

ALFRED JARRY⁽¹⁾ AND THE UBUESQUE⁽²⁾
CULT IN THE THEATRE OF THE
ABSURD

By

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Jarry, *l'irremplacable* (3), *le surmale de lettres* (4), or the creator of the *Collège de Pataphysique* (5) is mainly known as the author of *Ubu Roi*, or rather *Ubu Roi* himself. Jarry appeared on the literary scene in 1896, just at the *fin de siècle* and right in the middle of what Professor Roger Shattuck called *La Belle Epoque*(6). Hence André Breton described Jarry as the precursor of the surrealists(7)and almost all drama critics regard him as the earliest forerunner of the theatre of the Absurd. Antonin Artaud found all his theories in Jarry's writings, and thus established a theatre after his name, Jarry's Theatre in 1927(8). Artaud's friend and disciple, Jean-Louis Barrault paid homage to both writers: Jarry and Artaud, by presenting Jarry's works to the stage in a play called *Jarry sur la Butte*(9), which was dedicated to Artaud. The title is in imitation of Jarry's fifth play in Ubu's cycle, *Ubu sur la Butte*(10).

André Lebois, one of the earliest biographers of Jarry asserted that most of the material regarding Jarry is based on anecdotes. However, the *Expojarrysition*, organised by the *College de Pataphysique* in 1953 exhibits Jarry's works, letters and manuscripts, and hence opened up a mine of knowledge for research. The Catalogue of the exhibition supplied in itself a fruitful field of information. The *Gallérie Jean Loize* displayed a great number of documents, while the Bibliothèque National bought a large number of Jarry's unpublished letters. The rest of Jarry's collection of manuscripts is available at the *Mercure de France*. Thus the researchers have access for research;and ever since scholars of literature in general and drama in particular have been trying to investigate Jarry's life and works. Researches so far have been done either on

Ubu Roi, the French version and from the French point of view, or on the English versions from the English or American views. The most important studies, and perhaps the latest are Henri Béhar's French critical study, *Jarry le monstre et la marionnette*(11), and Judith Cooper's analysis, *Ubu Roi : An Analytical Study* (12). No scholar, however, has yet attempted a comparative study of French and English versions of *Ubu Roi* in assessing Jarry's theatre, in order to find out the secret of that incredible persona, Ubu alias Jarry that has such a tremendous impact on the theatre of the world. Jarry dared to put on the stage the "Savage God" as Yeats describes it (13), while Beckett turned it to the invisible "Godot"(14), and Vian portrays it in "Schmurz"(15).

Jarry and Ubu have one and the same background; the writer's formative years work for both creator and created persona. Roger Shattuck sums up Jarry in one sentence: "His life and his work united in a single threat to the equilibrium of human nature".(16).

Laval was Jarry's birth place; in a mocking pronouncement he boasted of being born on the feast of the Nativity of the Holy Virgin, September 8th, 1873. Because of the nearness of Laval to Brittany Jarry called himself a Breton. In the *Bibliographi des auteurs modernes de langue Francaise* (17) Jarry is called Alfred-Henri Jarry. Anselm Jarry, the father, was a salesman for a wool factory and had to be away most of the time, and thus saw little of his family. Caroline Quernest, the mother, who boasted of her nobler ancestors was not satisfied with her husband's fortunes or personality. She was the daughter of a judge in Brittany; well-educated and was convinced of her own artistic gifts. Her eccentricities in appearance and behaviour as well as her treatment of her husband and children recall Wilde's mother. She spoilt her son Alfred to a great extent, and treated her daughter Charlotte as a domestic servant. From an early age Alfred was very much attached to his mother and sister, while expressing his dislike to his father. The mother's love had a deep influence on Alfred's life and work. It is interesting to note that the mother and her brother were confined part of their lives for insanity (18). Jarry inherited a good deal from both parents; as he himself later on described it in the Ubu style :

Our father was a worthless joker—what you call a nice old fellow. He no doubt made our older sister, a girl of the 1830

period who liked to put ribbons in her hair, but he cannot have played much of a role in the confection of our precious person. Our mother was a lady of Coutouly ancestry, short and sturdy, wilful and full of whimsy, of whom we had to approve before we had a voice in the matter.(19)

