be reduced just to such a figment of imagination or disease.


Spectrality has a deep connection to Beckett's notion of existence. Together with famous psychoanalyst Wilfred Bion Beckett attended a lecture by Carl Gustav Jung at the Tavistock hospital in London where Jung said “She had never been born entirely” refering to a girl that suffered from the recurring dreams about her pre-mature death. After 25 years Beckett told critic Lawrence Harvey that he applied the same description to himself describing it as an existence by proxy and a feeling of being haunted by “a presence, embryonic, undeveloped, of a self that might have been but never got born, an être manqué.” This leads to a sense of a life that is incomplete and haunted by the ghost of another self that reiterates throughout Beckett's plays as “a spectre of an ungraspable, unthinkable event that haunts the flesh.”

The Voice in *Eh Joe* envelops the image; the virtual becomes primary as one is not able to access Joe's interiority in any other way but through the Voice's mediation and his external expressions. The separated part of the self in Joe's case becomes more powerful than Joe. There is a parasitic relationship unfolding: as one character gains ground the other one loses and vice versa. The same holds for the contraction and extension of the space, the “fight” between the sonic and the visual planes. The immateriality is reversed: as the Voice gains substance Joe becomes less and less actual, more and more the product of the Voice's narrative, a living ghost whose inaccessibility is confirmed by the enigmatic smile on Joe's face. He extinguishes the Voice even though one expects him to be extinguished himself. Thus in the end Joe reclaims his substantiality. Or, rather, he reclaims his corporeality, irreducibility to his narrative, his life's story, i.e. irreducibility of the body to the Symbolic. However, it is a victory within this schizophrenic space; it does not mark his freedom from this internal Hell. The only way out is death: the extinguishment of mind and image – this is Joe's victory.

What does it mean for a mental space to be schizophrenic? “Deleuze and Guattari’s 'schizophrenic' ontology of thought [is – A. M.] productive of hallucinations or illusions and their lines of flights – in the cognitive or thought-ontological sense, rather than in a psychopathological.” As a medical condition schizophrenia means that the individual is unable to distinguish between the levels of reality (actuality) and mental creations (fictionality): everyone hears voices in their heads but the schizophrenic is unable to separate between these two levels; the imaginary is the real. The confrontation between Joe and the Voice is not first and foremost a

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118 Emphasis in the original.
clinical condition (although it may be seen that way) but an ontological state of self-othering and hallucinary lines of flight; this is what characterises a schizophrenic mental space as such. According to Deleuze, schizophrenia can manifest in characters in several ways, both as a productive and as a repressive condition:

Philosophy and schizophrenia have often been associated with each other. But in one case the schizophrenic is a conceptual persona who lives intensely within the thinker and forces him to think, whereas in the other the schizophrenic is a psychosocial type who represses the living being and robs him of his thought. Sometimes the two are combined, clasped together as if an event that is too intense corresponds to a lived condition that is too hard to bear.\(^\text{120}\)

_Eh Joe_ exemplifies precisely this intertwining of the conceptual persona and the psychosocial type: Joe's schizophrenia is presented as real and as torturing enough. But it does become the basis for the play's virtual universe as a mental world onto itself: the tension between the virtual and the actual that the Voice gives rise to engenders the image of a life perceived through the matrix of madness.

The play also involves the spectator into this actualized split: not only the sound and vision are divided but the visual plane is divided within itself. Camera movements create a sense of enclosure and are subordinated to the Voice's agenda. Thus, the framing of the shot goes against the resistant content of the shot, i.e. permanently silent Joe who is fighting this inner demon of piercing gaze and piercing thought (which is the spectator's gaze and thought as well). This is the schizophrenia of the television image _par excellence_. The spectators are not only observing the character's torture they are part of the torture itself. For this reason television is such a perfect medium to make use of: the strategy would not work on a large and extensive screen (even from the 70s). Joe's world is claustrophobic and narrow, like a space of a skull. It is something that occupies the small rectangle space of the television screen so that as Joe resists the gaze of scrutiny with his enigmatic refusal to express emotionality one would have to gaze closer and closer in order to see the effects of the Voice's doings which correlates with the camera's dollying-in.

Therefore, film consciousness, i.e. the relation of the television play and the spectator's perceiving consciousness, becomes schizophrenic as one reenacts Joe's condition in film viewing experience, in relating to these various splits and specters of the image. Thus, it follows that the schizophrenic mental space forces one to participate in its schizophrenia, to become split and accept the virtual in lieu of the actual as the ontological state of things.

\(^{120}\) Deleuze, Guattari, 1994, 70.
3.2. Mind as Affect

In *Ghost Trio* one encounters another mental space which is different from the schizophrenic mind image discussed above. It presents a phenomenological experience of music as the primary mode of consciousness and the basis of the play's world. As discussed in the previous chapter the film consciousness with which the spectator is aligned seems to be scientific (observational) and detached. However, once Beethoven's music starts to play all changes: the limit breaks, the detachment is eliminated and one is drawn closer to the character's mind; it becomes an experiential image of artistic (affective) experience. The sound image again overwhelms the visual image. The sound's source (not immediately identifiable) is the cassette in the man's hands which is indicated not sonically (via the acoustics and sound quality) but through the body: whenever the man leans forward to the cassette the music starts to play. Acoustically, the musical experience exceeds its own corporeality.

Deleuzian scholar Aden Evens in a related manner explains such an experiential side of music and its incongruities, inconsistencies with the mechanical dimension of sound:

Car stereos and transistor radios are notorious for providing that rare transcendent music listening experience. [...] What might these ‘lo-fi’ listening experiences provide that higher fidelity does not? [...] Perhaps the contractions involved in perception exceed the capabilities of the mechanical. After all, music is a human practice, even if it incorporates the non-human, the incorporeal, the technical. To the extent that something moves in music, something which makes it more than a measurable aggregation of continuous sounds, but brings it together, relates it to its outside, to that extent, music is expressive. It is the expression in sound which cannot be measured, the expressive dimension that operates in conjunction with a person, a listener who also brings something to the sound. Where sound involves percepts and affects, where it presents a world, a world one could be in, there only a person can go.

