

European Science Foundation
Standing Committee for the Humanities (SCH)

ESF SCH EXPLORATORY WORKSHOP

**JAMES JOYCE AND SAMUEL BECKETT,
TRANSLATING EUROPE**

SCIENTIFIC REPORT



**Antwerp, Belgium
23-25 October 2003**

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SCIENTIFIC REPORT

EXECUTIVE SUMMARY AND SCIENTIFIC CONTENT OF THE EVENT

The basic parameters of the ESF Exploratory Workshop were 3 focal points:

1. a European perspective on
2. the writings by two modern authors who were exiles of their own free will
3. and the way they incorporated European culture in their manuscripts

All these focal points were equally well reflected in the contributions:

1. Apart from the European scope of the participation (with contributions from French, Irish, German, Italian, Dutch, Belgian, Spanish and British scholars), the content of the contributions also reflected the truly European nature of Joyce's and Beckett's work. The direct results of cultural exchange on a European scale was demonstrated in various papers:

Hans Walter Gabler focused on Joyce's youthful attempt to translate two plays of Gerhart Hauptmann and some salient aspects of Joyce's writings for 'Il Piccolo della Sera' in Trieste, pointing out how closely the surviving unpublished fragments of translations of the Italian newspaper pieces into English might have been shaped by James Joyce himself.

David Hayman studied the manuscript of Samuel Beckett's novel *Watt*, and presented the late development of Mr Quin/Knott, showing how Kafka helped in the prolonged refocussing of the novel and reshaping of the Watt and Knott personae.

Matthijs Engelberts examined the influence of Graeco-Roman mythology in twentieth-century European literature, taking Samuel Beckett as a case in point. He discovered that apart from the myths of Oedipus and Narcissus, on which critics have frequently insisted, the Orpheus myth has also found its way into the Beckettian oeuvre, probably most markedly in the early play *Eleutheria* (written in 1947). This probably happened via Cocteau, who exploited the theme of Orpheus and Eurydice in several ways. But the important difference is that in Beckett's work Orpheus prefers to stay clear of both life and death (the underworld), and to exist in-between, in the only possible space, the twilight of existence and non-existence.

Sjef Houppermans pointed out that mourning and death as important themes in Beckett's work are a Proustian heritage, accentuating a radical pessimistic vision of life and relations. Houppermans showed that this message coincides with a specific European tradition, cherished by Proust and continued by Beckett: the tradition of Pascal and Port-Royal, Descartes, Flaubert, Claude Simon, la Rochefoucauld and Chamfort.

2. Both James Joyce and Samuel Beckett were exiles of their own free will. They were born in Ireland but wrote their works in different European countries. Joyce's writings took shape in Dublin, Pola, Trieste, Rome, Zurich, and Paris; Beckett worked

in Paris, where he first met Joyce in 1928, but also in London and Germany. In secondary literature, both these writers have been claimed as authors of a specific nationality. Beckett is sometimes considered an Irish author and sometimes regarded as an exponent of French literature. This workshop was an attempt to regard Beckett's and Joyce's writings, not from a national, but from a supranational perspective. The unique co-operation between these two authors in Paris was an appropriate starting point for

Gerry Dukes' examination of "the Europeanisation of the Irish literary tradition". Joyce ("Telemachus", "Scylla and Charybdis", "Cyclops") and Beckett (Novellas and Three Novels) both inscribed in their fictions a precisely focused set of tropes, metaphors and themes derived from a body of Irish language poetry – some of it written in Bordeaux, more of it composed in Louvain – from the seventeenth and eighteenth centuries when, for historical and political reasons, Ireland was culturally closer to the European mainland. Their contacts with this body of poetry was mediated through "Victorian" translations into English produced during the high imperial phase of Anglophone culture. The alignment between the Irish-language poets and Joyce and Beckett is interesting, not least in the "deracinated" condition all these writers shared. Joyce deployed his "borrowings" in the service of a critique of imperialism: Beckett ironised his in the service of a critique of Irish culture per se.