From the age of four and a half Jarry's days were bound by school discipline. His mother used to escort him to the enfants's class at the Lycée. Jarry himself described those early days in school in his novelette *L'Amour absolu* (1899) (20). Madame Joseb, in this story represents Jarry's mother, and Emmanuel, Jarry himself; the main situations of the episode are entirely autobiographical. The daily trip to school, the streets and their landmarks through which he, accompanied by his mother passed are recorded; the children in his class dressed up like girls are described, and the dread figure of Mme Vend is to complete the picture. It is tableau vivant of an imaginative, sensitive child in his wonderland, where everything seemed so chaotic that even language had overpassed its conventional connotation into dark, deep, and far-fetched meaning.

Jarry's mother immediately after those early days left her husband and took her children away to Saint-Brieuc on the Brittany Coast, where her father had retired. Jarry missed the mediaeval atmosphere of Laval, but after roaming in the new place he began to love it; he was twelve and had to stay there for three years. He was immediately enrolled in the Lycée Anatole Le Braz; and in addition he had private tuition in both English and German, showing a flair for languages. His sister was taught to play the piano. At that time his maternal grand-mother was in a mental home; there was a mental instability in the mother's family. His uncle also was subject to fits of nervous depression.

Jarry was eventually transferred to the Lycée proper, where one of his teachers M. Petit was a friend of the family and Jarry would go fishing with his son. A picture of the two boys fishing is to be found in the *Mercur de France* collection of Jarry's papers. It shows a general view of le lèguè, with boats drawn up at the quayside, and the line of hills enriching the river valley of Je Gouet. During those years, between the age of twelve and fifteen, Jarry devoted himself to feverish literary activity. He was writing verses, which later on were dismissed as worthless Juvenilia, but Jarry kept all the manuscripts of Saint-Brieuc; they are

entitled : *Saint-Briec-des-Choux, Anecdote, Le Choeur et le Taurobole, L'Antliade, Les Antliaclasses, La Grande Procession du Choeur d'estime,* and *Bidasse et Compagnie.*

These verses are collected in the *Antlia* cycle; 'antlia' is the latin and Greek equivalent for the French 'pompe'. Jarry, later on transferred these witty words into *pompe-à-merdre*. Those early writings are not of literary value, but they show clearly the genre Jarry chose to treat and to master. That genre is the invective tradition of Rabelais, and before him Aristophanes. This is the old tradition of 'le grand guignol', instead of the realistic persona, which is big enough to pour their biting satire in. That literary weapon was almost forgotten, but Jarry revived and excelled in it to the extent of the Absurd. The revival of 'le Grand Guignol' has been also taken up by Antonin Artaud in France, and Edward Craig in England, and later on by most of the playwrights of the theatre of the Absurd in order to attain their Total Theatre (22).

A month after his fifteenth birthday Jarry got a prize in Latin, and thus reached a turning point in his life. His mother decided to uproot herself once more for his sake, and they all moved to Rennes, where they took lodgings in the Boulevard Laennec. In October 1888 he entered the Lycée at Rennes, where the Ubu cycle began. Rennes is forty miles from Laval, where Jarry's father remained to save some of his failing fortunes in the wool business.

At Rennes Jarry was described by one of his schoolmates as being short, thick-set, a spring-like step and the agility of a cat. He had a scrunched up little face which was further twisted by a racking cough. "with his steep brow, keen eyes, and grating voice," writes Henri Hertz, "he hewed his own path through the wilderness, running any risk, rebuffing people fearlessly, his squat torso planted firmly on bandy legs." (22)

To his enthusiasm for fishing Jarry added cycling; hence his legs were bowed like those of a cavalryman. His subsequent idiosyncrasies of costume and behaviours were now in process of formation, so that at this early stage he already made a fetish of disorder. His jacket was grey with the dust of weeks or month to the despair of his mother, and the amazement of his class. It is reported too, that he had surprisingly soft eyes. Despite his abrupt manner, he had a charm which always disarmed his enemies. Casual friendship did not come easily to him, but he formed bonds of extreme intimacy with a few schoolmates, parti-

cularly with Henri and Charles Morin, with whom he collaborated in writing, staging, producing and acting in early versions of Ubu's cycle.