In *Ghost Trio* the film consciousness morphs from the scientific (objective) gaze into the affective (subjective) experience. By the sole means of sound, its acoustic properties, its combination with the camera movements and dramatic action (the music serves as an escape from actual reality, from the sorrow of a rendezvous that did not take place and by extension all the other idle chatter of the world) music is able to transform the image entirely and elevate it to the dimension of spirit.

The two worlds are diametrically opposed: on a very Nietzschean note the defeat of the actual (human) love and relationships means the victory of the spirit (music). Therefore, the final smile on a completely otherwordly face is such a logical outcome: this is a being that now belongs to the sublime and ghostly dimension of art. The man is separated, uprooted, elevated from his mortal human coil and transformed into the musical experience itself. Unlike the final smile on Joe's face

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121 Emphasis in the original.
in the previous play which was still human the smile on the Ghost Trio's man's face is entirely not of this world; it is flesh as transfixed and turned into an intensity of artistic sensation.

Artist and theorist Bracha Lichtenberg Ettinger describes a therapeutic function of art: “The therapy that the artist offers consists in inventing, through 'a new vision', a people that is lacking, inventing 'a possibility of life' hollowed out by a kind of foreign language within a language, by 'a becoming-other of language' that opens 'an outside or flipside consisting of Visions and Hearings.'” Such a becoming-art or, in this case, becoming-music is a remedy against the sickness of life. The fact that in Ghost Trio there is no outside to the inside of the room (even the rain outside the window and the messenger in the corridor seem like they come from the inside space, like they are the projections of the inside to the outside) makes this space self-enclosed: everything is always already contained in this room of a mind-skull. Metamorphosis is only possible from within; the only means of escape and flight is Beethoven's music. Since this music is the single sound not muted in the first two acts, i.e. is the only entity that escapes the existential experimenter's control, the spectators are forced to experience its uncontrollable affective force as well because, as a rule, a particular mental space forces one to partake in its logic, in its main mode of consciousness.

The dusty quality of the whole set makes it appear as if it was composed of nothing but dust, different intensities of dust. It is reminiscent of Beckett's character's from the stage play That Time vision in the library: “not a sound only the old breath and the leaves turning and then suddenly this dust whole place suddenly full of dust when you opened your eyes from floor to ceiling nothing only dust.” The character's way of seeing is suddenly transformed into a vision of life as dust which is evoked by the dust settled on the books: the dust extends, infuses the whole of the universe. The dust is what Ghost Trio is made of. This is a particular sense of time inscribed in the very materiality of things or perception thereof: the actuality of the present is rendered as always already receded into the past. The present is nothing but a material trace of the past; the present is the decayed past. This enfleshing of time implies that any action or substance is an event of extreme transience, movement of the same substance, the metaphorical dust, which engulfs the event before it even emerges. The flight of music is so much more powerful in this context: when all is pierced by time and entropy the only possibility of timelessness is a metamorphosis into music which is

124 As Brian Massumi observes there is a lot of literature “on the difference in nature between affect and emotion; on the irreducibly bodily and autonomic nature of affect; on affect as a suspension of action-reaction circuits and linear temporality in a sink of what might be called 'passion,' to distinguish it both from passivity and activity; on the equation between affect and effect; and on the form/content of conventional discourse as constituting a separate stratum running counter to the full registering of affect and its affirmation, its positive development, its expression as and for itself.” Massumi, 2002, 28. Therefore, I relate this mental space to affective and not emotional experience. Music creates a leakage, a remainder in the image; it escapes.  
born of time itself.

Ettinger explains this phenomenon which characterizes not only the character's experience but the ontology of the play's world as a form of transference: “The intrapsychic trans-subjective doctor-and-patient sphere with-in the artist is transported onto inter-psychic trans-individual relations between the artist and the viewer with/through the artwork, via a bordersphere captured in the artwork, where transgressive psychic real things\textsuperscript{126} are realized, hybrid objects are incarnated, and intrapsychic amnesia is transformed into conductible sinthômes.”\textsuperscript{127} The junction of an individual and music is also the creation of the intra-psychic trans-individual borderspace which means that there is no separate subject (individual) and object (music) but a single entity, a subject-object, a superject.

The otherworldly smile on an otherworldly face at the end of the play is the result of a successful transformation into such an entity. The music reaches its coda, it acoustically ends. But it lingers, is now incarnated in this monstrous superject: the intensity of sound is transduced into the intensity of flesh as sound. The whole materiality of the image is perceptually invested with this lingering echo of music and thus the play becomes a corresponding to this mode of consciousness mental world: the virtual experience of music (the affect) becomes the primary and nuclear means of enter into this world, key in grasping the image's wholeness.

3.3. Mind as Memory

...but the clouds... is yet another mental space in that it revolves around the central memory image and is built on the memory mode of consciousness. Even though memory was just as significant as a virtual aspect of the image in \textit{Eh Joe} in that play it was not the main characteristic of the mental world. To constitute a mental world a memory would have to gain a certain structuring and world-grounding ability which in \textit{Eh Joe} was the function of the Voice. In ...but the clouds... the memory (the face of a woman) is the nucleus around which the whole reality of the play revolves. It is not at all clear whether it is a “real” or a “false” memory; the play does not differentiate between such categories. The enigmatic face is the real of this universe just as the internal Voice (the schizophrenic) was the real of \textit{Eh Joe} or Beethoven's music (the affective) was the real of \textit{Ghost Trio}. For an aspect to characterize a mental space it has to create a point of indiscernibility, present a certain aspect of the virtual as the real.

