NOTES ON CHAPTER I


6 ibid., 315.

7 Leslie Fiedler, The Stranger in Shakespeare (St.Albans: Paladin, 1974).

8 ibid., p.15.


   Erich Fromm has defined as a form of alienation the relationships among men who see each other not as human beings but as objects which can be used to achieve their own goals.


26. "Spiritual death is nothing else than the alienation of the soul from God. We are all born as dead men, and we live as dead men, until we are made partakers of the life of Christ" cited by Lewis Feuer, "What is alienation? The Career of a Concept" p.128.

27. Raymond Williams, Key Words: A Vocabulary of Culture and Society (Glasgow: Fontana/Croom Helm, 1976), p.76.


29. ibid.,

ibid.,


Nicholas Lobkowicz, "Alienation", p.89.
"Feuerbach understands this projection as an alienation of the self, since all human perfections are alienated from their true subject, man, and projected onto a being which does not exist".

cited by Gajo Petrović, The Encyclopaedia of Philosophy, p.77.

"Marx is a crucial figure in the process whereby alienation was transformed from an ontological into a sociological concept".


Erich Fromm, The Sane Society, p.124.

Lewis Feuer, "What is alienation? The Career of a Concept" p.137.

Gemeinschaft is "a social relationship of solidarity between individuals based on affection, kinship or membership of a community such as a family or a group of friends".
Gesellschaft is a social relationship "based upon the division of labour and contractual relations between isolated individuals consulting only their own self-interest".


David Riesman, The Lonely Crowd (New Haven: Yale University Press, 1950). In Riesman’s differentiation between the inner-directed person and the other-directed person, the latter is ruled wholly by the opinion of others.


cited by Erich Fromm, The Sane Society, p.216.

Anthony Quinton, "Existentialism", Fontana Dictionary of Modern Thought, p.220. Existentialism is "A body of philosophical doctrine that dramatically emphasizes the contrast between human existence and the kind of existence possessed by natural objects. Men, endowed with will and consciousness, find themselves in an alien world of objects which have neither".

Erich Fromm, The Sane Society, p.23. "Self-awareness, reason and imagination disrupt the harmony which characterizes animal existence".

Heidegger, Sein und Zeit, cited by J.Von Rintelenlen, Beyond Existentialism, tr. Hilda Graef (London: George Allen and Unwin, 1961), p.129-130. "This death as the end of Dasein is the innermost, irrelative, certain and as such indefinite, not to be overcome potentiality of Dasein". "Existential philosophy makes death its central experience".

In existential philosophy, 'Nothingness' refers to (i) Death as the anti-thesis of being, (ii) man's initial characterless nature before man as a self-creating-being chooses a character for himself through free acts, (iii) the object of anxiety which has no other cause or object. cf. The Fontana Dictionary of Modern Thought, p.413.

Maurice Cranston, Sartre (Edinburgh and London: Oliver and Boyd, 1962), p.49. "Anguish is the natural feeling that comes from confronting the absolute openness of our own future, the nothingness in the centre of which we live".


Albert Camus, The Myth of Sisyphus, tr. Justin O'Brien (London: Hamish Hamilton, 1955), p.97. "The workman of today works every day of his life at the same tasks and this fact is no less absurd. But it is tragic only at the rare moments when it becomes conscious".


John Cruiickshank, Albert Camus and the Literature of Revolt (New York: Oxford University Press, 1960), pp.49-53. "Intellectual awareness of the absurd is the experience of a person who has expected a rationally ordered cosmos but finds instead a chaos impervious to reason".
NOTES ON CHAPTER II

1 William Shakespeare, Julius Caesar, ed. Dover Wilson (Cambridge: At the University Press, 1956), II.1.18-19. "Th' abuse of greatness is when it disjoins Remorse from power".


8 cf. the scales of Melville Seeman and Dwight Dean mentioned in Chapter I, notes 40 and 42.


15 ibid., p. 43.


T.S.Eliot, Selected Essays, p.132.


Christopher Marlowe, The Tragical History of the Life and Death of Doctor Faustus, Ed. W.W.Greg (Oxford: At the Clarendon Press; 1950). Further references to the play are from this edition and will be included parenthetically within the text.

Romans 6:23 "For the wages of sin is death; but the gift of God is eternal life through Jesus Christ our Lord". I John 1:8-9 "If we said that we have no sin, we deceive ourselves, and the truth is not in us. If we confess our sins, he is faithful and just to forgive our sins, and to cleanse us from all unrighteousness". The above quotations are from King James' Authorised Version, 1611.

Douglas Cole, Suffering and Evil in the Plays of Christopher Marlowe, p.254. Cole identifies Faustus' anguish in the last soliloquy as "poena damni" or the spiritual suffering of the punishment of loss, which eternally cuts away the soul from God.


Albert Camus, *The Myth of Sisyphus*, p.73.


"Beware lest the very seas shrink back at your approach, springs dry up when you pass by, stones and rocks roll from your path and the earth crumbles under your feet".