Ubu was originally their professor of physics at Rennes, professor Hebert, or Père Heb, or le P.H., or Père Eb, or Père Ebé, was a well-meaning, obese, helplessly incompetent teacher such as boys immediately recognize as their butt. The main characteristics of Père Heb were physical : " a *gidouille*, or belly, of immense proportion; three teeth: one of stone, one of iron, one of wood; a single, retractable ear; and a body of misshapen that he could not pick himself up if he fell down-as he often did." (23) Many of these characteristics had been used in a play written by Jarry's friend Henri Morin, in collaboration with his old brother Charles Morin, entitled *Les Polonais*, which was the culminating piece of a series beginning with *Les Héritiers*, *La Bastringue*, *La Prise d'Ismail*, *Le Voyage en Espagne* and *Don Fernand d'Aragon*. Henri Morin related the origins of these plays in his letter to Charles Chassé, expressing how Jarry was fired with enthusiasm when he saw the Manuscript of *Les Polonais* in the winter of 1888. Morin wrote :

La chose était facile. Nous habitons à cette époque une grande maison qui existe encore aujourd'hui et dont les combles immenses se prêtaient admirablement à l'installation d'un théâtre d'amateurs. Jarry, fort artiste, eut vite fait de broser les décors; et les acteurs (ainsi que le public se trouvèrent aisément parmi nos camarades de classe."(24)

This was the beginning of their *Théâtre des Phynance*; first it was established in 1889 at Henri Morin's attic with Jarry as Impresario, scene-painter and star' (24). Secondly in 1890 as a result of the Morins family's moving to another house, the theatre transferred its activities to the rue Bélar, where Jarry installed a marionnette show, when his sister Charlotte helped to make the puppets; thirdly a shadow theatre replaced the puppets because it was found technically difficult to handle them effectively (25).

This was the ur-text of *Ubu Roi*, the play that shocked Paris six years later. In the Jarry marionnettes were the specialty, a medium for which Jarry never lost his passion. The origin of the name, Ubu, was Jarry's invention; it came from his idle speculation on the word-sound variation of Ebé-hibou - ybex. Jarry stated in *Les Paralipomenes d'Ubu* how in some dim recess of his mind he had entertained an association of

thought with this sound. " Je ne sais pas ce que veut dire le nom d'Ubu, qui est la déformation en plus eternal du nom de son accidental prototype encore vivant : Ybex peut-être, le Vantous. Mais ceci n'est qu'une des scènes de son rôle."(26)

This name, Ubu, which can be pronounced forward and backward in the same way; and it sounds like the grumbling, grunting echo of a child; it has a ring of fate about it. At once a challenge and a manifesto; a slogan, a credo. It aroused all sorts of feelings in the young and old; reason plays no part in it. The sound of the name alone captivated first the ear then the intelligence. Jarry and the Morin brothers extended their theatrical activities to impersonating monks and courtiers in the streets and marketplaces in Rennes, attacking people with sabers raising havoc with fearless chemical experiments. They also canoed, boxed, fenced and were tireless enthusiasts of cyclists. The bicycle became an associated symbol with Jarry as the only means of transportation. The three important formative years in Jarry's life came to an end in 1880. In July 1889 he took the first part of his baccalauréat without distinction; in July 1890 he got the second part with distinction. Then he joined the première supérieure of the Lycée Henri IV. In October 1891 Jarry left Rennes for ever, he was seventeen, he arrived in the Capital -Paris-doubtless by bicycle(27).

