

Contents

<i>List of Illustrations</i>	xiv
<i>Acknowledgements</i>	xvi
<i>Introduction</i>	xviii
 I. QUOTE: <i>A Piece of Monologue</i>	 1
Speech as Channel of Communication, or Not	1
The Natural	1
The Reader's 'I' in Language	3
 II. QUOTE: <i>A Piece of Monologue</i>	 5
QUOTE: <i>Der Blaue Reiter Almanach</i>	7
New Contents/New Forms	7
 III. QUOTE: 'Critics and the Public' (Nadezhda Udaltsova)	 8
 IV. QUOTE: Deke Dusinberre on Beckett's Novels and First-person Narrator	 11
Subjectivity or Not	13
The Author	13
 V. QUOTE: Beckett's <i>Proust</i>	 14
Possessive Space	14
Nothing to Express	15
Material(ist) Process and Identification	15
 VI. QUOTE: <i>Not I</i> (Billie Whitelaw's Complete Annotated Typescript)	 17
QUOTE: <i>How It Is</i>	26
QUOTE: <i>Company</i>	26
QUOTE: <i>Watt</i>	27
QUOTE: <i>Everybody's Autobiography</i> (Gertrude Stein)	29
QUOTE: <i>Tender Buttons</i> (Gertrude Stein)	30

VII. QUOTE: Phrases from <i>A Piece of Monologue</i>	32
Listening	32
Observing, and the 'Through-whom'	33
'Truth'	34
Effects of / in Language	35
VIII. QUOTE: <i>Remarks on Colour</i> (Wittgenstein)	36
About Language or about Light?	38
On <i>White</i>	39
An Example: Canvas and Memory	40
Ideology as Material	41
Subjective Histories as Objective Histories	42
Women Speaking and Reflexivity, and Resistance	42
Sexual Difference, So-called, and Identity	43
Negation	45
IX. QUOTE: <i>How It Is</i>	46
Narratives	47
Erasure (Palimpsestuality)	47
X. QUOTE: <i>Kora and Ka</i> (H.D.)	48
QUOTE: <i>Ill Seen Ill Said</i>	49
Short Sentence Structures	49
XI. QUOTE: <i>Endgame</i> , Hamm and Clov; <i>Godot</i> , Didi and Gogo	51
The Nothing Towards Which (Voiding of Desire)	53
Hilarity of Denial	54
Identification and Mimesis	54
XII. QUOTE: Nietzsche on Guilt	56
<i>Vorwurf</i> /Reproach	56
The Joke	57
XIII. QUOTE: Beckett on Laughter	58
QUOTE: H.D. on the Fourth Wall	59
QUOTE: <i>Rooms</i> (Gertrude Stein)	59
Stills doing Justice	61
Gesture	61
Imitation	61
Suspension of Disbelief (Nietzsche, Beckett)	63
Materialism in Language	65

Meaning, Social Meaning, Meaninglessness	65
The Text <i>vs</i> Critical Context	66
The Author and the Reader	67
Projection	67
XIV. QUOTE: Didi and Gogo (<i>Godot</i>) Dialogue	69
Language against 'Type'	71
Object 'Choice'	71
Series and Fragment	73
Enactment	73
Viewer as Subject	74
XV. QUOTE: <i>Preface and Introduction to a Contribution to the Critique of Political Economy</i> (Marx)	75
Subject in History	75
No Hidden History in the Billie Whitelaw Freeze-frames	75
Viewer's Labour Process; Lenin's Objective Dialectics	75
Viewer Sexuality in Relation to <i>Footfalls</i>	76
XVI. QUOTE: Brecht on Realism	78
Subjectivity not Subject	80
Formalism/Anti-formalism	80
Realism	81
'Specific' Context	82
XVII. QUOTE: <i>A Piece of Monologue</i>	83
Against Consumption	84
Identities	84
Monologues' 'Centrality'	84
Structuring the 'Anti-human'	85
Theatrical Space	85
XVIII. QUOTE: <i>Not I</i>	89
On <i>Not I</i>	90
The Attempt to See/Hear/Know	91
Television <i>vs</i> Stage in Respect of <i>Not I</i>	94
Face as Mask	95
Sexuality and Voice in <i>Not I</i>	96
Power and Voice	96
The Skeletal 'Beneath'	99
Monologue	100
Monologue's Monotony	100

XIX. QUOTE: 'One is Not Born a Woman' (Monique Wittig)	103
QUOTE: ' "Phallomorphic Power" and the Psychology of "Woman": a Patriarchal Chain' (Monique Wittig)	103
'Woman's' Voice	104
Women's Speech, and Oppression	105
Difference	105
XX. QUOTE: Sections of <i>Not I</i> and <i>Enough</i>	108
Female's Speech and Meaning	110
XXI. QUOTE: <i>African Women: Their Struggle for Economic Independence</i> (Christine Obbo)	112
Male Humanism's Patriarchal Power Against the Power of Women	112
The Non-biological	112
The Signifier	113
Authority of Female Voice in <i>Not I</i>	113
XXII. QUOTE: Billie Whitelaw on her Work for <i>Not I</i>	115
QUOTE: Eisenstein on <i>Strike/Revolutionary Art</i>	115
The Marionette-like	118
XXIII. QUOTE: <i>Forgetful</i> and <i>The Aquarium</i> (Karl Valentin and Liesl Karlstadt)	119
The Concept of <i>Erstaunt-sein</i> /Astonishment	122
Laughter as Effect	125
Capitalist Realism	125
Aesthetic Politics	127
Colour	128
Hopelessness	129
Astonishment	130
XXIV. QUOTE: Christine Delphy on Polemics	132
Political Acts	132
Representation	132
XXV. QUOTE: Wolfgang Iser on the Reader in the Text	134
QUOTE: <i>Critique of the Gotha Programme</i> (Marx)	135
QUOTE: <i>Rockaby</i>	136
The Female Protagonist in <i>Rockaby</i> , on Stage, and the Voice	137