Sam Slote focused on the act of self-translation in Beckett's work as the most conspicuous linguistic form of literary exile. His consistent practice of self-translation inevitably leads to the fascinating question why Beckett claimed he could not translate *Worstward Ho* into French. Sam Slote demonstrated that there are some specific linguistic effects in the English text of *Worstward Ho*, which are the result of the development of Beckett's bilingual works from the early "trilogy" onwards, that cannot be rendered in French as such.

S.E. Gontarski examined how Beckett developed what may be his most profound literary creation: the "voice" as a disembodied manifestation, fragment, or echo of being or identity, driving much of Samuel Beckett's supreme fiction. Gontarski argued that Beckett inherited a version of this "voice" from the Modernists, Joyce, the Verticalists, and the Surrealists in particular (in the form of the interior monologue, then stretched, extended, and disbursed it beyond recognition, beyond identity), and traced its development from Beckett's early fascination with echo, and later with the schizophrenic voice; his desire expressed in the German Letter (1937) for some kind of nominalist irony en route to the unword; his attempt in the fiction from *Three Novels* to *Company* to determine the nature and location of the need to express; and finally his representations in the theatre of a dramatic monologue beyond the unity of the interior monologue and beyond the coherence of ego and character.

Karine Germoni consulted the manuscripts at the Beckett Archive of the Reading University Library to further investigate how Beckett "staged" interior monologue, incorporating and transforming the way Joyce employed it. The manuscripts of *Eh Joe*, *That Time* and *A Piece of Monologue* show that the playwright has kept the stream of consciousness, by adding suspension points in *Eh Joe* (Ms 1537/1) to reproduce the Joycean "eye of the storm" or the "buzzing" as in *Not I*, by suppressing punctuation -- as in Molly's monologue -- in *That time* (from the manuscript 1477 / 4), or by making it minimalist in *A Piece of Monologue*. To put it on stage, Beckett has transformed Joyce's interior monologue, not only by introducing silences and interruptions to create rhythm, but also by emphasizing its dramatic potential. The

first person narrative is progressively rejected in the manuscripts of *A Piece of Monologue* and even in *Eh Joe*, where “I” is replaced by “you”, and “you” in MS 1537/1 becomes “he” in MS 1537/2: “You’ve fixed her? Of course he has”. Thus, manuscript research shows that the Beckettian dramatic “exteriorised interior monologue” is no longer a convention but truly a way to translate an ontological issue.

3. This kind of manuscript research was part of the Workshop’s special focus on MANUSCRIPT GENETICS, using manuscripts and notebooks to study the way Joyce and Beckett incorporated elements of European culture and gave shape to European literature. Manuscript genetics is an important focus in Joyce studies and is rapidly gaining ground in Beckett studies as well. Both Joyce’s and Beckett’s notebooks reveal a multitude of excerpts and notes on the most diverse aspects of European culture, ranging from philosophy (Giambattista Vico, Arthur Schopenhauer, Fritz Mauthner, Giordano Bruno, Immanuel Kant, etc) and music (Beethoven, Mozart), painting (Caspar David Friedrich, Bram van Velde, etc) and literature (Dante, Goethe, Shakespeare, Burton, and many more) to the most common *fait divers* in the newspaper. The aim of this Exploratory Workshop is to try and find out how Joyce and Beckett ‘translated Europe’ and processed these fragments of European culture in their manuscripts, typescripts, revisions and translations, and what this may yield for the interpretation of their writings.

a. With regard to Joyce studies the focus was on the incorporation of European elements in *Finnegans Wake*.

Daniel Ferrer elucidated the process of Celtic translation and assimilation in Joyce’s *Finnegans Wake* notebook VI.B.14, one of the recently published volumes in the edition of *The Finnegans Wake Notebooks at Buffalo* (Turnhout: Brepols, 2000-).

Paco Garcia Tortosa presented a scoop. He discovered the source of a series of Spanish notes in *Finnegans Wake* notebook VI.B.23 which Joyce made in 1928 when he learned Spanish from a textbook (*Libro Español*) of the Berlitz school to add yet another linguistic layer to his encyclopaedic novel.