Both these views of Faustus have avid champions. The Romantic view of Faustus as an aspiring rebel was put forward by Hazlitt. Taine, Swinburne, Francis Cunningham and Havelock Ellis admiringly subscribe to this heroic view. Una Ellis-Fermor, F.S. Boas and Nicholas Brooke also belong to the same tradition. James Smith, W.W. Greg, Leo Kirschbaum and Lily B. Campbell advocate a Morality view of Faustus as Everyman punished for transgression. A tension between the two views is suggested by Levin and J.B. Steane.


Willard Farnham, Ed., *Twentieth Century Interpretations of Dr. Faustus*, p.5.


51. William Shakespeare, *The Tragedy of King Richard the Third*, Ed. A.H. Thompson (London: Methuen, 1907). Further references to the play are from this edition and will be included parenthetically within the text.


53. William Shakespeare, *The Tragedy of King Richard the Third*, Ed. A.H. Thompson (London: Methuen, 1907). Further references to the play are from this edition and will be included parenthetically within the text.


William Shakespeare, Macbeth, ed. Dover Wilson (Cambridge: At the University Press, 1947). Further references to the play are from this edition and will be included parenthetically within the text.

Helen Gardner, Religion and Literature, p. 85.


"Between the acting of a dreadful thing
And the first motion all the interim is
Like a phantasma or a hideous dream:
The genius and the mortal instruments
Are then in council, and the state of man
Like to a little kingdom suffers then
The nature of an insurrection."


ibid.


"If it were better for me to remain permanently 'lost' in thought, i.e. self-alienated, than to be fully conscious of the nature of my deed".

Also Una Ellis-Fermor privately to Muir: "If I am to live on terms with this deed, I must break with my real - my former-self".


Kenneth Muir, ed., Macbeth, p. lxxi. "the crime has not brought the criminals closer together, but has set an impassable barrier between them".

Dover Wilson, ed., Macbeth points out that 11.39, 40 and 45 reveal a "horrifying glimpse" into his mind.


ibid. pp. 71-73.

Cyril Tourneur, *The Atheist's Tragedy*, ed. Irving Ribner (London: Methuen, 1964), Further references to this play are from this edition and will be included parenthetically within the text.


Albert Camus, *The Myth of Sisyphus*, pp.70-76.

William Francis Dohmen, "Possession of People or the Past: Competition for Dominance in Pinter's Recent Drama", Ph.D. Thesis, University of Virginia, DAI, 34,8 (February 1974), p.5165 A.

NOTES ON CHAPTER III


6William Shakespeare, *As You Like It*, ed. Dover Wilson (Cambridge: Cambridge University Press, 1948). Further references to the play are from this edition and will be included parenthetically within the text.

7G.L.Kittredge, cited by Agnes Latham, ed., *As You Like It*, p.57. This speech "Insists, not upon the vices of mankind, but upon the futility of man's career".

8The constant refrain in Ecclesiastes is "Vanity of Vanities; all is vanity;" "all is vanity and vexation of spirit and there is no profit under the sun".

9*As You Like It*, II.vii.5-6.


11. William Shakespeare, Troilus and Cressida, ed. K. Deighton, 3rd ed. (London: Methuen, 1932). Further references to the play are from this edition and will be included parenthetically within the text.


14. George Steiner, The Death of Tragedy, p. 255.


19. Cf. G. B. Shaw, On Shakespeare, ed. Edwin Wilson (London: Cassell, 1961), p. 78. "Hamlet was not a single consistent character, like most men he was half a dozen characters rolled into one".

20. Cf. Francis Fergusson, The Idea of a Theatre (Princeton, New Jersey: Princeton University Press, 1949), p. 98. Every generation has regarded it (Hamlet) in the light of its own taste which was formed by the then regnant form of drama. The critics have been fascinated with it, but they have made it over in their own image".

Cf. also L. C. Knights, An Approach to 'Hamlet', p. 11. "More than with any other play, critics are in danger of finding reflected what they bring with them to the task of interpretation".

21. Michael Long, The Unnatural Scene, p. 127. "The bases of Elsinorean social practice are manipulative, expeditious and politic, a matter of espionage and the political use of man by man against man".

23. J. Dover Wilson, ed., *Hamlet*, p.liii. "Hamlet's ambitious designs, or rather what his uncle takes to be such, form a very significant element in the relations between the two men right through the play".

24. John Marston, *The Malcontent*, ed. Martin L. Wine (London: Edward Arnold, 1965). Further references to the play are from this edition and will be included parenthetically within the text.


27. ibid. p.lxvii. "There is really no Altofront language to provide an alternative vision to that of Malevole".

28. The similarity between the plays and the protagonists has been noted by critics.


34. ibid.


37. T. S. Eliot, ibid.


38. John Webster, The White Devil, ed. F.L. Lucas (London: Chatto and Windus, 1927). Further references to the play are from this edition and will be included parenthetically within the text.


40. John Webster, The Duchess of Malfi, ed. F.L. Lucas (London: Chatto and Windus, 1958). Further references to the play are from this edition and will be included parenthetically within the text.

41. Shakespeare, Troilus and Cressida, III.ii.159, "unkind self". Phrase adopted by James Ronald Stroud in "Shakespeare's unkind Selves: A Study of Self, Self-knowledge and Decorum in Shakespearean Drama". DAI, 38, 12 (June 1978), p.7351 A. "more complex dissidents are distinguished by possessing a detached, insightful, non-participant, critical 'unkind self' in conflict with a performing self".