In Paris Jarry remained the *potache*, astonishing his colleagues with his buffooneries. He favoured an enormous round felt hat, a voluminous cape, a purple cravat, and a hooked umbrella. One of his schoolmates, C. Gandillon Gens-d'Armes, gave a very interesting account of Jarry's life at the Lycée Henri IV. He precisely described an incident which has obviously left an indelible mark on his memory. At that time, during the mid-day hour of recess, new students were asked to improvise a speech on the most unlikely topic that could be dreamed up. Jarry's performance became the talk of the school; the subject assigned to him was Turkistan. C.G. Gens-d'Armes described the one-man show as follows:

"Turkistan just the subject I know best. The Orient, my friends, the unfathomable Orient ..." In a minute he was talking about the Turks, Istanbul, Pierre Loti, Aziyadé. He was recalled to the subject. "The subject" he said. "What else am I talking about ? Since when is a digression out of order ? Cicero himself in *Pro Milone* ..." The audience was submerged. The bell rang and Jarry concluded, " My friends, we have treated as best we could the

first part of this vast subject. We shall take it up again tomorrow at the point where this idiot bell is forcing us to stop.”(28).

That was the time, as Jarry himself wrote, “when a (revelation) took place”. In Rennes Jarry had already developed interest in Latin and Greek literature, and he also became acquainted with the revolutionary doctrines of Kierkegaard and Nietzsche from Professor Bourdon, even before those existentialists were translated into French. At the Lycée Henri IV Jarry met Professor Henri Bergson at the time when he was introducing his theories of comedy and laughter. In addition to that was popular at the time such as the rise of the Russian novel with its anarchism, occultism and symbolism Jarry had his own interests in Rabelais, Shakespeare, Poe, De Quincey, Coleridge, Greek and Latin texts, heraldry and the Cabala. Gradually he gave up the idea of going to Ecole Normale and decided to become an *homme de lettres*. During this time he had no financial difficulties, for his father kept him adequately supplied with funds, and his mother could be relied on to help whenever she visited him.

The centre of students activities at that time was the *Closérie des Lilas*, around which there were hundreds of cafés and bistros where Jarry spent his father’s hard-earned money. Anarchism was the fashion in politics, art and love. Georges Remond, in his “Souvenirs sur Jarry et Autres”(29), describes their lives in the *Closérie des Lilas*. He gives a detailed account of Jarry’s relationships, pointing out that Jarry was exceptional in that he possessed no ‘*petite femme*’ to cook for and cuckold him, as it was the fashion of the time. Jarry’s closest friend, as Shattuck asserts, was Léon-Paul Fargue, who was also writing verses and looking for a place in the literary world. According to Fargue, Jarry “created a sensation with his hooded provincial cape and his stovepipe hat which was taller than he was and glistened like a barnished metal”.(30)

In 1893 Jarry and Fargue made friends with Louis Lormel(31), and Marcel Schwob, the editor of the literary supplement of *L’Echo de Paris* (32). Schwob recognized Jarry’s talent, as did the writers Octave Mirbeau, Catulle Mendès and Félix Féneon who worked on the same paper. Jarry attended several of Mallarmé’s last Tuesday soirées in the Rue de Rome, where he met Alfred Vallete, editor of the *Mercur de France*, and his wife, Rachilde, who was a prolific novelist. These two became his life long friends, even in his poverty-stricken years. Jarry’s steady attachment to Madame Rachilde perhaps was the nearest intimacy Jarry every had. As a school boy Jarry used to boast about

being to brothels, but later on there were rumours that he had been seen with friends of Oscar Wilde and Lord Alfred Douglas. In the various texts of *Les minutes de sable memorial* he wrote of homosexual love in a tone of dark meditation of some emotional disturbance. Such unbalanced behaviour cost him Gourmont's friendship, because Gourmont's mistress, Madame Berthe de Courrière had a crush on that young poet, Jarry, when Jean de Tinan played a joke by telling her that Jarry was burning with passion for her; she believed it. The story reached Gourmont's ears, while Jarry did not oblige her. He expressed his bitter disillusionment in *L'amour en visites*.

With Remy de Gourmont as collaborator and co-editor Jarry founded in October 1894 a literary review, *l'Ymagier*. After the fifth number Jarry broke up with Gourmont and in 1896 started another magazine entirely on his own, *Perhinderion* (33). This paper however, exhausted his fortune after the second issue. During this time Gourmont introduced Jarry to a number of literary people, but he never lost touch with his schoolmate Henri Morin, who was studying at the Polytechnique. Jarry also saw a lot of Léon-Paul Fargue, Madame Rachilde, Vallette and many literary people.