In ...but the clouds... the chores of life, the outside roads that stand for the whole of social life

\textsuperscript{126} Emphasis in the original.
\textsuperscript{127} Ettinger, 2005, 215. Emphases in the original.
and the ordinary personal reality (such as changing one's clothes) are signified by a vector without presence, by absence. Only the man's movements towards these places which are all submerged in complete darkness and material non-actuality indicate their existence. The only moment present to one's vision is the moment of in-betweeness, of the man in the process of moving towards one of these places. It is the moment of becoming of which the telos is insignificant. This formal quality of the shot and the content of the mis-en-scène of the play indicate the insignificance of the lived world within this mental space. The only place of importance is the sanctum where the face, the element that keeps this universe together, appears. Visually, it is the same darkness in which the man sits but only because the material details of the room are again insignificant. Significant is that the place is not alluded to processually but presents itself as an end locus. It is an end locus of the material world but not an end in itself: upon reaching it the man is a part of another becoming – a world of memory.

This is the topology of this world; this is how the spaces are differentiated horizontally: by juxtaposing their inscription through presence and absence as well as degrees of importance whereas in Ghost Trio the external world of transient matter was juxtaposed vertically to the world of spirit. In ...but the clouds... the spaces matter as much as they are the means of getting to the emergence of the image. They all contract into an infinite darkness, unlit by consciousness because the man's mind's intentionality is not about the encounter with the physical, material, social, and “actual” world but about the encounter with the image of memory. The materiality of the actual world is erased to give way to the actuality of the ghost of imagination. The rest of the world is contracted into an all surrounding darkness and may permanently extend: it is in no way subtracted by the film consciousness because the entity, the object that needs registering does not dwell on this level.

...but the clouds... then is the mental space of memory entirely. But it is not an autobiographical memory, a part of the narrative of a self. Neither is it a place of reminiscence. It is a memory as constitution, as conjuration of an independent entity. This status of memory is in line with the Deleuzian ideas on the matter of fabulation, namely the “percept and the affect [...] as [...] autonomous and sufficient beings that no longer owe anything to those who experience or have experienced them: Combray like it never was, is, or will be lived; Combray as cathedral or monument.”\textsuperscript{128} The memory that the character (and the spectator) encounters is a fabulation, it is an autonomous and self-sufficient being.

It is significant that the man when describing the conditions of the face's apparition goes from referring to it as his own act of remembering to his passive reception of its act: “When she

\textsuperscript{128} Deleuze, 1994, 168.
This is a description of the process of fabulation, the ontological condition of the memory image. What was once evoked by the powers of imagination now is an independent being capable of granting its presence on its own. Just like Combray manifests itself as a multifaceted cathedral the face emerges as a monument as well. It is only fitting that the image of the face has a stony quality: it is no human face or a remembered face of a person once known (which would be the biographical or psychohistorical state of things). The face is the creature of the mind that is not dependent on the mind that created it any more than the percepts and affects of a painting are dependent on the mind of the artist.

Therefore, ...but the clouds... is a locus memoriae where the memory upon its returning gains a physical form – more tangible than the real itself. The play is an image of a life which is permeated by this single ghostly manifestation where all is darkness except the darkness of the mind itself, the mind that has become nothing but a receptacle of this creature of imagination, its place of dwelling, its habitat. The man becomes deducible from the memory image and not the other way around. The face gains corporeality while the man's life turns into clouds. The play, then, is an image of the character's subjective and mental existence. As a specific aspect of the virtual becomes the ground of the real it creates a mental space based on the corresponding mode of consciousness. As a result, one witnesses world as memory where the present succumbs entirely to the past and is not subtracted by the perceiving consciousness.

3.4. The Dreaming Mind

Night and Dreams is similar to ...but the clouds... in that it is also a world of mental evocation. Only this time it is the oneiric mode that becomes relevant. The dream in the play does not just come (as dreams do) but is preceded by the fall of twilight and the sounds of beautiful music. In other words, it is a visionary dream for the appearance of which consciousness has to settle into a certain mode. In this the music plays an important role but, unlike in Ghost Trio, it is not a matter of becoming-music and of the phenomenological experience thereof. In this case music is a form of expression and characterization of the filmic universe. The soft light of the moon, the room's twilight, and Schubert's music all combine in the creation of a milieu out of which the dream and the dreamer emerge. Because this dream is the nucleus, the real of this world it is what distinguishes this image as oneiric and as dreaming just as schizophrenia, affect or memory is a mental mode it results in yet another mental space.

The advent of the dream and transformation of the play into the corresponding dreamworld is

gradual. First, one sees both the dreamer and his dream and only the next time (next night?) one submerges into the dream. The symbolic and ceremonial nature of it prevents one from ascribing it to a simple category of a dream (in physiological terms, the brain working on a diminished capacity or, in psychoanalytic terms, psyche working through its repressed issues). Rather, the presentation of the dream unites it with psychologist Alain Berthoz’s conception of hallucinations:

Illusion is a solution to an incongruity, to the loss of perceptual coherence. Hallucination, which is a creation of the brain, is a different story entirely. Hallucination is not the result of sensations that the brain fails to integrate into a coherent perception but of the sudden combination of endogenous memories of perception. In some sense, hallucination is a waking dream, the autonomous functioning of internal circuits that normally work to simulate the consequences of action. What distinguishes dreams and hallucinations then is a register of reality on which they operate. A dream can be incorporated into a narrative of the self without any psychological or existential disturbances whereas hallucinations are more problematic since they take effect on the same level of experience as “reality”.