42. Erving Goffmann, The Presentation of Self in Everyday Life (New York: Doubleday Anchor, 1959), p.236. "To the degree that the individual maintains a show before others that he himself does not believe, he can come to experience a special kind of alienation from self".


44. ibid. p.137. The old lady shows "Webster's beautiful disregard for naturalism and 'functional' characters in the drama. She has no conceivable relation to the plot and her two appearances simply and frankly serve as cues for Bosola. And again all is in the tone of the rapid grotesquerie of the malcontent".

45. F.L. Lucas, ed., The Duchess of Malfi, p.34. "The weakness of the play, however lies clearly in its plot. It lives too long, when it outlives its heroine".


47. Barbara Lynne Ostwald, "Fool and Malcontent: The Dramatic Function of the Licensed Commentator in Elizabethan Drama", Ph.D. Thesis, Indiana University, DAI, 38, 11 (May 1978), p.6746 A. As the dramatic treatment of malcontents became more sophisticated they "develop as multi-layered characters who have assumed their personae deliberately and whose private emotions and motivations can be clearly differentiated from the demands of their public role".

"After the glory had come the reaction, the disappointment of an age our own can well understand".

"Both Webster and Ford have considerable claims on modern readers. They also belong to a post-war generation which found no satisfaction in the older standards or ideals of belief and conduct".

Dyson describes the effect of the Hydrogen bomb upon the moral imagination of a generation and indicates "the limits which it sets both to personal heroism and to the future, as incentives to hope and action".

51. Ibid., p. 22.


cf. also Milton Shulman, in Taylor's Casebook, Look Back in Anger, p. 41. "Look Back in Anger by John Osborne at the Royal Court Theatre sets up a wailing wall for the latest post-war generation of under 30s".

54. John Osborne, Look Back in Anger (London: Faber and Faber, 1957), p. 10. Further references to the play are from this edition and will be included parenthetically within the text.


"Anger has to be directed against something and if you're angry about everything then you're not really angry".

"Despite the anger, despite the world-wide publicity it has received as the voice of a generation, Look Back in Anger is fundamentally non-committal".
Ronald Hayman, *John Osborne*, p.4. "Jimmy is himself negative in that he has no alternatives to offer".


Mary McCarthy, "A New Word" (1959), *Casebook: Look Back in Anger*, p.154. "Women are adepts at transferring allegiances and at all the arts of deception and camouflage of which the dressing-table, stage left, is the visible sign".

cf. Leslie A. Fiedler, *The Stranger in Shakespeare*. Fiedler explores what he calls Shakespeare's "problem with women" and speaks of archetypal male fears concerning woman the "unassimilated, perhaps forever unassimilable, stranger, the first Other of which the makers of our myths, male as far back as reliable memory runs, ever became aware".

Charles Marowitz, "The Ascension of John Osborne", *Casebook: Look Back in Anger*, p.162. "Jimmy's plea for a little ordinary enthusiasm and Archie Rice's reverence for that pure, just natural noise emanating from an old fat negroes getting up to sing about 'Jesus or something like that' both suggest a yearning for spiritual elevation".


The *Casebook: Look Back in Anger* contains extracts from the first performance reviews. p.35. The Times. "The piece consists largely of angry tirades". p.36. R.M.T., The News Chronicle, "His continuous tirade against life...... has a deadening effect upon the whole play". p.45. J.C. Trevis, Birmingham Post. "Kenneth Haigh acts loyally in a part that seems to be a bitter monologue". p.47. Harold Hotson, Sunday Times, "His part is a long sustained scream at society, literary critics and his wife".

George E. Wellwarth, *The Theatre of Protest and Paradox*, p.221. "A well-made play is confined to a drama of individual relationships and conflicts, whereas the drama of indefinite form (the avant-garde drama, for example) can take the whole cosmos as its field of action".

According to many critics, this condition is unaltered till the end and is the only thing that Jimmy and Alison are capable of. John Mander, *The Writer and Commitment*, p.186.

John Osborne and Anthony Creighton, *Epitaph for George Dillon* (London: Faber and Faber, 1958). Further references to the play are from this edition and are included parenthetically within the text.

The play dramatises "the fall of the artist who finds the inertia of society too much for him and just gives up".
George "abdicates from all the responsibilities he would have to shoulder if he really were 'that mysterious, ridiculous being called an artist'."


NOTES ON CHAPTER IV


3 Raymond Williams, *Modern Tragedy*, p.94.


7 *ibid.*, p.95.
"By an act of choice, by an act of will, the individual refused the role of victim and became a new kind of hero. The heroism was not in the nobility of suffering, as the limits were reached. It was now, unambiguously, in the aspiration itself. What was demanded was self-fulfilment, and any such process was a general liberation".

8 *ibid.*, p.100.
Henrik Ibsen, An Enemy of the People, tr. Michael Meyer (London: Eyre Methuen, 1961). Further references to the play are from this edition and will be included parenthetically within the text.


Philip H. Wicksteed, "Four Lectures on Henrik Ibsen", 1892; Henrik Ibsen, A Critical Anthology, p.147.


Henrik Ibsen, The Wild Duck, tr. Una Ellis-Fermor, in Henrik Ibsen: Three Plays (Middlesex: Penguin Books, 1950). Further references to the play are from this edition and will be included parenthetically within the text.


