

found to permit such a theater to be brought to life—it is bound to in any case, because it is the future. Or whether a little real blood will be needed, right away, in order to manifest this cruelty.

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VIII. The Theater of Cruelty (First Manifesto)

We cannot go on prostituting the idea of theater whose only value is in its excruciating, magical relation to reality and danger.

Put in this way, the question of the theater ought to arouse general attention, the implication being that theater, through its physical aspect, since it requires *expression in space* (the only real expression, in fact), allows the magical means of art and speech to be exercised organically and altogether, like renewed exorcisms. The upshot of all this is that theater will not be given its specific powers of action until it is given its language.

That is to say: instead of continuing to rely upon texts considered definitive and sacred, it is essential to put an end to the subjugation of the theater to the text, and to recover the notion of a kind of unique language half-way between gesture and thought.

This language cannot be defined except by its possibilities for dynamic expression in space as opposed to the expressive possibilities of spoken dialogue. And what the theater can still take over from speech are its possibilities for extension beyond words, for development in space, for dissociative and vibratory action upon the sensibility. This is the hour of

intonations, of a word's particular pronunciation. Here too intervenes (besides the auditory language of sounds) the visual language of objects, movements, attitudes, and gestures, but on condition that their meanings, their physiognomies, their combinations be carried to the point of becoming signs, making a kind of alphabet out of these signs. Once aware of this language in space, language of sounds, cries, lights, onomatopoeia, the theater must organize it into veritable hieroglyphs, with the help of characters and objects, and make use of their symbolism and interconnections in relation to all organs and on all levels.

The question, then, for the theater, is to create a metaphysics of speech, gesture, and expression, in order to rescue it from its servitude to psychology and "human interest." But all this can be of no use unless behind such an effort there is some kind of real metaphysical inclination, an appeal to certain unhabitual ideas, which by their very nature cannot be limited or even formally depicted. These ideas which touch on Creation, Becoming, and Chaos, are all of a cosmic order and furnish a primary notion of a domain from which the theater is now entirely alien. They are able to create a kind of passionate equation between Man, Society, Nature, and Objects.

It is not, moreover, a question of bringing metaphysical ideas directly onto the stage, but of creating what you might call temptations, indraughts of air around these ideas. And humor with its anarchy, poetry with its symbolism and its images, furnish a basic notion of ways to channel the temptation of these ideas.

We must speak now about the uniquely material side of this language—that is, about all the ways and means it has of acting upon the sensibility.

It would be meaningless to say that it includes music, dance, pantomime, or mimicry. Obviously it uses movement,

harmonies, rhythms, but only to the point that they can concur in a sort of central expression without advantage for any one particular art. This does not at all mean that it does not use ordinary actions, ordinary passions, but like a spring-board uses them in the same way that HUMOR AS DESTRUCTION can serve to reconcile the corrosive nature of laughter to the habits of reason.

But by an altogether Oriental means of expression, this objective and concrete language of the theater can fascinate and ensnare the organs. It flows into the sensibility. Abandoning Occidental usages of speech, it turns words into incantations. It extends the voice. It utilizes the vibrations and qualities of the voice. It wildly tramples rhythms underfoot. It pile-drives sounds. It seeks to exalt, to benumb, to charm, to arrest the sensibility. It liberates a new lyricism of gesture which, by its precipitation or its amplitude in the air, ends by surpassing the lyricism of words. It ultimately breaks away from the intellectual subjugation of the language, by conveying the sense of a new and deeper intellectuality which hides itself beneath the gestures and signs, raised to the dignity of particular exorcisms.

For all this magnetism, all this poetry, and all these direct means of spellbinding would be nothing if they were not used to put the spirit physically on the track of something else, if the true theater could not give us the sense of a creation of which we possess only one face, but which is completed on other levels.

And it is of little importance whether these other levels are really conquered by the mind or not, i.e., by the intelligence; it would diminish them, and that has neither interest nor sense. What is important is that, by positive means, the sensitivity is put in a state of deepened and keener perception, and this is the very object of the magic and the rites of which the theater is only a reflection.