Light (re: <i>Rockaby</i>)	139
The Female Body (Billie Whitelaw)	140
Bisexualising	140
Position Askew Onstage and Off (<i>Rockaby</i>)	141
Anti-patriarchal Theatrics	141
The Female Viewer	143
Asexualism	144
XXVI. QUOTE: <i>Discourse in the Novel</i> (Bakhtin)	148
Nothing Outside Ideology	148
Politics and Language	149
XXVII. QUOTE: <i>Narration</i> (Gertrude Stein)	150
Billie Whitelaw's Sexuality, Reading <i>Enough</i>	152
<i>Rockaby</i>	153
Gesture against Monologue	153
<i>Verdichtung</i> /Condensation of Signifiers	154
Writing/Reading	154
Against the 'Open'/Text	154
XXVIII. QUOTE: On <i>Footfalls</i> from <i>The Times</i> and <i>Frescoes in the Scull</i>	159
Description of <i>Footfalls</i> (Amy and May)	159
Desire for Other's Desire	160
Diegesis vs Non-diegesis	161
Apparatus Theatre, and Expression(ism)	162
The Final Step	164
Speaking Produces Speaker, Producing Anonymity	164
XXIX. QUOTE: <i>Rockaby</i>	166
Rocking	166
Meaninglessness	167
Withholding Structure	167
Against Political Optimism	168
XXX. QUOTE: <i>The Act of Reading</i> (Wolfgang Iser)	170
Negation	174
Description and Analysis (Giacometti)	176
XXXI. QUOTE: Brecht on <i>Gestus</i>	178
Realism vs 'Realistic Representation'	179
<i>Gestus</i> / <i>Gestik</i> vs Dramatic Function	179

Brecht <i>vs</i> Beckett	180
Brecht on <i>Verfremdung</i> /Distanciation	181
Personage <i>vs</i> Non-personage Onstage	182
Denotation as End of Struggle	183
XXXII. QUOTE: Kleist on Marionettes	187
Dehumanised Gesture Ventriloquated	188
Brecht on Distanciation Effect	189
Brecht's and Beckett's Theorisation/The Political	190
XXXIII. QUOTE: Malevich on Cubism and Communism	193
Producing Contradictions in the Spectator/Reader	194
Analysis of a Sentence	195
Use of Sounds <i>vs Gestik</i>	196
Use Value <i>vs</i> Exchange Value	197
Quotes from <i>Capital</i>	197
Effects and Causes	197
Against Implicit Author	198
Brecht <i>vs</i> Beckett/Interpretation/Audience's Desires	198
Against Psychology	200
XXXIV. QUOTE: From the Zurich Production of <i>Bruchstücke</i>/Fragments of Theatre	201
Realism, Code of Naturalism in Order to Denaturalise	203
Beckett on the Machine/Stage Directions	204
Operation of the Fourth Wall in Beckett	205
Palimpsest	205
Pleasure and Process	206
Gesture	207
Practice (Althusser)	210
XXXV. QUOTE: Valentin and Karlstadt's 'Yesterday's Papers'	213
Repression	215
'Why?!'	216
Karl Valentin's <i>Lehrstück</i> /Context in History	216
Human Body and Language	216
Functioning	217
Slowness	217

XXXVI. QUOTE: Valentin and Karlstadt's 'In the Record Shop'	219
QUOTE: Valentin's 'The Aquarium'	222
The 'End'	224
QUOTE: Valentin's 'I Am a Poor Thin Person'	225
QUOTE: Valentin's 'The Loveletter'	226
Association	227
QUOTE: Valentin and Karlstadt's 'Theatre Tickets'	227
Hopelessness and Time	231
The Impossible	232
<i>Gestik</i> against Speech	232
Questions of Class in Valentin and Karlstadt	232
Material Practice, Turning Raw Material into 'Product'	233
 XXXVII. QUOTE: Karl Valentin's 'Letter to a Theatre Director'	235
'Clumsy' Thinking and Petit-bourgeois Ideology	237
The Social Real/Against Seamlessness/the Audience	237
 XXXVIII. QUOTE: Leon Feuchtwanger, <i>Success</i> (Fictionalised Valentin/Karlstadt)	239
Slowing Down and Speed, in Valentin/Karlstadt, <i>Footfalls</i> , <i>Not I</i> , etc.	242
'Content'	242
Structure and Repetition	244
Science?	244
Burlesques' Asynchronicity	244
Lack of Narrative	245
The Return of the Same, Stein, H.D., Beckett, Valentin/Karlstadt	245
 XXXIX. QUOTE: Re-quote, <i>A Piece of Monologue</i>	246
QUOTE: David Warrilow on Acting/Speaking the Latter	246
The Slip	248
Duration and Farce	248
Viewer (Male/Female)	248
The Anti-narrative	250
Moving Time/Regress/Anonymity	250
Anonymity	250
 <i>Notes</i>	251