24. Henrik Ibsen, *Rosmersholm*, tr. Una Ellis-Fermor, in *The Master Builder and Other Plays* (Middlesex: Penguin Books, 1958). Further references to the play are from this edition and will be included parenthetically within the text.


30. The quotations from Shaw's plays in this chapter are from the following editions of individual plays.
   Bernard Shaw, *St. Joan*, ed. A.C. Ward (India: Orient Longmans, 1954). Further references to the plays are from the above editions and will be included parenthetically within the text.


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42. Raymond Williams, Modern Tragedy, p.102.


44. Raymond Williams, Drama from Ibsen to Brecht, p.289.


51. Ronald Hayman, ibid.,

   Further references to the play are from this edition and will be included parenthetically within the text.


59. Ronald Hayman, John Osborne, p.47.
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3. Plotinus, The Six Enneads, tr. Stephen Mackenna and B.S. Page (London: Encyclopaedia Britannica, 1952), pp. 22-23. First Ennead, Tractate 6 on "Beauty", Sections 2 and 4. "We hold that all loveliness of this world comes by communion in Ideal Form". "This is the spirit that Beauty must ever induce, wonderment and a delicious trouble, longing and love and a trembling that is all delight".

4. Edmund Spenser, "A Hymn in Honour of Beauty", The Poetical Works of Edmund Spenser, ed. Ernest de Selincourt, Vol.I (Oxford: Clarendon Press, 1910). 1.127-129 "So every spirit, as it is most pure, And hath in it the more of heavenly light, So it the fairer bodie doth procure..." 1.139 "For all that fair is, is by nature good".


10 Beaumont and Fletcher, *A King and No King*, ed. Robert K. Turner (London: Edward Arnold, 1964). Further references to the play are from this edition and will be included parenthetically within the text.

11 Robert K. Turner, ed., ibid., p.xxv.

12 John Webster, *The Duchess of Malfi*, ed. F.L. Lucas (London: Chatto Windus, 1958). Further references to the play are from this edition and will be included parenthetically within the text.

13 John Ford, *'Tis Pity She's A Whore*, ed. N.W. Bawcutt (London: Edward Arnold, 1966). Further references to the play are from this edition and will be included parenthetically within the text.


15 N.W. Bawcutt, ed., *'Tis Pity She's A Whore*, p.xiii.


22 ibid., p.88.


26 Bernard Shaw, *The Quintessence of Ibsenism*, p. 2 footnote. "The curious persistence of this proposition (It is not wrong to take your sister as your wife) in the higher poetry of the nineteenth century is not easy to account for now that it sounds both unimportant and old-fashioned".


28 Eric Berne, *Games People Play: The Psychology of Human Relationships* (London: Andre Deutsch, 1966), p. 16. "The eternal problem of the human being is how to structure his waking hours. In this existential sense, the function of all social living is to lend mutual assistance for this project".

29 John Osborne, *Under Plain Cover* (London: Faber and Faber, 1963). Further references to this play are from this edition and will be included parenthetically within the text.


p. 65, ll. 1213-1215: "Time........
judges your marriage accursed
Begetter and begot at one in it".

p. 66, ll. 1250-1251: Second Messenger reporting Jocasta's suicide: "She brought forth husband by her husband, children by her own child, an infamous double bond".

p. 66, ll. 1256-1258: Second Messenger reporting Oedipus' speech in his mother's room: "To find this wife no wife, this mother's womb, This field of double sowing whence I sprang
And where I sowed my children".

p. 69, ll. 1361-1362: "begetter in the same seed that created my wretched self".

pp. 70-71, ll. 1403-1405: "0 marriage, marriage!
you bred me and again when you had bred
bred children of your child".


32 John Osborne, *A Bond Honoured* (London: Faber and Faber, 1966), Author's Note, p. 9. Further references to the play are from this edition and will be included parenthetically within the text.
This seems to be the reverse of the attitude - "Live? Our servants can do it for us", in Villiers de l'Isle-Adam's *Axel*. Cited by Edmund Wilson's *Axel's Castle: A Study in the Imaginative Literature of 1870-1950* (New York: Charles Scribner's Sons, 1931), p.263.


35 Ronald Hayman, *John Osborne*, p.73.


42 Romans, 7:14-25. Compare the Authorized Version of the above passage with Osborne's text.


44 Ibid.

45 Harold Pinter, *The Homecoming* (London: Eyre Methuen, 1965). Further references to the play are from this edition and will be included parenthetically within the text.

NOTES ON CHAPTER VI


For further references to the play are from this edition and will be included parenthetically within the text.

9 For the deep implications of his mother's action and its effect on him, cf.

A. J. A. Waldock, *Hamlet* (Cambridge: University Press, 1931), p. 15. "This event has changed the whole of life for him, the realization of all that it seems to imply is poisoning his very soul".

E. M. W. Tillyard, *Shakespeare's Problem Plays* (London: Chatto and Windus, 1950), p. 27. "His mother's action made the world ugly for him because of the shock he received on finding that her past doting on elder Hamlet and her swift remarriage are irreconcilable".


cf. Helen Gardner, *Religion and Literature*, p.83. Here Christianity is identified as being responsible for the difference between Hamlet's world and that of Orestes. cf. also Francis Fergusson, *The Idea of a Theatre*, p.128. "he (Hamlet) cannot believe that the literal punishment of Claudius will cure the damage he has done".