Luca Crispi’s recent appointment at the National Library of Ireland added extra value to the workshop: thanks to his daily contact with the NLI’s newly acquired Joyce manuscripts (recently sold by the son of Joyce’s secretary Paul Léon), Luca Crispi was in a privileged position to inform the participants on the details of these valuable documents, which will be part of the Dublin exhibition on the occasion of the 100th Bloomsday (16 June 2004).

b. The Beckettian contributions have brought important discoveries to light.

John Pilling discovered references to Kant, Sartre, and Céline’s *Bagatelles pour un Massacre*, which date the notes in Fritz Mauthner’s *Beiträge zu einer Kritik der Sprache* in the so-called *Whoroscope* notebook (RUL MS 3000). The only two dates that are explicitly mentioned in the notebook give the misleading impression that this document dates from 1935-36. But since Céline’s *Bagatelles* were not published before 28 December 1937, at least part of the notes (including the Mauthner excerpts) date from 1938.

Mark Nixon presented a scoop: Beckett's plan for a *Journal of a Melancholic*, which he devised in January 1937 in his German diaries. Beckett was familiar with the canon of autobiographical writing (Saint Augustine's and Rousseau's *Confessions*, Goethe's *Dichtung und Wahrheit*, ...) and this preoccupation is reflected in the decision to keep a diary. Nixon explained how the diary form not only enabled Beckett to express his psychological concerns, but also had an effect on his method of writing. In 1936, he learned to use the first-person narrative, which he employed for the first time in his novel *Watt*.

CONCLUSION: This ESF Exploratory Workshop marks a new departure, especially in Beckett studies, with a renewed interest in the author's manuscripts as an adequate means to study the way in which authors incorporate elements of European culture in their writings. The contributors' approaches to manuscript research, based on factual evidence and scholarly rigour, show that Popper's notion of 'falsifiability' can be a useful principle for the study of literature. To the extent that manuscript genetics is not at the exclusive service of scholarly editing but is employed as a tool to interpret works of literature, the research presented in Antwerp is the result of an *innovative methodology*, which was thoroughly explored during this ESF Workshop.

ASSESSMENT OF THE RESULTS (CONTRIBUTION TO THE FUTURE DIRECTION OF THE FIELD)

In Joyce studies, manuscript research and genetic criticism have had a head start thanks to the *James Joyce Archive* (the facsimile edition of James Joyce's manuscripts, Garland, 1978). This edition has furthered genetic research, resulting in concrete projects such as the complete transcription and edition of *The 'Finnegans Wake' Notebooks at Buffalo* (Brepols, 2001-), *Digital Ulysses* (Michael Groden), numerous books and articles. To a lesser extent, manuscript studies have also been part of Beckett studies, with such initiatives as the facsimile editions of Beckett's production notebooks (James Knowlson) and the series of Variorum Editions of Bilingual Works by Samuel Beckett (series editor Charles Krance). But unlike Joyce's manuscripts, most of Beckett's notebooks and drafts are not available in a facsimile edition and can only be consulted in libraries (the Beckett archives in Reading, Trinity College Dublin, the Harry Ransom Center in Austin, etc.).

- As a concrete result of bringing together Joyceans and Beckettians, we have been able to make the first plans and explore the possibilities of a presentation of *Samuel Beckett's manuscripts*. One possibility was suggested by David Hayman: a facsimile edition after the model of the *James Joyce Archive* (ed. Michael Groden et al., New York: Garland, 1978). He has contacted Brepols (Turnhout, i.e. the publisher of *The Finnegans Wake Notebooks at Buffalo*) and received a positive reply.
- In order to further contribute to the future direction of the field, keeping pace with new academic developments in digital philology, a modular project was also suggested. The present technological context allows us to conceive of digital ways to make manuscripts accessible and at the same time guarantee their preservation, by making use of TEI-compliant XML, with colour scans linked to the fully searchable transcriptions, references to source texts, surveys of the compositional history, etc. To explore the possibilities of an electronic approach to manuscript studies, John Pilling and Dirk Van Hulle agreed during the workshop to use the edition of *Beckett's 'Dream' notebook* (ed. John Pilling, Reading: Beckett International Foundation, 1999) as an operating base for a prototype to see how a notebook transcription with references to source texts (the texts Beckett was reading when he made his reading notes) and the published text (the reference to the passage where a particular reading note was used in the text) can be presented in an electronic, hypertextual format.
- Another module is the electronic genetic edition of Beckett's *Stirrings Still / Soubresauts*, edited by Dirk Van Hulle. The XML-encoded transcription of all the compositional phases of this late piece of prose could be a valuable instrument for researchers visiting the Beckett Archive at the University of Reading, especially when it could be linked to digital facsimiles of the relevant manuscripts.
- In order to discuss this idea, Mark Nixon and Dirk Van Hulle have taken the initiative for a meeting with the Beckett Estate, and James Knowlson (author of the authorized Beckett biography *Damned to Fame: The Life of Samuel*

