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Introduction:
The Absurdity of the Absurd

On 19 November 1957, a group of worried actors were preparing to face their audience. The actors were members of the company of the San Francisco Actors' Workshop. The audience consisted of fourteen hundred convicts at the San Quentin penitentiary. No live play had been performed at San Quentin since Sarah Bernhardt appeared there in 1913. Now, forty-four years later, the play that had been chosen, largely because no woman appeared in it, was Samuel Beckett's *Waiting for Godot*.

No wonder the actors and Herbert Blau, the director, were apprehensive. How were they to face one of the toughest audiences in the world with a highly obscure, intellectual play that had produced near riots among a good many highly sophisticated audiences in Western Europe? Herbert Blau decided to prepare the San Quentin audience for what was to come. He stepped on to the stage and addressed the packed, darkened North Dining Hall—a sea of flickering matches that the convicts tossed over their shoulders after lighting their cigarettes. Blau compared the play to a piece of jazz music 'to which one must listen for whatever one may find in it'. In the same way, he hoped, there would be some meaning, some personal significance for each member of the audience in *Waiting for Godot*.

The curtain parted. The play began. And what had bewildered the sophisticated audiences of Paris, London, and New York was immediately

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grasped by an audience of convicts. As the writer of 'Memos of a first-nighter' put it in the columns of the prison paper, the *San Quentin News*:

The trio of muscle-men, biceps overflowing . . . parked all 642 lbs on the aisle and waited for the girls and funny stuff. When this didn't appear they audibly fumed and audibly decided to wait until the house lights dimmed before escaping. They made one error. They listened and looked two minutes too long—and stayed. Left at the end. All shook . . .¹

Or as the writer of the lead story of the same paper reported, under the headline, 'San Francisco Group Leaves S.Q. Audience Waiting for Godot':

From the moment Robin Wagner's thoughtful and limbo-like set was dressed with light, until the last futile and expectant handclasp was hesitantly activated between the two searching vagrants, the San Francisco company had its audience of captives in its collective hand. . . . Those that had felt a less controversial vehicle should be attempted as a first play here had their fears allayed a short five minutes after the Samuel Beckett piece began to unfold.²

A reporter from the *San Francisco Chronicle* who was present noted that the convicts did not find it difficult to understand the play. One prisoner told him, 'Godot is society.' Said another: 'He's the outside.'³ A teacher at the prison was quoted as saying, 'They know what is meant by waiting . . . and they knew if Godot finally came, he would only be a disappointment.'⁴ The leading article of the prison paper showed how clearly the writers had understood the meaning of the play:

It was an expression, symbolic in order to avoid all personal error, by an author who expected each member of his audience to draw his own conclusions, make his own errors. It asked nothing in point, it forced no dramatized moral on the viewer, it held out no specific hope. . . . We're still waiting for Godot, and shall continue to wait. When the scenery gets too drab and the action too slow, we'll call each other names and swear to part forever—but then, there's no place to go!⁵

It is said that Godot himself, as well as turns of phrase and characters from the play, has since become a permanent part of the private language, the institutional mythology of San Quentin.

Why did a play of the supposedly esoteric avant-garde make so immediate and so deep an impact on an audience of convicts? Because it confronted them with a situation in some ways analogous to their own? Perhaps. Or perhaps because they were unsophisticated enough to come to the theatre without any preconceived notions and ready-made expectations, so that they avoided the mistake that trapped so many established critics who condemned the play for its lack of plot, development, characterization, suspense, or plain common sense. Certainly the prisoners of San Quentin could not be suspected of the sin of intellectual snobbery, for which a sizeable proportion of the audiences of *Waiting for Godot* have often been reproached; of pretending to like a play they did not even begin to understand, just to appear in the know.