TECHNIQUE

It is a question then of making the theater, in the proper sense of the word, a function; something as localized and as precise as the circulation of the blood in the arteries or the apparently chaotic development of dream images in the brain, and this is to be accomplished by a thorough involvement, a genuine enslavement of the attention.

The theater will never find itself again—i.e., constitute a means of true illusion—except by furnishing the spectator with the truthful precipitates of dreams, in which his taste for crime, his erotic obsessions, his savagery, his chimeras, his utopian sense of life and matter, even his cannibalism, pour out, on a level not counterfeit and illusory, but interior.

In other terms, the theater must pursue by all its means a reassertion not only of all the aspects of the objective and descriptive external world, but of the internal world, that is, of man considered metaphysically. It is only thus, we believe, that we shall be able to speak again in the theater about the rights of the imagination. Neither humor, nor poetry, nor imagination means anything unless, by an anarchistic destruction generating a prodigious flight of forms which will constitute the whole spectacle, they succeed in organically re-involving man, his ideas about reality, and his poetic place in reality.

To consider the theater as a second-hand psychological or moral function, and to believe that dreams themselves have only a substitute function, is to diminish the profound poetic bearing of dreams as well as of the theater. If the theater, like dreams, is bloody and inhuman, it is, more than just that, to manifest and unforgettably root within us the idea of a perpetual conflict, a spasm in which life is continually lacerated, in which everything in creation rises up and exerts itself against our appointed rank; it is in order to perpetuate in a concrete and immediate way the metaphysical ideas of certain

Fables whose very atrocity and energy suffice to show their origin and continuity in essential principles.

This being so, one sees that, by its proximity to principles which transfer their energy to it poetically, this naked language of the theater (not a virtual but a real language) must permit, by its use of man's nervous magnetism, the transgression of the ordinary limits of art and speech, in order to realize actively, that is to say magically, *in real terms*, a kind of total creation in which man must reassume his place between dream and events.

THE THEMES

It is not a matter of boring the public to death with transcendent cosmic preoccupations. That there may be profound keys to thought and action with which to interpret the whole spectacle, does not in general concern the spectator, who is simply not interested. But still they must be there; and that concerns us.

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THE SPECTACLE: *Every spectacle will contain a physical and objective element, perceptible to all. Cries, groans, apparitions, surprises, theatricalities of all kinds, magic beauty of costumes taken from certain ritual models; resplendent lighting, incantational beauty of voices, the charms of harmony, rare notes of music, colors of objects, physical rhythm of movements whose crescendo and decrescendo will accord exactly with the pulsation of movements familiar to everyone, concrete appearances of new and surprising objects, masks, effigies yards high, sudden changes of light, the physical action of light which arouses sensations of heat and cold, etc.*

THE MISE EN SCENE: *The typical language of the theater will be constituted around the mise en scène considered not*

simply as the degree of refraction of a text upon the stage, but as the point of departure for all theatrical creation. And it is in the use and handling of this language that the old duality between author and director will be dissolved, replaced by a sort of unique Creator upon whom will devolve the double responsibility of the spectacle and the plot.

THE LANGUAGE OF THE STAGE: It is not a question of suppressing the spoken language, but of giving words approximately the importance they have in dreams.

Meanwhile new means of recording this language must be found, whether these means belong to musical transcription or to some kind of code.

As for ordinary objects, or even the human body, raised to the dignity of signs, it is evident that one can draw one's inspiration from hieroglyphic characters, not only in order to record these signs in a readable fashion which permits them to be reproduced at will, but in order to compose on the stage precise and immediately readable symbols.

On the other hand, this code language and musical transcription will be valuable as a means of transcribing voices.

Since it is fundamental to this language to make a particular use of intonations, these intonations will constitute a kind of harmonic balance, a secondary deformation of speech which must be reproducible at will.

Similarly the ten thousand and one expressions of the face caught in the form of masks can be labeled and catalogued, so they may eventually participate directly and symbolically in this concrete language of the stage, independently of their particular psychological use.