The dream of *Night and Dreams* is akin to a hallucination in a sense that there is no narrative of the self into which it can be incorporated into. There is not even an indirect allusion to it. The play's world like the other worlds of Beckett is completely cut off from any outside. Even the evening light that streams through the small window behind the camera is not so much a reflection of the outside world as a property of the enclosed one. It is for the same reason that the window is not present and is indicated by a square of light falling on a window-less wall. This light *is* the window as windows in this universe do not open to any outside. Significantly, the paratext of the play, to use a Genettian term, already signals in its very pictorial nature, how one should read (in a sense of a lectosign) the play as an image. The play is an enclosed and framed painting which opens only onto itself. One has to zoom in onto the details and read them against the grain of actuality; open to their virtual dimensions. Precisely due to the absence of any outside or any narrative of the self the dream gains the status of reality; it becomes the narrative of the self.

Moreover, the man has no other narrative function but to dream: he is the Dreamer. He is a conceptual persona, a seer that weaves the dream of humanity. His dream is not an individual person’s (character’s) dream but a philosophical image that at once shows human striving for transcendence and higher Reason and Purpose but is welcomed and mothered by nothing else but the Void. Behind the ritual, behind the religiousness and the sacrament there is nothing: a pregnant darkness that asks to be accepted. Deleuze explains that “[a] particular conceptual persona, who perhaps did not exist before us, thinks in us. For example, if we say that a conceptual persona stammers, it is no longer a type who stammers in a particular language but a thinker who makes the

whole of language stammer: the interesting question then is 'What is this thought that can only stammer?'\textsuperscript{131} The Dreamer makes the whole higher human striving lead to Nothing: this is a man confronting the Void. Most significantly, this philosophical image is oneiric, a philosophical (re)presentation of reality within a (re)presentation which speaks of the mirroring layers of the time-image and a world-as-reflection. Furthermore, the dream is not subservient to the Dreamer but the Dreamer is deducible from his own dream and thus the dream is the aspect of the virtual that is more real than the real this way creating a related mental space.

In its visionary oneiric nature the play is what I would call a reversed \textit{vanitas} painting. \textit{Vanitas} paintings were reminders of the transience of life and of its pleasures so that one would contemplate the higher values that lead to the kingdom of Heaven. \textit{Night and Dreams} opens as a \textit{vanitas} painting just to show that one's life is created out of chaos and it is where it leads: back to the Void. The play then makes one participate in this vision. It is a mental space of a dream but not in a subjective character's point of view sense. It is a dream like Plato's dialogues, a philosophical skeleton of thought imposed on a plane of composition. Therefore, only on a narrative and immediate (before being read as a lectosign) film consciousness level it is a mental oneiric space. When the image is finished doing its image work it becomes a philosophical locus.

Thus, in \textit{Night and Dreams} the vision of life, the Dream belongs to an entity called the Dreamer which is not a character in any traditional sense of the word but a conceptual persona through which the spectators as well as Beckett himself think. It is an abstract mental space that does not only belong to a psychosocial type or an aesthetic figure but to a conceptual persona that gains independent existence as a catalyst of thought and inspirator for a new mode of becoming, accepting the Void and falling safely asleep in its arms. One has to be able to see that behind one's most sacred beliefs in the universe's meaning hides the Void. That is what the Dreamer (Beckett's Zarathustra) challenges one to do.

All of the discussed Beckett's television plays raise the problem of mind, perception, and knowledge not by directly addressing the questions of epistemology and ontology but by their deterриториализация of the categories that permeate knowledge, by creating schizophrenic, affective, memory and oneiric/visionary worlds. These are enclosed spaces of the mind-skull separated from any outside milieu, context, and (grand) narrative. What unfolds before one's eyes and in one's mind is a human all too human drama of an individual self. The self can be split and doubled (\textit{Eh Joe}), it can be transcended by becoming-music (\textit{Ghost Trio}), revolve around a central memory image (\textit{...but the clouds}...) or it can be a vessel of revelation of the higher ontological knowledge (\textit{Night} Deleuze, 1994, 69.)
and Dreams). Paradoxically, the most transient experiences provide an opportunity of transcendence: music as a sonic intensity emerges out of the passing of time rendered as progression and the face in ...but the clouds... is the incorporeal “figment of memory” that is but a glimpse, a flash of a dead time. What distinguishes the plays as mental spaces is the reality of the virtual (the Voice, the music, the memory, and the dream) which becomes more real than the real itself. The virtual aspects become the main structuring means of the filmic universes as well as the spectatorial perception thereof.
4. Beckett's Television Plays and the Neuro-Image

The primacy of the mental, i.e. the groundedness of the actual in the virtual modes of consciousness in Samuel Beckett's television plays gives rise to another closely related issue. One is encouraged to ask how do the plays speak to the current culture affected by “the discovery of synapses and electronic or discontinuous chemical communication between neurons” and the rise of the scientific and philosophical questions concerning the (ir)reducibility of the mental to the neuronal? Are Beckett's images trying to think the brain before the neuroscience revolution? Before answering these questions it is necessary to define how an image based on the model of the brain would operate, what sort of film consciousness would crystallize. Such a phenomenon is already discussed by Patricia Pisters as the film scholar deduces a new type of the cinematic whole making its appearance in the context of the present day culture, namely the neuro-image. This chapter will thus attempt to map out the idiosyncrasies of Beckett's images in relation to this new type of the post-Deleuzian image.

4.1. The Neuronal

The neuro-image is a new development in film consciousness which evolved from the time-image due to the influence of the technological developments (especially the digital) and sciences (the knowledge of the brain). The neuro-image is not deterministically reducible to the digital screen culture but it is part and parcel of this new cinematic experience: “contemporary digital and media culture seem to form an intrinsic part of the new image because it makes the chaos into which all images plunge very palpable and sensible.” The presence of the mind in the form of the brain permeates not only visual imagery but also film's structure as well as film's ways of interacting with the spectator's consciousness:

If in the movement-image stories are likened to bricks that are connected in a particular order and invested with the function of building a house (telling a story), and if in the time-image these bricks begin to shift and break, leaving empty spaces and cracks that are more telling than the bricks themselves, then in the neuro-image the house itself has fallen into ruins, the debris flying around in disorder, while any stray piece becomes a (fractal) version of the (Whole) story.