The reception of *Waiting for Godot* at San Quentin, and the wide acclaim given to plays by Ionesco, Adamov, Pinter, and others, testify that these plays, which are so often superciliously dismissed as nonsense or mystification, *have* something to say and *can* be understood. Most of the incomprehension with which plays of this type are still being received by critics and theatrical reviewers, most of the bewilderment they have caused and to which they still give rise, come from the fact that they are part of a new and still developing stage convention that has not yet been generally understood and has hardly ever been defined. Inevitably, plays written in this new convention will, when judged by the standards and criteria of another, be regarded as impertinent and outrageous impostures. If a good play must have a cleverly constructed story, these have no story or plot to speak of; if a good play is judged by subtlety of characterization and motivation, these are often without recognizable characters and present the audience with almost mechanical puppets; if a good play has to have a fully explained theme, which is neatly exposed and finally solved, these often have neither a beginning nor an end; if a good play is to hold the mirror up to nature and portray the manners and mannerisms of the age in finely observed sketches, these seem often to be reflections of dreams and nightmares; if a good play relies on witty repartee and pointed dialogue, these often consist of incoherent babblings.

But the plays we are concerned with here pursue ends quite different from those of the conventional play and therefore use quite different methods. They can be judged only by the standards of the Theatre of the Absurd, which it is the purpose of this book to define and clarify.

It must be stressed, however, that the dramatists whose work is here discussed do not form part of any self-proclaimed or self-conscious school or movement. On the contrary, each of the writers in question is an individual who regards himself as a lone outsider, cut off and isolated in his private world. Each has his own personal approach to both subject-matter and form; his own roots, sources, and background. If they also, very clearly and in spite

of themselves, have a good deal in common, it is because their work most sensitively mirrors and reflects the preoccupations and anxieties, the emotions and thinking of many of their contemporaries in the Western world.

This is not to say that their works are representative of mass attitudes. It is an oversimplification to assume that any age presents a homogeneous pattern. Ours being, more than most others, an age of transition, it displays a bewilderingly stratified picture: medieval beliefs still held and overlaid by eighteenth-century rationalism and mid-nineteenth-century Marxism, rocked by sudden volcanic eruptions of prehistoric fanaticisms and primitive tribal cults. Each of these components of the cultural pattern of the age finds its own artistic expression. The Theatre of the Absurd, however, can be seen as the reflection of what seems to be the attitude most genuinely representative of our own time.

The hallmark of this attitude is its sense that the certitudes and unshakable basic assumptions of former ages have been swept away, that they have been tested and found wanting, that they have been discredited as cheap and somewhat childish illusions. The decline of religious faith was masked until the end of the Second World War by the substitute religions of faith in progress, nationalism, and various totalitarian fallacies. All this was shattered by the war. By 1942, Albert Camus was calmly putting the question why, since life had lost all meaning, man should not seek escape in suicide. In one of the great, seminal heart-searchings of our time, *The Myth of Sisyphus*, Camus tried to diagnose the human situation in a world of shattered beliefs:

A world that can be explained by reasoning, however faulty, is a familiar world. But in a universe that is suddenly deprived of illusions and of light, man feels a stranger. His is an irremediable exile, because he is deprived of memories of a lost homeland as much as he lacks the hope of a promised land to come. This divorce between man and his life, the actor and his setting, truly constitutes the feeling of Absurdity.⁶

'Absurd' originally means 'out of harmony', in a musical context. Hence its dictionary definition: 'out of harmony with reason or propriety; incongruous, unreasonable, illogical'. In common usage, 'absurd' may simply mean 'ridiculous', but this is not the sense in which Camus uses the word, and in which it is used when we speak of the Theatre of the Absurd. In an essay on Kafka, Ionesco defined his understanding of the term as follows: 'Absurd is that which is devoid of purpose. . . . Cut off from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless.'⁷ This sense of metaphysical anguish at the absurdity of the human condition is, broadly speaking, the theme of the plays of Beckett,

Adamov, Ionesco, Genet, and the other writers discussed in this book. But it is not merely the subject-matter that defines what is here called the Theatre of the Absurd. A similar sense of the senselessness of life, of the inevitable devaluation of ideals, purity, and purpose, is also the theme of much of the work of dramatists like Giraudoux, Anouilh, Salacrou, Sartre, and Camus himself. Yet these writers differ from the dramatists of the Absurd in an important respect: they present their sense of the irrationality of the human condition in the form of highly lucid and logically constructed reasoning, while the Theatre of the Absurd strives to express its sense of the senselessness of the human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought. While Sartre or Camus express the new content in the old convention, the Theatre of the Absurd goes a step further in trying to achieve a unity between its basic assumptions and the form in which these are expressed. In some senses, the *theatre* of Sartre and Camus is less adequate as an expression of the *philosophy* of Sartre and Camus—in artistic, as distinct from philosophic, terms—than the Theatre of the Absurd.