Beckett, London: Bloomsbury, 1996), John Pilling (University of Reading), the Dean of Arts of the University of Reading, and the president of the Beckett International Foundation in early December 2003.

- This meeting has resulted in a very concrete project: Dirk Van Hulle and Mark Nixon received the permission in principle to make an electronic documentary edition of four sets of manuscripts preserved at the University of Reading (focusing on four types of manuscripts: prose, poetry, drama, and a notebook), based on the *Stirrings Still* model. The deadline for this project would be Samuel Beckett's centenary (April 2006).
- A prototype for the hypertextual presentation of Joyce's *Finnegans Wake* notebooks, designed by Vincent Neyt and Dirk Van Hulle at the Antwerp James Joyce Center, will serve as a model for the prototype of the planned electronic documentary editions of Beckett manuscripts. This way, the exchange of ideas between Beckettians and Joyceans continues in the spirit of the ESF Exploratory Workshop.
- As a concrete contribution to the future direction of the field on a European scale, Geert Lernout, Daniel Ferrer and Dirk Van Hulle actively support the development of the *European Society for Textual Scholarship (ESTS)*, <http://www.cta.dmu.ac.uk/ests/>) by trying to bridge the gap between (the German and Anglo-American traditions of) textual scholarship and (the mainly French tradition of) genetic criticism.
 - To this end, they contributed to the "Reading Notes" issue of *Variants: the Journal of the European Society for Textual Scholarship*, with articles based on their presentations during the ESF Exploratory Workshop. This way the idea of "James Joyce and Samuel Beckett, Translating Europe" is presented in an explicitly European context, drawing textual scholars' attention to the need to work together with genetic critics.
 - In consultation with S.E. Gontarski (editor of the *Journal of Beckett Studies*) during the ESF Exploratory Workshop, an agreement was reached to publish the specialized papers on Samuel Beckett in a special thematic issue of the *Journal of Beckett Studies*, devoted to "Samuel Beckett, the European".
- Daniel Ferrer, Geert Lernout and Dirk Van Hulle have made a preliminary plan for a methodologically innovating project that could take shape as an application for an ESF Scientific Network or ESF Programme, possibly in collaboration with other scholars working on digital philology, such as Peter Robinson (UK) and Andrea Bozzi (Italy). As the contributions to the ESF Exploratory Workshop 'James Joyce and Samuel Beckett, Translating Europe' have shown, there is an increasing interest in the study of manuscripts and compositional processes as a way to interpret a work of art. This workshop explored the possibilities of genetic research on a small sample of modern manuscripts, but in order to fully develop the potential of this innovative methodology it is necessary to set up an international, and possibly interdisciplinary, network to enable the exchange of ideas, to explore the

scientific and interpretative potential of European manuscript material, and to revalue manuscripts as cultural objects in their own right.