Moreover, these symbolical gestures, masks, and attitudes, these individual or group movements whose innumerable meanings constitute an important part of the concrete language of the theater, evocative gestures, emotive or arbitrary attitudes, excited pounding out of rhythms and sounds, will be doubled, will be multiplied by reflections, as it were, of

the gestures and attitudes consisting of the mass of all the impulsive gestures, all the abortive attitudes, all the lapses of mind and tongue, by which are revealed what might be called the impotences of speech, and in which is a prodigious wealth of expressions, to which we shall not fail to have recourse on occasion.

There is, besides, a concrete idea of music in which the sounds make their entrance like characters, where harmonies are coupled together and lose themselves in the precise entrances of words.

From one means of expression to another, correspondences and levels of development are created—even light can have a precise intellectual meaning.

MUSICAL INSTRUMENTS: They will be treated as objects and as part of the set.

Also, the need to act directly and profoundly upon the sensibility through the organs invites research, from the point of view of sound, into qualities and vibrations of absolutely new sounds, qualities which present-day musical instruments do not possess and which require the revival of ancient and forgotten instruments or the invention of new ones. Research is also required, apart from music, into instruments and appliances which, based upon special combinations or new alloys of metal, can attain a new range and compass, producing sounds or noises that are unbearably piercing.

LIGHTS, LIGHTING: The lighting equipment now in use in theaters is no longer adequate. The particular action of light upon the mind, the effects of all kinds of luminous vibration must be investigated, along with new ways of spreading the light in waves, in sheets, in fusillades of fiery arrows. The color gamut of the equipment now in use is to be revised from beginning to end. In order to produce the qualities of particular musical tones, light must recover an element of thinness, density, and opaqueness, with a view to producing the sensations of heat, cold, anger, fear, etc.

COSTUMES: *Where costumes are concerned, modern dress will be avoided as much as possible without at the same time assuming a uniform theatrical costuming that would be the same for every play—not from a fetishist and superstitious reverence for the past, but because it seems absolutely evident that certain age-old costumes, of ritual intent, though they existed at a given moment of time, preserve a beauty and a revelational appearance from their closeness to the traditions that gave them birth.*

THE STAGE—THE AUDITORIUM: *We abolish the stage and the auditorium and replace them by a single site, without partition or barrier of any kind, which will become the theater of the action. A direct communication will be re-established between the spectator and the spectacle, between the actor and the spectator, from the fact that the spectator, placed in the middle of the action, is engulfed and physically affected by it. This envelopment results, in part, from the very configuration of the room itself.*

Thus, abandoning the architecture of present-day theaters, we shall take some hangar or barn, which we shall have reconstructed according to processes which have culminated in the architecture of certain churches or holy places, and of certain temples in Tibet.

In the interior of this construction special proportions of height and depth will prevail. The hall will be enclosed by four walls, without any kind of ornament, and the public will be seated in the middle of the room, on the ground floor, on mobile chairs which will allow them to follow the spectacle which will take place all around them. In effect, the absence of a stage in the usual sense of the word will provide for the deployment of the action in the four corners of the room. Particular positions will be reserved for actors and action at the four cardinal points of the room. The scenes will be played in front of whitewashed wall-backgrounds designed to absorb the light. In addition, galleries overhead will run

around the periphery of the hall as in certain primitive paintings. These galleries will permit the actors, whenever the action makes it necessary, to be pursued from one point in the room to another, and the action to be deployed on all levels and in all perspectives of height and depth. A cry uttered at one end of the room can be transmitted from mouth to mouth with amplifications and successive modulations all the way to the other. The action will unfold, will extend its trajectory from level to level, point to point; paroxysms will suddenly burst forth, will flare up like fires in different spots. And to speak of the spectacle's character as true illusion or of the direct and immediate influence of the action on the spectator will not be hollow words. For this diffusion of action over an immense space will oblige the lighting of a scene and the varied lighting of a performance to fall upon the public as much as upon the actors—and to the several simultaneous actions or several phases of an identical action in which the characters, swarming over each other like bees, will endure all the onslaughts of the situations and the external assaults of the tempestuous elements, will correspond the physical means of lighting, of producing thunder or wind, whose repercussions the spectator will undergo.