During these years Jarry lived off the Boulevard de Port-Royal; in a kind of a cell which he called his 'Dead Man's cavalry'. His mother visited him frequently in his cell. Jarry was caught in the influenza epidemic, and his mother looked after him till he was recovered. Unfortunately she herself fell ill and died soon after. The same epidemic carried off the father within a week. The mother's death spoiled this pleasure of seeing his first piece of writing in print. The *Echo de Paris* had organised a literary competition which Jarry entered. On 23rd April 1893, just seventeen days before the mother's death the *Echo de Paris* published Jarry's *Guignol*. He was awarded a *prix de prose*, and also obtained a poetry prize for the same paper with three prose poems. Along with Mallarmé, Gide, Remy de Gourmont, and Fargue, Jarry became a contributor to Lormel's *L'Art Littérature*, where he published two articles (34).

In the *Guignol* Jarry's Ubu made his first bow as Monsieur Ubu.

After publishing a number of literary works, on 3rd April 1894 Jarry became a share-holder in the *Mercure de France*. Gourmont,

as R. Shattuck stated, had been one of his most sympathetic admirers, reviewed his first book in the *Mercure*, and planned an article on him for *le Livre des Masque*.

Shattuck asserts that Jarry had been called up for military service in November 1894, but Géroy, in his hilarious article on Jarry as a soldier gives the date a year later in November 1895(35). However the important issue is that how Jarry's eccentricities got him out of it. Jarry actually reported to the Corbineau barracks at Laval, and was enrolled in the tenth Infantry Regiment. He could not put up with the pettiness, stupidity and degradation of day-to-day barrack life. Géroy's account is most interesting; it describes Jarry's first day in the barracks when he was assigned to a half-human corporal by the name of Bouilly, who made a fetish of discipline and set out to break this stunted long-haired recruit to any life. Jarry was always polite, but he was comic by nature particularly in his outsized uniform. In a matter of weeks he was released for health reasons, because his behaviour had turned the whole barracks into a stage of farce. The *Comision de reforme* had him released on the grounds of "*imbécillité précoce*". Jarry's second return to Paris brought him to the threshold of 1896; the year of his literary glory and fame was at hand.

The year 1896 was undoubtedly the most important year in the literary career of both Jarry and *Ubu*. In April and May the complete play, *Ubu Roi ou les Plolonais*, appeared in two installments in Paul Fort's *Le Livre d'Art*. It was then published in book form by The Editions du Mercure de France on June II. The subtitle expressed Jarry's debt to the schoolboy experiments in Rennes: "Drame en cinq actes en prose" Restirue en son integrité/tel qu'il a été représenté par/Les Marionnettes du Théâtre des Phynances en 1888." On December 10, *Ubu Roi* finally received its first performance. From that day on Alfred Jarry and *Ubu* have become classical figures in the World Theatre.

Early in 1896, by a stroke of luck, Jarry was invited by Lugné-Poe to become *secrétaire-regisseur* of the Théâtre de l'Oeuvre, the most avande-garde theatrical group in Paris at the time. Jarry offered *Les Polyèdres* and *Ubu Roi* as well as his own adaptation of Ibsen's *Peer Gynt* for presentation. Lugné-Poe was rather hesitant and thus he wrote about *Ubu Roi*: ... "il m'avait communique non achève *Ubu Roi*,

que je ne savais par quel bout prendre pour le réaliser à la scène". (36). Jarry who had not forgotten his experiences with marionnettes in the attic at Rennes, realized that there was only one suitable way to stage *Ubu Roi*, and that was *en guignol*.

In January 1896 Jarry wrote a letter to Lugué-Poc; this long letter was later published as a preface to the play, giving his ideas on the way to produce it :

Cher Monsieur,

... *Ubu Roi* vous a plu et forme un tout, si cela vous convenait, je pourrais le simplifier un peu, et nous aurions une chose qui serait d'un effet comique sûr, puisque, à une lecture non prévenue, elle vous avait paru telle.