- The recognition of manuscript genetics as a valuable and innovative methodology in literary studies can be furthered by the development of adequate new tools to visualize the process of writing by means of digital media. Hence the idea to combine the methodological concerns with the ongoing research in the field of *digital philology*. In answer to a call for a *summer school on electronic editing*, sent out by Hans Walter Gabler (an idea coined at the ESF EURESCO conference on Digital Philology in Il Ciocco, Italy, September 2003), Dirk Van Hulle and Peter Robinson have suggested that the European Society for Textual Scholarship (ESTS) could serve as a coordinating body and institute a planning committee, docking on to professional societies like the *Arbeitsgemeinschaft für germanistische Edition* or *Arbeitsgemeinschaft philosophischer Editionen* in Germany, the *Bibliographical Society* in the UK, the association of editorial projects in the Scandinavian countries, and similar societies in Belgium (CTB) and the Netherlands (CHI), France, Italy, Spain etc. It should similarly seek to cooperate with, for example, the *Institut de Textes et Manuscrits Modernes* (ITEM/CNRS) in Paris. On a higher level, recognition within the various university systems in Europe should be aimed for, including possibilities of attaining integration within university curricula, and therefore credit-point schemes. To initiate the required links, institutional support will be sought from individual universities, e.g., De Montfort University, University of Antwerp, University of Munich, Freie Universität Berlin, Technische Universität Darmstadt, Ecole Normale Supérieure in Paris.

FINAL PROGRAMME

Thursday 23rd October 2003

- 14:00 *Registration and coffee*
- 14:30-15:30 **Francis Van Loon**, rector University of Antwerp
- Geert Lernout**
Introduction
- Daniel Ferrer**
Celtic Translation and Assimilation in Joyce's notebook VI.B.14
- 15:30-16:00 *Coffee Break*
- 16:00-17:00 **Paco Garcia Tortosa**
A Sourcebook for the Spanish Vocabulary in Notebook VI.B.23
- Luca Crispi**
Joyce's Manuscripts at the National Library of Ireland

Friday 24th October 2003

- 09:30 *Coffee Break*
- 10:00-11:00 **Dirk Van Hulle**
Introduction
- John Pilling**
Being more "beastly circumstantial":
a date with the "Whoroscope" Notebook
- 11:00-11:30 *Coffee Break*
- 11:30-12:30 **Sjef Houppermans**
Beckett and the French Tradition
- Mark Nixon**
Beckett's German Diaries

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Friday 24th October (continued)

- 14:00-15:00 **Gerry Dukes**
Les pleurs et les rires, je ne m'y connais guère/Tears and
laughter, they are so much Gaelic to me (Molloy):
Joyce and Beckett and the Europeanisation of the Irish literary
tradition
- Karine Germoni**
The Beckettian dramatic interior monologue
- 15:00-15:30 *Coffee Break*
- 15:30-16:30 **Sam Slote**
On Worstward Ho
- Matthijs Engelberts**
Orpheus and Eleutheria

Saturday 25th October 2003

- 09:30 *Coffee Break*
- 09:45 **Ioan Pânzaru**
Presentation of the European Science Foundation
- 10:00-11:00 Welcome and Introduction
- David Hayman**
Kafka's Infiltration of *Watt*
- S.E. Gontarski**
Beckett's Voice
- 11:00-11:30 *Coffee Break*
- 11:30-12:30 **Hans Walter Gabler**
James Joyce: Interpreting Ireland (and himself) to Trieste
- Geert Lernout**
Concluding remarks
- Meeting closes*

Final List of Participants

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Statistical information on participants

Age categories:

20-30: Karine Germoni, Mark Nixon
30-40: Luca Crispi, Matthijs Engelberts, Sam Slote, Dirk Van Hulle
40-50: Sjef Houppermans, Gerry Dukes, S.E. Gontarski
50-60: Daniel Ferrer, Geert Lernout, John Pilling
60-70: Hans Walter Gabler, David Hayman, Paco Garcia Tortosa

Countries of origin:

Belgium: Geert Lernout, Dirk Van Hulle
France: Daniel Ferrer, Karine Germoni
Germany: Hans Walter Gabler
Ireland: Gerry Dukes
Italy/Ireland: Luca Crispi (Italian origin, now working in Dublin)
The Netherlands: Sjef Houppermans, Matthijs Engelberts
Spain: Paco Garcia Tortosa
UK: John Pilling, Mark Nixon
US: S.E. Gontarski, Sam Slote, David Hayman