If Camus argued that in our disillusioned age the world has ceased to make sense, he did so in the elegantly rationalistic and discursive style of an eighteenth-century moralist, in well-constructed and polished plays. If Sartre argues that existence comes before essence and that human personality can be reduced to pure potentiality and the freedom to choose itself anew at any moment, he presents his ideas in plays based on brilliantly drawn characters who remain wholly consistent and thus reflect the old convention that each human being has a core of immutable, unchanging essence—in fact, an immortal soul. And the beautiful phrasing and argumentative brilliance of both Sartre and Camus in their relentless probing still, by implication, proclaim a tacit conviction that logical discourse can offer valid solutions, that the analysis of language will lead to the uncovering of basic concepts—Platonic ideas.

This is an inner contradiction that the dramatists of the Absurd are trying, by instinct and intuition rather than by conscious effort, to overcome and resolve. The Theatre of the Absurd has renounced arguing *about* the absurdity of the human condition; it merely *presents* it in being—that is, in terms of concrete stage images. This is the difference between the approach of the philosopher and that of the poet; the difference, to take an example from another sphere, between the *idea* of God in the works of Thomas Aquinas or Spinoza and the *intuition* of God in those of St. John of the Cross or Meister Eckhart—the difference between theory and experience.

It is this striving for an integration between the subject-matter and the form in which it is expressed that separates the Theatre of the Absurd from the Existentialist theatre.

It must also be distinguished from another important, and parallel, trend in the contemporary French theatre, which is equally preoccupied with the absurdity and uncertainty of the human condition: the 'poetic avant-garde' theatre of dramatists like Michel de Ghelderode, Jacques Audiberti, Georges Neveux, and, in the younger generation, Georges Schehadé, Henri Pichette, and Jean Vauthier, to name only some of its most important exponents. This is an even more difficult dividing line to draw, for the two approaches overlap a good deal. The 'poetic avant-garde' relies on fantasy and dream reality as much as the Theatre of the Absurd does; it also disregards such traditional axioms as that of the basic unity and consistency of each character or the need for a plot. Yet basically the 'poetic avant-garde' represents a different mood; it is more lyrical, and far less violent and grotesque. Even more important is its different attitude toward language: the 'poetic avant-garde' relies to a far greater extent on consciously 'poetic' speech; it aspires to plays that are in effect poems, images composed of a rich web of verbal associations.

The Theatre of the Absurd, on the other hand, tends toward a radical devaluation of language, toward a poetry that is to emerge from the concrete and objectified images of the stage itself. The element of language still plays an important part in this conception, but what *happens* on the stage transcends, and often contradicts, the *words* spoken by the characters. In Ionesco's *The Chairs*, for example, the poetic content of a powerfully poetic play does not lie in the banal words that are uttered but in the fact that they are spoken to an ever-growing number of empty chairs.

The Theatre of the Absurd is thus part of the 'anti-literary' movement of our time, which has found its expression in abstract painting, with its rejection of 'literary' elements in pictures; or in the 'new novel' in France, with its reliance on the description of objects and its rejection of empathy and anthropomorphism. It is no coincidence that, like all these movements and so many of the efforts to create new forms of expression in all the arts, the Theatre of the Absurd should be centred in Paris.

This does not mean that the Theatre of the Absurd is essentially French. It is broadly based on ancient strands of the Western tradition and has its exponents in Britain, Spain, Italy, Germany, Switzerland, Eastern Europe and the United States as well as in France. Moreover, its leading practitioners who live in Paris and write in French are not themselves Frenchmen.

As a powerhouse of the modern movement, Paris is an international rather than a merely French centre: it acts as a magnet attracting artists of all nationalities who are in search of freedom to work and to live nonconformist lives unhampered by the need to look over their shoulder to see whether their neighbours are shocked. That is the secret of Paris as the capital of the world's individualists: here, in a world of cafes and small hotels, it is possible to live easily and unmolested.