Hamlet is very close to Nietzsche's "Dionysiac man" in Friedrich Nietzsche, *The Birth of Tragedy and The Genealogy of Morals*, tr. Francis Gulloffing (New York: Doubleday Anchor, 1956), p.51. "The Dionysiac man resembles Hamlet. Both have looked deeply into the true nature of things. They have understood and are now loath to act, they realize that no action of theirs can work any change in the eternal condition of things; understanding kills action for in order to act we require the veil of illusion".


Friedrich Nietzsche, *The Birth of Tragedy*, p.52.


Bernard McElroy, *Shakespeare's Mature Tragedies*, pp.69-70; the dialectic approach to the speech is worked out. Lily B. Campbell, *Shakespeare's Tragic Heroes, Slaves of Passion* (London: Methuen, 1930), p.134; it is suggested that Hamlet argues the problem of whether life or death must be reckoned as the greater evil. L.C. Knights, *An Approach to 'Hamlet'* , pp.51-52; Hamlet's approach to both life and death is shown to be purely negative.


25 Matthew 10:31

26 cf. L.C. Knights, An Approach to 'Hamlet', p.89. "All that Hamlet is now ready for is to meet his death in playing the part of the avenger; the part imposed on him by that ghost whose command had been for a sterile concentration on death and evil". Such an assertion seems to be rather unfair to Hamlet's attitude of calm acceptance of everything planned by Providence.

cf. Bernard McElroy's analysis of the change in Hamlet, in Shakespeare's Mature Tragedies, pp.85-87. "There is an unmistakable change in tone and attitude however and it signifies nothing less than the reintegration of his subjective world".

27 Helen Gardner, The Business of Criticism, p.49, points out the contrast between Hamlet's first soliloquy which regrets God's canon against self-slaughter and his last action in snatching the poison from Horatio.


30 cf. John Holloway, Extract included in Casebook: Hamlet, p.161. Here Hamlet is seen as enacting a role. "In this play as in many other tragedies, the experience of the protagonist is not the deployment of a determinate character, but the assumption and then the enactment, of a determinate role. Role predominates over character, because once it is assumed by an actor, it will be much the same whatever his nature may be". But if it's true that role predominated over character, Hamlet would have swept to his revenge as swiftly as he promised the ghost. It is the internal conflict between the role and the inner self which affects and delays the revenge action of the play.

31 Helen Gardner, The Business of Criticism, p.44.


My knowledge of Kierkegaard is limited to Kaufmann's anthology cited above and Margaret Chatterjee's The Existential Outlook (India: Orient Longman, 1973).


ibid., p. 28.

Friedrich Nietzsche, Gay Science - Section 125, included in Walter Kaufmann, ed., Existentialism - From Dostoevsky to Sartre, p. 105. cf. also Walter Kaufmann, Nietzsche: Philosopher, Psychologist, Antichrist (Princeton, New Jersey: Princeton University Press, 1974), p. 97. "...... to have lost God means madness and when mankind will discover that it has lost God, universal madness will break out".

cited by Sartre, Existentialism and Humanism, p. 33.


Heidegger, Sein und Zeit, cited by J. Von Rintelen, Beyond Existentialism, tr. Hilda Graef (London: George Allen and Unwin, 1961), p. 129. "This death as the end of Dasein is the innermost, irrelative, and as such not to be overcome potentiality of Dasein". p. 130. "Existential philosophy makes death its central experience".

Maurice Cranston, Sartre (Edinburgh and London: Oliver and Boyd, 1962), p. 49. "Anguish is the natural feeling that comes from confronting the absolute openness of our own future, the nothingness in the centre of which we live".

Max Plowman, Some Values in Hamlet, speaks of the instinctive level at which most people around Hamlet live, at which revenge is an obvious duty; the intermediate state of self-consciousness, the most unlovable of all conditions; and the third level of objective consciousness with the realization that no one lives for himself. "Hamlet is self-conscious man in an unconscious world". cited by L. C. Knights, An Approach to 'Hamlet', p. 57. cf. also Iris Murdoch, Sartre, Romantic Rationalist (New Haven and London: Yale University Press, 1953), p. 83. "The conscious, according to Sartre, has three modes: unreflective awareness, reflection and being-for-others".
Jean-Paul Sartre, Self-Decention, included in Walter Kaufmann, ed., Existentialism from Dostoevsky to Sartre, pp.241-270.


Iris Murdoch, Sartre, Romantic Rationalist, p.26. "In Sartre's world rational awareness is in inverse ratio to social integration: as soon as his characters begin to reflect they detach themselves from their background. Only the unreflective and implicitly condemned bourgeois is depicted as socially at home".


Ibid., pp.47-49.

Ibid., pp.29-45.


Albert Camus, *Caligula*, tr. Stuart Gilbert (London: Hamish Hamilton, 1947). Further references to the play are from this edition and will be included parenthetically within the text.


Solangé Bastelica Harrison, "Blasphemy in the works of Albert Camus", *DAI*, 38, 1 (July 1977), p. 307 A.