The workings of this neuronal matter and especially its dysfunctions manifest as schizophrenic and

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134 Pisters, 2012, 211.
The distinction is relative as both the physical brain and the abstract digital have their own physical and abstract dimensions. Again, the distinction is not categorical but the one of degree.


Pisters, 2010, 239.


select the eternal return of difference.” The past and present have often to be changed so that they would give rise to a different future which can be witnessed in such films as Richard Kelly's *Donnie Darko* (2001) or Eric Bress's *The Butterfly Effect* (2004) where the present becomes a little cog in a construction of a certain future. Therefore, another difference between the time- and the neuro-image is that the former is based on the second synthesis of time (the present and the future as dimensions of the past) while the latter is grounded in the third synthesis of time (the past and the present as dimensions of the future). The whole sense of temporality, time progression, and its structure is re-configured as the question of primacy of a certain synthesis of time is also the question of the perception of a certain filmic world.

However, the very fact that Pisters distinguishes this new type of image does not abolish the other two types to oblivion. Not only they persist in their more pure forms (relatively corresponding to the two film industries, Hollywood and art-house) but they are enfolded to a certain degree within the neuro-image itself. Sometimes the neuro-image will be more linked to the movement-image (as in *Fight Club*), sometimes to the time-image (as in Darren Aronofsky's *Pi* (1998)). The filmic whole is not simply constructed based on the sensory-motor scheme linkages or perceptually deterritorializing relinkages. These ways of connecting shots and film sequences are present in the neuro-image but they give way to the higher ordering of perception based on the fractal and sensuous matter of the brain.

The neuro-image manifests itself in several guises and relates to the neuronal in a couple of ways. It can appear as the schizophrenic world-making in (re)presenting the schizophrenic experiences and schizophrenic “malfunction” of perception in which film consciousness would be grounded, revolving around the clinical concepts, affects, and percepts. It can also relate to the less clinical and more delirious aspects of the brain such as the powers of the false and illusory perception. As such the neuro-image thematically, structurally, and, most important, perceptually addresses the schizophrenia as the new mode of contemporary culture, its sensorial overload and effects on perception (negative as well as positive) in that it exposes the underlying combinatorial logic of the present day reality. In other words, the neuro-image creates a new whole from this informational and cultural overload which threatens to break back into chaos.

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140 Pisters, 2012, 139.
142 Pisters, 2012, 72.
143 Pisters, 2012, 68.
4.2. The (Proto) Neuronal

It is now time to turn to Beckett's plays and ask whether the emphasis that is given to the brain in the neuro-image is somehow related to the Beckettian mental spaces. The plays are no neuro-images proper but they do provide a means to jump into the worlds completely fashioned by the mental, i.e. where the virtual is the genus of the actual and the virtual is not an aspect of the narrative unfolding on the screen but the cause of the world one witnesses therein. This monadic and fractal nature of the images connects them to the neuro-image. Are then Beckett's plays proto-neuro-images or the neuro-images before the reign of the digital and the influence of the findings in neuroscience without which the neuro-image is hardly imaginable?

An example of a neuro-image *avant la lettre* discussed by Pisters is Alain Resnais's *Last Year at Marienbad* (1964) as it already seems to draw on the Baroque combinatorial logic of alternative realities, narratives and pathways of the digital and the fractal. There is a number of worlds enfolded in this film, all of which are equally possible and equally real, not grounded in any definite “now” or distinguishable “then”. This indiscernibility of the monadic pasts-presents-futures is what makes this film into a neuro-image; without being in any direct way related to the brain it already re-enacts its logic. In contrast to this, Beckett does not posit the neuronal as the compositional focus or the governing logic of his images but the very fact that the virtual (hallucination, affect, memory, dream) become the basis of the actual universes points to a possible relation to the neuro-image which I will now explore and attempt to define.

*Eh Joe* thematizes the schizophrenic and results in the schizophrenic perception of the play's world: the Voice and the camera (as a single entity) are not just presented as externalized internal aspects of Joe's mind. By being linked to the camera perception the spectator becomes an externalised aspect of Joe's interiority, one becomes internalised. This interweaving of external/internal to the point of a real perceptual effect (shock to the brain) and not just a more easily accommodatable thematic information translates into the closer relation to the neurological effects of schizophrenia. On the level of film consciousness it is hard to decipher the ontological status of the Voice. Moreover, the sonic image gains a relative independence from the visual and precisely because of this liminality and splitness one experiences Joe's schizophrenia as well: the Voice is as real for the spectators as it is for Joe.

Despite all that, in *Eh Joe* schizophrenia is not clinical and this is the greatest difference from the more recent neuro-images facing the same issues where schizophrenia would be related to some malfunction of the brain out of which the film world would branch out (as in *The Butterfly Effect*). The powerfulness of the play partially lies in the very fact that Joe's “condition” does not let to be
reduced to the clinical state of being schizophrenic or even to the subjective experience of such a
state. Joe's schizophrenia questions the validity of the real as such; it branches out of its partially
enclosed monadic nature and grows to encompass larger and larger terrains and worlds: the reality
of memory, reality of the dead, reality of the delirious, reality of the subjective. Schizophrenic is the
ontological state of this universe: hallucination or the exteriority of interiority is the virtual that
gives rise to the actual.