However, a central position will be reserved which, without serving, properly speaking, as a stage, will permit the bulk of the action to be concentrated and brought to a climax whenever necessary.

OBJECTS—MASKS—ACCESSORIES: *Manikins, enormous masks, objects of strange proportions will appear with the same sanction as verbal images, will enforce the concrete aspect of every image and every expression—with the corollary that all objects requiring a stereotyped physical representation will be discarded or disguised.*

THE SET: *There will not be any set. This function will be sufficiently undertaken by hieroglyphic characters, ritual costumes, manikins ten feet high representing the beard of King*

Lear in the storm, musical instruments tall as men, objects of unknown shape and purpose.

IMMEDIACY: *But, people will say, a theater so divorced from life, from facts, from immediate interests. . . . From the present and its events, yes! From whatever preoccupations have any of that profundity which is the prerogative of some men, no! In the Zohar, the story of Rabbi Simeon who burns like fire is as immediate as fire itself.*

WORKS: *We shall not act a written play, but we shall make attempts at direct staging, around themes, facts, or known works. The very nature and disposition of the room suggest this treatment, and there is no theme, however vast, that can be denied us.*

SPECTACLE: *There is an idea of integral spectacles which must be regenerated. The problem is to make space speak, to feed and furnish it; like mines laid in a wall of rock which all of a sudden turns into geysers and bouquets of stone.*

THE ACTOR: *The actor is both an element of first importance, since it is upon the effectiveness of his work that the success of the spectacle depends, and a kind of passive and neutral element, since he is rigorously denied all personal initiative. It is a domain in which there is no precise rule; and between the actor of whom is required the mere quality of a sob and the actor who must deliver an oration with all his personal qualities of persuasiveness, there is the whole margin which separates a man from an instrument.*

THE INTERPRETATION: *The spectacle will be calculated from one end to the other, like a code (un langage). Thus there will be no lost movements, all movements will obey a rhythm; and each character being merely a type, his gesticulation, physiognomy, and costume will appear like so many rays of light.*

THE CINEMA: *To the crude visualization of what is, the theater through poetry opposes images of what is not. However, from the point of view of action, one cannot compare*

a cinematic image which, however poetic it may be, is limited by the film, to a theatrical image which obeys all the exigencies of life.

CRUELTY: *Without an element of cruelty at the root of every spectacle, the theater is not possible. In our present state of degeneration it is through the skin that metaphysics must be made to re-enter our minds.*

THE PUBLIC: *First of all this theater must exist.*

THE PROGRAM: *We shall stage, without regard for text:*

1. *An adaptation of a work from the time of Shakespeare, a work entirely consistent with our present troubled state of mind, whether one of the apocryphal plays of Shakespeare, such as Arden of Feversham, or an entirely different play from the same period.*

2. *A play of extreme poetic freedom by Leon-Paul Fargue.*

3. *An extract from the Zohar: The Story of Rabbi Simeon, which has the ever present violence and force of a conflagration.*

4. *The story of Bluebeard reconstructed according to the historical records and with a new idea of eroticism and cruelty.*

5. *The Fall of Jerusalem, according to the Bible and history; with the blood-red color that trickles from it and the people's feeling of abandon and panic visible even in the light; and on the other hand the metaphysical disputes of the prophets, the frightful intellectual agitation they create and the repercussions of which physically affect the King, the Temple, the People, and Events themselves.*

6. *A Tale by the Marquis de Sade, in which the eroticism will be transposed, allegorically mounted and figured, to create a violent exteriorization of cruelty, and a dissimulation of the remainder.*

7. *One or more romantic melodramas in which the improbability will become an active and concrete element of poetry.*

8. *Büchner's Wozzek, in a spirit of reaction against our*

principles and as an example of what can be drawn from a formal text in terms of the stage.

9. *Works from the Elizabethan theater stripped of their text and retaining only the accouterments of period, situations, characters, and action.*