"In the theatre Caligula is shown to be typical of blasphemers against the deity and mankind. The emperor begins by regarding himself as the equal of the Deity. He then proceeds to declare that God and creation are unjust and criminal. He calls God the father of death and the source of all suffering on earth. But once Caligula has assumed the role of god, he proceeds to inflict on other men the same kind of suffering that he was blaming on God. Blasphemy thus shifts from the Deity to man."


Matthew 17:2; Mark 9:2-3; Luke 9:29.

Compare Caligula's new earth with Revelations 21:2: "Then I saw a new heaven and a new earth; for the first heaven and first earth had passed away, and the sea was no more".
Revelations 21:4 "and death shall be no more, and neither shall there be mourning nor crying nor pain any more, for the former things have passed away".
Rev. 21:5 "And he who sat upon the throne said, 'Behold, I make all things new'".

76 Albert Camus, The Myth of Sisyphus, pp.70-74.
77 E. Freeman, The Theatre of Albert Camus: A Critical Study (London: Methuen, 1971), p.6; p.44. "The self both combats the absurd in a sense and also allies with it to universalize an awareness of it in the whole of humanity".
80 E. Freeman, The Theatre of Albert Camus, p.35.
81 Cf. also John Cruickshank, Albert Camus and The Literature of Revolt, p.198. "Several of the first critical notices made this point by speaking of similarities between the megalomania of Caligula and of Hitler, between Caligula's attitude of mind and that revealed by some Nazi theorists, between Caligula's actions and those of Hitler, between Caligula's suicidal death and Hitler's self-immolation in the Berlin bunker".
83 Cited by E. Freeman, The Theatre of Albert Camus, p.37.
84 Ibid., p.161.
85 Translated in Donald Lazerer, The Unique Creation of Albert Camus, p.141.
86 Sartre describes himself before the war as "man alone". Jean-Paul Sartre, Sartre in the Seventies: Interviews and Essays, tr. Paul Auster and Lydia Davis (London: Andre Deutsch, 1978), p.45. "Before the war I thought of myself simply as an individual. I was not aware of any ties between my individual existence and the society I was living in........ I was a 'man alone', an individual who opposes society through the independence of his thinking but who owes nothing to society and whom society cannot affect, because he is free".
87 Ibid., p.48.
Jean-Paul Sartre, *The Flies*, tr. Stuart Gilbert (London: Hamish Hamilton, 1946). Further references to the play are from this edition and will be included parenthetically within the text.


Jean-Paul Sartre, *Existentialism and Humanism*, p.34.


Jean-Paul Sartre, *Existentialism and Humanism*, p.29. "When we say that man chooses himself, we do mean that everyone of us must choose himself; but by this we also mean that in choosing for himself he chooses for all men".

Maurice Cranston, *Sartre*, p.29.

Frederick Lumley, *New Trends in Twentieth Century Drama: A Survey since Ibsen and Shaw* (London: Barrie and Rockliff, 1967), p.150. "The freedom offered by Sartre did not offer much scope to the imagination. Freedom to recognize one's despair, one's existence which had no significance any way. In this play there are the seeds of an inhumanity which was to grow in each successive work of Sartre".


E. Freeman, *The Theatre of Albert Camus*, pp.48-49.

Raymond Williams, *Drama from Ibsen to Brecht*, p.248.

NOTES ON CHAPTER VII


2. Ibid., p.112.

3. Cf. some titles of recent theses in *Dissertation Abstracts International*:


   "Human behaviour reveals its absurdity, and all history its absolute uselessness; all reality, all language seems to become disjointed, to fall apart, to empty itself of meaning; so that, since all is devoid of importance, what else can one do but laugh at it?".


8. Jan Kott, "Hamlet and Orestes", tr. Boleslaw Taborski, *PMLA*, LXXII (5 October 1967), p.311. "In the Aeschylus trilogy, the axe is a symbol and theatrical sign of the cycle of crime".

9. Raymond Williams, *Modern Tragedy*, p.188.


Martin Esslin, The Theatre of the Absurd, p.292. "In these plays we find man forever lonely, immured in the prison of his subjectivity, unable to reach his fellow-man".


"With God dethroned as the cosmic lynch-pin and validator of all knowledge, what was man's proper place to be in this startling new world of freedom?"

"These failures to generate a suitable surrogate cosmology can be credited with responsibility for the prevailing contemporary mood of pessimism and alienation. In announcing the essential absurdity of modern life, the literature of existentialism but mirrors this fatigue of the European imagination".


25. Erik H. Erikson, *Identity: Youth and Crisis* (New York: W.W. Norton, 1968), p. 17. The diagnosis of "loss of ego-identity" is applied to the victims of World War II who "had through the exigencies of war lost a sense of personal sameness and historical continuity. They were impaired in that central control over themselves for which, in the psycho-analytic scheme, only the 'inner agency' of the ego could be held responsible".


32. Colin Wilson, *The Age of Defeat*, p. 146. "All philosophies of materialism promote the insignificance fallacy. Great efforts of creation are made only by men who believe in their will and in the importance of effort. Marxian materialism and Freudian psychology are excuses for laziness".