Therefore, *Eh Joe* can be seen as a proto-neuro image. To distinguish this subtype of the neuro-
image from the neuro-image *avant la lettre* it must be said that it meets the neuro-image proper half
way. It does posit the reality of the alternative and the virtual to the point where it becomes the basis
of the real and not simply an aspect, a dimension, a layer of it (as it would be the case in the typical
time-image). However, *Eh Joe* along with the rest of the plays discussed in this master thesis does
not go to the point of the fractalisation of reality into multiple, alternative monads and thus does not
re-enact the digital logic of the neuro-image. For this reason it may be understood as the proto-
neuro-image, as mental but not quite yet neuronal.

What stands out in *Ghost Trio* in relation to the neuro-image next to its being a proto-neuro-
image by creating a mental space based on the affective mode of consciousness is its relation to the
third synthesis of time, the time of the future which is a distinct feature of the neuro-image:

The third synthesis of time is related to death, both the shattering of the subject in its groundlessness,
and the “final end of time.” So when the future appears in the second synthesis of time of the past,
there is an opening to the third synthesis of time where the future is conceived not only from the past
but also from the future as such, the future of the eternal return of death and rebeginning.  

In other words, as it was mentioned in the previous section, the present and past become infused
with the future in the third type of the image. In *Ghost Trio* the futurity enters the image mainly
through lighting and *mis-en-scène*, the way everything on the set seems to be composed out of dust,
seems to emerge from it, combine, and recombine. As if affect as an intensity of spirit leaks out of
the artistic experience that is the centre of this universe to transform the material into the intensity
of time which is rendered as affect. In a sense, it is a perfect image of the eternal return of
difference: every time the separate entities emerge out of dust they are already submerging back
into it so that something else would return which is different and yet the same: “for dust thou *art,*
and unto dust shalt thou return.”

The man and his failed rendezvous is not associated with the romantic presentness of the affair or
its failure (first synthesis of time) in the manner of the movement-image. It is happening now and
yet its significance has already faded, it is already a thing from the past, from aeons ago. However,

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what distinguishes *Ghost Trio* from the third synthesis of time in the neuro-image proper is its lack of speculativeness: “In the neuro-image the future becomes the speculative moment from which the eternal return bursts time into serially remixed repetitions.” Instead, *Ghost Trio* becomes present and future at the same time in a very tangible way which strikes one with its certainty and unidirectionality; nothing can be changed because “dust thou art.”

This lack of speculativeness and seriality is not a specific feature of *Ghost Trio* but is a necessary attribute of the proto-neuro-image as it lacks the structural feature of fractalisation *ad infinitum* and therefore the third synthesis of time operates differently due to its nature as a single monad. Just as the schizophrenic in *Eh Joe* was not an aspect of the image that could be traced to the clinical state as its source but was the nucleus out of which the whole image branched out as a particular subtype of the real, the futurity of *Ghost Trio* is subservient to the mental philosophical nature of this universe and thus is unidirectional and fixed. The image does not multiply in the Baroque vein but encloses within itself: it presents a complete view of reality based on the virtual and subsequently becomes mental subjugating everything else to the governing mode of consciousness (the affect) which figures the physical as transient and the artistic affect as transcendent. Thus, even the futurity of the play seems to stem from the primary status of the past, i.e. it makes the present of this filmic world past-like.

In *but the clouds...* the mode of consciousness in question is memory. Everything in this universe that is not a part of this memory conjuration ritual disappears or becomes reduced to a mere symbolic mark (hence the spaces from the man's life are signified only by directions). Furthermore, the play becomes theorematic because “[t]he cinematographic image ceases to merely present images in association; hereafter, 'it also has the mental effect of a theorem, it makes the unrolling of the film a theorem .... It makes thought immanent to the images.'” The theorematic in *but the clouds...* is expressed through the thetic logic that governs the image: if one would hold onto the memory so much so that the rest of one's life would descend into the obscurity of the unconscious and a mere motor habit this is how one's reality would look like. As it was mentioned in the previous chapter, the play's universe can be understood as a phenomenological brain scan.

Therefore, *but the clouds...* as well as *Ghost Trio* relate to the neuro-image also through negation, their seeming willingness to abandon the neuronal. The respective mental states

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146 Pisters, 2012, 146.
149 And Beckett did know something about the neuronal! Beckett scholar Stanley Gontarski documents: “When Beckett was directing *Endgame* with the San Quentin Drama Workshop in 1981, I watched the rehearsals for two weeks. It was not unusual for visitors to be invited to sit in for a day or so, and one of those visitors was the American author Larry Shainberg, who had just published a book called *Brain Surgeon: An Intimate Look at His World* (1979). He
(memory and affect) are presented as being so powerful as to be productive of the whole filmic universes and that implies a certain ethics, a new regime of thought revolving around the concept of the mental, its irreducibility to the neuronal. This is reminiscent of the philosophy of mind's problem of the qualia, i.e. the argument that mental life is irreducible to the physical. Nevertheless, Beckett's plays remain within the proto-neuronal as they ground their universes in the virtual or, rather, in what would in the typical movement- and time-images be seen as the virtual but in Beckett's plays becomes the actual. In other words, Beckett's plays are fractals of some absent whole but instead of the multiplication of the variations of this whole (which would be characteristic of the neuro-image) they substitute that whole with that single fractal from which that whole is deduced as an absence, a void rather than a point of reference.

_Night and Dreams_ as a philosophical vision of humanity is framed within an oneiric mode of consciousness which is the basis of this last universe. From the monadic and fractal point of view, there is no context framing the dream, no clear outside to this inside and yet the dream as a dream manifests itself in perfect clarity (as a dream). There is no ambiguity such as the turning of the filmic reality into the libidinal space of drives; the dream is not a manifestation of the unconscious or breaking of the unconscious into the conscious as it would be the case in David Lynch's movies but an independent mental reality which now can be seen as characteristic of the proto-neuro-image. Therefore, it cannot be so easily connected to the delirious cinema and the neuro-image proper on the basis of its oneiric quality. The dream branches out in its visionary and philosophical dimensions and thus relates to the powers of the false typical of the traditional time-image. But it transcends the time-image in that this dream becomes the nucleus out of which the remainder of the play's universe is deduced, is unfolded and thus it may be seen as another independent fractal taking the place of a whole.