Il serait curieux, je crois, de pouvoir monter cette chose (sans aucun frais du reste) dans le goût suivant :

1. Masque pour le personnage principal, Ubu, lequel masque je pourrais vous procurer au besoin. Et puis je crois que vous êtes occupé vous-même de la question masques.

2. Une tête de cheval en carton qu'il se pendrait au cou, comme dans l'ancien théâtre anglais, pour les deux seules scènes équestres, tout détails qui étaient dans l'esprit de la pièce, puisque j'ai voulu faire un "guignol",

3. Adoption d'un seul décor, ou mieux, d'un fond uni, supprimant les levers et baissers de rideau pendant l'acte unique. Un personnage correctement vêtu viendrait, comme dans le guignol, accrocher une pancarte signifiant le lieu de la scène (Notez que je suis certain de la supériorité "suggestive" de la pancarte écrite sur le décor. Un décor, ni une figuration, ne rendraient "l'armée polonaise en marche dans l'Ukraine".)

4. Suppression des foules, lesquels sont souvent mauvaises à la scène et gênent l'intelligence. Ainsi, un seul dit : "Quel tas de gens, quelle fuite, etc."

5. Adoption d'un accent ou mieux d'une "Voix" spécial pour le personnage principal.

6. Costumes aussi peu couleur locale ou chronologiques que possible (ce qui rend mieux l'idée d'une chose éternelle), moderne de préférence puisque la satire est moderne, et sordide parce que le drame en paraît plus misérable et horrible" (37).

Obviously in this address Jarry stressed the *guignolesque* aspects of the play. His ideas on theatrical techniques were discussed further in another article, "De l'inutilité du Théâtre au Théâtre" (38), in which he eliminated completely the conventional sets as "décor", in his view, is hybrid, neither entirely naturalistic nor entirely artificial". He reasserted his belief in masks, which convey, "a character's eternal quality", Jarry carefully defined "universal gesture" as opposed to ordinary pantomime, which cries out for words. Then the voice, should be that of a puppet.

Jarry had his own way with the first performance of *Ubu Roi*; a detailed description of the *premiere* is worth quoted :

Before the curtain went up, a crude table was brought out, covered with a piece of old sacking. Jarry appeared, looking dead white, for he had made himself up like a streetwalker to face the footlights. Nervously sipping from a glass, he spoke in his flattest, most clipped tones. For ten minutes, he sat in front of the explosive crowd, thanking the people who had helped in the production, referring briefly to the traditions of the Guignol theater, and mentioning the masks the actors would wear and the fact that the first three acts would be performed without intermission. He concluded in a more properly Ubuseque vien.

"In any case we have a perfect *decor*, for just as one good way of setting a play in Eternity is to have revolvers shot off in the year 1000, you will see doors open on fields of snow under blue skies, fire-places furnished with clocks and swinging at the foot of a bed so that little elephants standing on bookshelves can browse on them.

"As to the orchestra, there is none. Only its volume and timbre will be missed, for various pains and percussion will execute Ubuseque themes from backstage. The action which is about to begin takes place in Poland. (39).

Jarry vanished with his table, the curtain went up on the set — the handiwork of Jarry himself, aided by Pierre Bonnard, Vuillard, Toulouse-Lautrec, and Serusier. Like every other feature of this performance, the set has been described countless times. Arthur Symonds, one of the few Englishmen present at this “symbolist farce” as he calls it recalled every detail.

.. the scenery was painted to represent, by a child's conventions, indoors and out of doors, and even the torrid, temperate, and arctic zones at once. Opposite you, at the back of the stage, you saw apple trees in bloom, under a blue sky, and against the sky a small closed window and a fire-place ... through the very midst of which ... trooped in and out the clamorous and sanguinary persons of the drama. On the left was painted a bed, and at the foot of the bed palm trees .. a door opened against the sky, and beside the door a skeleton dangled. A venerable gentleman in evening dress, trotted across the stage on the points of his toes between every scene and hung the new placard on its nail. (40).