41 Eugene Ionesco, Rhinoceros and Other Plays, tr. Derek Prouse (Middlesex: Penguin Books, 1962). Further references to the play are from this edition and will be included parenthetically within the text.


44 "Phatic Communion" is the anthropologist Malinowski's phrase applied to language which is used to simulate contact and establish an atmosphere, rather than for genuine communication, exchange of ideas or information (e.g. comments on the weather or enquiries about health).


46 Phrase used by R.N.Coe, Ionesco, p.72.


49 Ionesco, Rhinoceros and Other Plays, p.116. The stage-direction reads, "Daisy runs to the up-stage window and looks out; Berenger does the same in the opposite order, then the two come and face each other centre-stage".

"They cross to the window as before, and meet again centre-stage".


Ibid., p. 93. "The majority of Ionesco's characters are too stupid, too heavily protected by their armour of social attitudes, to understand or voice their own angoisse; and so it is not they themselves, nor their surroundings, that offer visible evidence of their plight. Berenger declares war on the rhinoceroses; but it is the chairs, the furniture, the coffee-cups, the corpses of men, of systems, of words, which declare war on Jaques and Amedee, on the Caretakers and the New Tenant, on the Martins and the Smiths".

Jean-Paul Sartre, "Beyond Bourgeois Theatre", *Theatre in the Twentieth Century*, ed. Robert W. Corrigan (New York: Grove Press, 1963), p. 134. "It is absolutely impossible to derive any meaning from Ionesco's play except that a great misfortune, a great peril of annihilation menaces the world and that, good heavens, the danger of contagion is very grave......... And why is there one man who resists? At least we could learn why, but no, we learn not even that. He resists because he is there. He resists because he is Ionesco".


Jean-Paul Sartre, "Beyond Bourgeois Theatre", *Theatre in the Twentieth Century*, ed. Robert W. Corrigan, p. 134. "He resists because he is Ionesco: he represents Ionesco, he says I resist, and there he remains in the midst of the rhinoceroses, the only one to defend man without our being very sure if it might not be better to be a rhinoceros. Nothing has been proved to the contrary".

Ionesco to Georges Lerminier, in Lerminier's "Dialogue avec Ionesco", p. 52. Cited by R. N. Coe, *Ionesco: A Study of his Plays*, p. 50. "If I denounce the absurd, I transcend the absurd by the very fact of my denunciation. For by what right should I declare a thing to be absurd, unless I had before me the image - whether sharply or vaguely defined, no matter - of something that was not absurd?".


"In his best plays we are aware of an unbearable anguish; what is communicated is a sense of release. We experience a catharsis, a catharsis often set off by comedy."

cf. also Martin Esslin, The Theatre of the Absurd, p.149.


62 R.D. Smith, "Back to the Text", p.133.


71 Martin Esslin, The Theatre of the Absurd, p.144.

72 R.N. Coe, Ionesco, A Study of His Plays, p.98.

73 Martin Esslin, Introduction to Absurd Drama, p.11.


78 R.N. Coe, Ionesco, A Study of His Plays, p.41.
79 ibid., p.59.
80 Martin Esslin, Introduction to Absurd Drama, p.18.
81 R.N. Coe, Ionesco, A Study of his Plays, p.141.
83 Samuel Beckett, Endgame (London: Faber and Faber, 1958), p.41. Later references to the play are from this edition and will be included parenthetically within the text.
84 R.N. Coe, Beckett (Edinburgh and London: Oliver and Boyd, 1964), p.56. "Suffering is the one incontrovertible fact of life. It is existence, it is proof that something is taking its course; it could even be evidence of the self".
85 Samuel Beckett, Proust and Three Dialogues with Georges Duthuit (London: Calder and Boyars, 1965), p.67. "Tragedy is the statement of an expiation. The tragic figure represents the expiation of original sin, of the original and eternal sin of him and all his 'socii malorum', the sin of having been born".
86 Beckett, cited by Robert W. Corrigan, The Theatre in Search of a Fix, p.197. "Yes, my plays deal with distress. Some people object to this in my writing...... one does not have to look for distress. It is screaming at you even in the taxis of London".
87 Thomas Postlethwait, "Self-Performing Voices: Mind, Memory and Time in Beckett's Drama", Twentieth Century Literature, 24, 4 (Winter 1978), p.475. "The future for his characters is most inauspicious. Their consciousness streams out in the present (tense and moment) as self-descriptive language, a discontinuous and disconcerting chronicle of being. Neither the past, fitfully held in the memory, nor the future, dreadfully perceived as a 'finality without end' can provide a sense of coherence and purpose".
89 Eric Bentley, in New Republic, 14 May 1956, pp.20-21; included in Samuel Beckett: The Critical Heritage, eds. Lawrence Graver and Raymond Federman (London: Routledge and Kegan Paul, 1979), p.106. Waiting For Godot is "The quintessence of 'existentialism' in the popular, and most relevant, sense of the term - a philosophy which underscores the incomprehensibility, and therefore the meaningless- ness, of the universe, the nausea which man feels upon being
confronted with the fact of existence, the praiseworthiness of the acts of defiance man may perform—acts which are taken, on faith, as self-justifying, while, rationally speaking, they have no justification because they have no possibility of success".

Raymond Williams, Drama from Ibsen to Brecht, p.348.