_Night and Dreams_ as a singular monadic fractal also presents a version of the mental ethics. The oneiric mode is presented as a world not opposed to or supervened by some external reality but as a reality onto itself, rich in its philosophical and epistemological capabilities. For example, the dream shuns away the interpretation of the religious allegorical reading and thus questions the Peircean

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sent it to Beckett, and Beckett subsequently invited him to sit in on rehearsals of _Endgame_ in London. During the break Beckett asked me to join him and Shainberg for lunch, which consisted of a glass of Guinness on a bench along the Thames River outside the Riverside Studios. It was clear that Beckett was fascinated with the intricate details of Shainberg’s book, and had read it carefully, as he asked Shainberg innumerable questions about the techniques and repercussions of brain surgery. Most of the discussion focused on the implications of cerebral hemorrhages and the recently developed surgical technique of using a clip to seal the burst blood vessel. The surgical results were amazingly free of all side effects, except that each of the patients reported a continued sensation that something was dripping in their head. Shainberg was amazed that Beckett had intuited such a condition of aneurisms well before the current surgical technique was developed. For Shainberg, thus, much of _Endgame_ was at least framed by neurological impairment and its resulting paralysis.” Stanley E. Gontarski, “An End to Endings: Samuel Beckett's Endgame(s)”, in _Borderless Beckett_, Amsterdam, New York: Rodopi, 2007, 419–429, 428.
expanding Thirdness of the image. Allegory, as Fredric Jameson explains, “foregrounds this strange process by way of a unique autoreferentiality or self-designation in which a text's language necessarily acts its content out, and uses itself to articulate the inexpressible”\textsuperscript{150} and “whose "pensee sauvage", divested of abstractions must use each singular perception to express the other, then appropriating the other in order to return on itself to shore up its own existence as representation.”\textsuperscript{151}

To translate this into more Deleuzian terms allegory creates a closed perception, it locks the entity to be perceived in-between the two objects (tenor and vehicle) that are supposed to create the conditions for a certain perception, certain mode of thought to actualise.

Therefore, allegory is always surrounded by the aura of mystery because the percept is permanently vacillating between these two separate levels of perception, not completely belonging to either. Beckett's play breaks this close circle by including the third term. The dream is not an allegory of the communion with God but of the communion with the Void, with the darkness of the mind, with the imperceivable. This third term (or perception) destroys the neat circulation field of the Christian allegory in the guise of which the dream appears. In other words, the world of the dream is not autoreferential and fixed (allegorical dimension); it becomes inherently philosophical, inducing a thought belonging to a new field of immanence where humanity is seen as being in a constant (symbiotic parent-child) relationship with the Void.

This proto-neuronal ethics in the context of all of the plays may be said to entail a certain positivity towards the claustrophobic mind-skull fractal spaces: they propose an acceptance of this white hell as it is implied that it is all there is: there is no beyond the Void, no beyond the mental worlds and their corresponding modes of existence. By definition inserting a single mental fractal (the proto-neuro-image) in place of the actual whole (the movement- and time-images) or the multiple fractal (the neuro-image) entails both the denial of the physical and the denial of the multiple experiential. Therefore, only the mental in its disembodiedness remains as the basis of reality. In the perceptive words of John Maxwell Coetzee:

I presume that the answer [to the – A. M.] question, why Beckett is not a monist, is that he is too deeply convinced he is a body plus a mind. I presume that, however much he might like to find relief in monism, his everyday experience is that he is a being that thinks, linked somehow to an insentient carcass that it must carry around with it and be carried around in; and that this experience is not only an everyday, once-a-day experience but an experience experienced at every waking instant of every day. In other words, the unremitting undertone of consciousness is consciousness of non-physical being.\textsuperscript{152}

\textsuperscript{151} Jameson, 2005, 62–63.
\textsuperscript{152} John Maxwell Coetzee, 2008, 20.
It can be said that proto-neuro-image is the film consciousness of such a non-physical being which explains the grounding of the actual in the virtual and the subsequent creation of the mental spaces that are singular yet fractal – molar(ized) molecularities. The larger philosophical implication of this film phenomenon is that body becomes dualistically split from consciousness or at the very least becomes the epiphenomenon of the mind. This is different from the neuro-image proper which implies monism, the unity of the physical and the mental.

In the light of the findings of this last chapter it is possible to conclude that what was first seen as the actualization of the virtual and the subsequent grounding of the actual in the virtual that led to the interpretation of Beckett's plays as mental spaces, as universes built on certain distinct modes of consciousness now can be finally understood as exemplifying a particular subtype of the neuro-image, namely the proto-neuro-image. As the neuro-image itself is a development from the time-image this conclusion does not contradict the statements of the second chapter where the plays were understood as particular versions of the time-image.

Positioning them as the subtypes of the neuro-image, however, helps to better explain their emphatic (obsessive) concentration on the mental which becomes relevant in the perceptual experience of the plays as well. They do not operate according to the Baroque logic of the digital and the neuronal but their monadic fractal nature (as independent universes broken off from some absent but speculative whole) entails certain aspects of the neuro-image proper. Moreover, they posit an ethics of the mental which is rendered as disembodied and independent of the neuronal, understood here as the cerebral, the physical. As I do not see this subtype of the neuro-image as necessarily tied to Beckett's plays only, the presence of the proto-neuro-image could be an area of further exploration for film scholars in search for cinema's and television's thinking the (proto)neuronal before the neuronal.
Conclusions

This master thesis analysed four television plays by Samuel Beckett in the light of film-philosophy outlined in Gilles Deleuze's cinema books. This type of reading was chosen because Beckett's plays' most distinct feature is how they affect the process of thought, the idiosyncratic ways they create a film consciousness, catalyse the conjunction of the spectator and a film. Thus, the master thesis explored the generative potential of the Deleuzian film semiology and arrived at the new concept of the proto-neuro-image.