That is why a cosmopolitan of uncertain origin like Apollinaire; Spaniards like Picasso or Juan Gris; Russians like Kandinsky and Chagall; Rumanians like Tzara and Brancusi; Americans like Gertrude Stein, Hemingway, and E. E Cummings; an Irishman like Joyce; and many others from the four corners of the world could come together in Paris and shape the modern movement in the arts and literature. The Theatre of the Absurd springs from the same tradition and is nourished from the same roots. An Irishman, Samuel Beckett; a Rumanian, Eugène Ionesco; a Russian of Armenian origin, Arthur Adamov, not only found in Paris the atmosphere that allowed them to experiment in freedom, they also found there the opportunities to get their work produced.

The standards of staging and production in the smaller theatres of Paris are often criticized as slapdash and perfunctory. That may indeed sometimes be the case; yet the fact remains that there is no other place in the world where so many first-rate men of the theatre can be found who are adventurous and intelligent enough to champion the experimental work of new playwrights and to help them acquire a mastery of stage technique—from Lugné-Poë, Copeau, and Dullin to Jean-Louis Barrault, Jean Vilar, Roger Blin, Nicolas Bataille, Jacques Mauclair, Sylvain Dhomme, Jean-Marie Serreau, and a host of others whose names are indissolubly linked with the rise of much that is best in the contemporary theatre.

Equally important, Paris also has a highly intelligent theatre-going public, which is receptive, thoughtful, and as able as it is eager to absorb new ideas. This does not mean that the first productions of some of the more startling manifestations of the Theatre of the Absurd did not provoke hostile demonstrations or, at first, play to empty houses. What matters is that these scandals were the expression of passionate concern and interest, and that even the emptiest houses contained enthusiasts articulate enough to proclaim loudly and effectively the merits of the original experiments they had witnessed.

Yet in spite of these favourable circumstances, inherent in the fertile cultural climate of Paris, the success of the Theatre of the Absurd, achieved within a short span of time, remains one of the most astonishing aspects of this astonishing phenomenon. That plays so strange and puzzling, so clearly devoid of the traditional attractions of the well-made drama, should within less than a decade have reached the stages of the world from Finland to Japan, from Norway to the Argentine, and that they should have stimulated a large body of work in a similar convention, are in themselves powerful and entirely empirical tests of the importance of the Theatre of the Absurd.

The study of this phenomenon as literature, as stage technique, and as a manifestation of the thinking of its age must proceed from the examination of the works themselves. Only then can they be seen as part of an old tradition that may at times have been submerged but that can be traced back to antiquity.

Only after the movement of today has been placed within its historical context can an attempt be made to assess its significance and to establish its importance and the part it has to play within the pattern of contemporary thought.

A public conditioned to an accepted convention tends to receive the impact of artistic experiences through a filter of critical standards, of predetermined expectations and terms of reference, which is the natural result of the schooling of its taste and faculty of perception. Thus framework of values, admirably efficient in itself, produces only bewildering results when it is faced with a completely new and revolutionary convention—a tug of war ensues between impressions that have undoubtedly been received and critical preconceptions that clearly exclude the possibility that any such impressions could have been felt. Hence the storms of frustration and indignation always caused by works in a new convention.

It is the purpose of this book to provide a framework of reference that will show the works of the Theatre of the Absurd within their own convention so that their relevance and force can emerge as clearly to the reader as *Waiting for Godot* did to the convicts of San Quentin.

NOTES

1. *San Quentin News*, San Quentin, Calif, 28 November 1957.
2. *ibid.*
3. *Theatre Arts*, New York, July 1958.
4. *ibid.*
5. *San Quentin News*, 28 November 1957.
6. Albert Camus, *Le Mythe de Sisyphe* (Paris: Gallimard, 1942), p. 18.
7. Eugène Ionesco, 'Dans les armes de la ville', *Cahiers de la Compagnie Madeleine Renaud Jean-Louis Barrault*, Paris, no. 20, October 1957.