91 Samuel Beckett, Waiting For Godot (London: Faber and Faber, 1956), p.94. Further references to the play are from this edition and will be included parenthetically within the text.


95 Raymond Williams, Modern Tragedy, p.154.


100 Cited by Francis Doherty, Samuel Beckett, p.89.


103 Beckett to Colin Duckworth, cited by Ruby Cohn, Back to Beckett, p.158. "Christianity is a mythology with which I am perfectly familiar, so I naturally use it".


106 Samuel Beckett, Proust and Two Dialogues with Georges Duthuit (London: Calder and Boyars, 1965), pp.18-19. "Habit is a compromise effected between the individual and his environment, or between the individual and his own organic eccentricities, the guarantee of dull inviolability, the lightning conductor of his existence".


109 ibid., p.47.

110 Jan Kott, Shakespeare Our Contemporary, p.113. "Tragedy is the theatre of priests, grotesque is the theatre of clowns".


115 Jan Kott, Shakespeare Our Contemporary, p.133.


122 ibid.,
Martin Esslin, Introduction to Penguin Plays Absurd Drama, p.11.


John Fletcher, Samuel Beckett's Art, p.74.

ibid., pp.56-57.

John Fletcher and John Spurling, Beckett: A Study of His Plays, pp.63-64.


Ruby Cohn, Back to Beckett, pp.131-132. Ruby Cohn's own explanation for Godot is, "the promise that is always awaited and not fulfilled, the expectation that brings two men to the board night after night".


John Fletcher and John Spurling, Beckett: A Study of His Plays, p.67. "Another of its structural features is the way the writing modulates continually from one tone to its opposite".


ibid., p.200.


Harold Pinter, "Writing for Myself", Interview with Richard Findlater, Twentieth Century, CLXIX (February 1961), pp.172-175; Included as introduction to Harold Pinter, Plays: Two (London: Eyre Methuen, 1977), p.10.


Harold Pinter, "Writing for the Theatre", included in Harold Pinter, Plays; One (London: Eyre Methuen, 1976), p.15. "We have heard many times that tired grimg phrase: 'Failure of Communication' ....and this phrase has been fixed to my work quite consistently. I believe the contrary. I think that we communicate only too well, in our silence, in what is left unsaid, and that what takes place is a continual evasion; desperate rearguard attempts to keep ourselves to ourselves. Communication is alarming. To enter into someone else's life is too frightening. To disclose to others the poverty within us is too fearsome a possibility".


Harold Pinter, The Birthday Party (London: Methuen, 1960). Further references to the play are from this edition and will be included parenthetically within the text.


Martin Esslin, Pinter, A Study of His Plays, pp.78, 230.


Martin Esslin, Pinter, A Study of His Plays, p.230.


Harold Pinter, Interview with John Sherwood, B.B.C. European Service, 3rd March 1960, cited by Martin Esslin, Pinter, A Study of His Plays, p.36.

William Baker and Stephen Ely Tabachnick, Harold Pinter, p.64.


Martin Esslin, Pinter, A Study of His Plays, pp.32-33.

Harold Pinter, "Writing for Myself", Harold Pinter, Plays: Two, p.9.

Harold Pinter, "Writing for the Theatre", Harold Pinter, Plays: One, p.14.


Harold Pinter, "Writing for Myself", Harold Pinter, Plays: Two, p.12.


Simon Trussler, The Plays of Harold Pinter, An Assessment, p.46.


Simon Trussler, The Plays of Harold Pinter, An Assessment, p.29.

Austin E. Quigley, The Pinter Problem, p.113.

Harold Pinter, The Caretaker, in Harold Pinter, Plays: Two (London: Eyre Methuen, 1977). Further references to the play are from this edition and will be included parenthetically within the text.

William Baker and Stephen Ely Tabachnick, Harold Pinter, p.83.


176 Martin Esslin, Pinter, A Study of His Plays, p.109.

177 Harold Pinter, "Letter", The Times, 14 August 1960, cited by Martin Esslin, Pinter, A Study of His Plays, p.51.

178 Raymond Williams, Drama from Ibsen to Brecht, p.371.

179 Austin E. Quigley, The Pinter Problem, p.185.


181 Arnold P. Hinchliffe, Harold Pinter, p.153.

182 Harold Pinter, The Homecoming (London: Methuen, 1965). Further references to the play are from this edition and will be included parenthetically within the text.


185 Pinter's interview with Henry Hewes, Saturday Review, cf. above.

186 Arnold P. Hinchliffe, Harold Pinter, p.146.
The play consists of a series of the usual Pinter duologues in which the structure is that of one individual versus the rest of the characters present. Such scenes convey both the conflicts between the two groups and the conflicts within particular groups.


William Francis Dohmen, "Possession of people or the past: Competition for dominance in Pinter's recent drama", M.D. Thesis, University of Virginia, DAI, 34, 8 (February 1974), p.5165A.


Martin Esslin, *Pinter, A Study of His Plays*, devotes a chapter to "Language and Silence". Most critics of Pinter assign a chapter to his use of language.


And Austin E. Quigley, *The Pinter Problem*.

Harold Pinter, "Writing for the Theatre", included in Harold Pinter, *Plays: One*, p.15.

NOTES ON CHAPTER VIII