Firstly, the analysis has shown that all of the plays are essentially special types of the time-image, nevertheless preserving certain aspects of the movement-image. They relate to the movement-image because the linking of shots, rational cuts, and the clear action (a man being tortured by guilt, a failed rendezvous, a person reminiscing about a woman, another man having a dream) all can exemplify the image powered by the sensory-motor scheme. However, as one looks closer (mis-en-scène, camera movements, framing) the image refolds: it is exposed as the time-image infused with the virtual dimensions of the past, imagination and illusion which come to be more important than the actual, i.e. the virtual becomes primary.

This tendency of the image leads to the creation of the mental worlds. In *Eh Joe* one is presented with the schizophrenic perception and the externalisation of the internal. *Ghost Trio* is infused with the experience of time as finitude and juxtaposes this time of decay to the spiritual dimension of the musical affect. *but the clouds*... is a memory image where the present succumbs to the past and the character turns into the receptacle of a memory. *Night and Dreams* is an evocation of a visionary dream which is not a subjective unconscious experience but a philosophical image of humanity and its relation to the beyond. Out of these modes of consciousness and these aspects of the mind the plays' universes branch out.

Moreover, Beckett's plays are in a direct dialogue with the neuro-image postulated by Patricia Pisters. In fact, they are a subtype of the neuro-image which itself is a development from the time-image. Beckett's plays are seen as proto-neuro-images because they are beginning to think the neuronal before its advent, before the intimate knowledge of the workings of the brain was explored. They are no neuro-images proper or neuro-images avant la lettre because they do not fully re-enact its Baroque logic, i.e. they do not fractalise the whole into the coexisting semi-independent monadic worlds which relates to the ethos of the neuronal and the digital. But they do give primacy to the virtual in the form of privileging certain modes of consciousness that make up the corresponding mental worlds of illusion, affect, memory, and dream.
The plays posit the respective mode of consciousness as the basis of their universes and thus substitute some absent whole with this single fractal. Therefore, the main difference of the proto-neuro-image from the neuro-image proper is the plays' concentration on the abstract and disembodied nature of the mind whereas the neuro-image presents a much more sensual and physical aspects of the brain. This specificity of the proto-neuro-image may be seen as related to the specificity of the television medium, its claustrophobia and disembodying nature which answers the question why Beckett was so drawn to this particular medium at the later stage of his creative life.

Beckett's plays aestheticise the mind and create a new mental ethos. The human psyche and its mysteries are by no means a new subject for art. What is innovative in Beckett's case is his implicit standard for beauty: mind as all encompassing. There is nothing beyond it: everything else is the Void, an in principle impenetrable obscure ground. Therefore, the whole virtual universes are mentalised – a symphony (cacophony?) of minds: the characters' minds, the mise-en-scene as the reflection of the mental, the camera as some agent consciousness (consciousness of the Other or consciousness of the Self as Other), and the spectator's mind that engages with all these layers. It is as if the plays would be stating that the ultimate experience lies beyond the sensory, in the pure realm of ideas. Nothing in these plays is bodily except the very strive of them to disembody. These are then Beckettian profounds of mind.
Bibliography

60. The Holy Bible, King James Version, internet source: http://www.kingjamesbibleonline.org/Genesis-3-19/ [accessed on 2012 April 06], 1769.
Summary (in Lithuanian)

Šis magistro darbas aptaria keturias Samuelio Becketto televizijos pjeses pasitelkiant Gilles’io Deleuze’o kino filosofiją. Metodas buvo pasirinktas atsižvelgus į pjesių specifiką, t.y. jų potencialą įtakoti suvokimo procesą, kadangi Deleuze’o metodos analitiškai įgalina tyrėją aptarti, kaip kino (konretaus filmo) ir žiūrovo/žiūrovės santykis išsivysto į tam tikrus sąmonės ir būties modusus.


Becketto pjesių vaizdai nedeterminalizuoja suvokimo įprastu laiko-vaizdo būdu (iracionalios kadrų ir scenų jungtys, atviros visumos sukūrimas ir t.t.). Jie pakinta „iš vidaus“. Kitaip tariant, jie yra metavaizdai, nes transformuoja iš judesio-vaizdo į laiką-vaizdą ne dėl kadrų jungčių, o dėl suvokimo laipsniškos metamorfozės. Kuomet žiūrovyčius/žiūrovė pažvelgia į pjeses iš kitos perspektyvos, vaizdas persmelkiamas virtualių dabarties dimensijų (praeities, įsivaizdavimo, prisiminimo) ir tampa laiku-vaizdu. Becketto pjesės esti ir konkretūs bei moliniai (kaip judesioje-vaizde), ir tekantys bei molekuliniai (kaip laike-vaizde).

Appendixes

1. *Eh Joe*: the room

2. *Eh Joe*: the smile

3. *Ghost Trio*: the room

4. *Ghost Trio*: the face

5. *...but the clouds....: the sanctum*

6. *...but the clouds....: to the closet*
7. ...*but the clouds...*: from the sanctum 8. ...*but the clouds...*: the face

9. *Night and Dreams*: the pre-credit shot 10. *Night and Dreams*: before the dream

11. *Night and Dreams*: the dream I 12. *Night and Dreams*: the dream II