Also present in the theatre was William Butler Yeats, his description of the performance is also worth quoted :

I go to the 1st performance of Jarry's *Ubu Roi*, at the Theatre de L'Oeuvre, with Rhymer who had been so attractive to the girl in the bicycling costume. The audience shake their fists at one another, and Rhymer whispers to me “ There are often duels after these performances”, and explains to me what is happening on the stage. The players are supposed to be dolls, toys, marionnettes, and now they are all hopping like wooden frogs, and I can see for myself that the chief personage, who is some kind of king, carries for a sceptre a brush of the kind that we use to clean a closet. Feeling bound to support the most spirited party, we have shouted for the play, but that night at the Hotel Cornicille I am very sad for comedy objectivity, has displayed its growing power once more I say. After S. Mallarmé, after Verlaine, after G. Moreau, after Puvis de Chavannes, after our own verse, after the faint mixed tints of Condor, what more is possible ? After us the Savage God. (41)

Obviously as Roger Shattuck asserts " No event marks more clearly than this the close of one era and the imminence of another.. This single performance assured Jarry's celebrity far beyond literary circles. (42)

In October, 1897, the Editions du Mercure de France published an "édition fac-simila autographique" of *Ubu Roi* that included the music which Claude Terrasse had composed for the original production of the play. (43). Nearly a year later, in January 1898, *Ubu Roi* was performed by marionettes at the Théâtre des Pantins, which was actually the studio of Claude Terrasse. The marionettes belonged to Pierre Bonnard. Louise France, the original Mère Ubu, was the voice of Mère Ubu. One member of the audience later reported that Jarry himself was the voice of Père Ubu. (44)

In 1899, Jarry wrote a third Ubu play entitled *Ubu enchainé* as a *contre-partie* of *Ubu Roi*. Ubu has decided to mend his wicked ways and to become a slave. But his ideas of servitude are just as strange as his ideas of kingships. He forces his services on a young lady and her uncle, and completely disrupts the household until he is thrown in prison and finally condemned to be at galley slave. He accepts his fate with great courage, and looks forward to new adventures in new lands. One particularly effective scene presents "les Trois Hommes Libres" and their corporal who gives them commands which they never obey in order to prove that they are free men. Their motto is "L'indiscipline aveugle et de tous les instants fait la force principale des hommes libres"(45).

The following year, a shortened version of *Ubu Roi*, entitled *Ubu sur la Butte*, was presented at the Quat'Z'Arts, a cabaret in Montmartre, by the marionettes of the Théâtre Guignol des Gueules de Bois with the participation of Anatole from the Guignol des Champs-Élysées. This was the last performance of any of the Ubu plays during Jarry's lifetime. To pay homage to Jarry, Jean-Louis Barrault in 1970 presented all Jarry's writings and theories in a play called *Jarry sue la Butte* (46). *Ubu sur la Butte* was not published until five years later in 1906 by Sansot in a collection entitled "Théâtre Mirlitonnesque." It was supposed to be followed by the publication of *Ubu Cocu*, which never appeared.

On November 1st 1908 Alfred Jarry died at the age of thirty four. He had left an indelible mark on the theatre of the world. In March, 1908, *Ubu* was revived at the Theatre Antoine with somewhat more success than the original production; Firmin Gemir re-created the title role. Then *Ubu* fell into oblivion for several years.

It was not until 1921, fourteen years after Jarry's death, that there was a revival of interest in *Ubu Roi* which resulted in a second critical battle over the play. It was occasioned by the publication of a pamphlet entitled *Sous le Masque d'Alfred Jarry? Les Sources d'Ubu Roi*, in which Charles Chasse contested Jarry's authorship of the play.

In February 1922 there was another revival of *Ubu Roi* at the Théâtre de l'Oeuvre, directed by Lugné-Poe himself and featuring Rene Fauchois and Jane Pierly as Père and Mère Ubu. Unfortunately this production, though Lugné-Poe expected it to be "Le Triomphe d'Ubu" turned out to be a failure. (47).

In 1926 Antonin Artaud established Alfred Jarry Theatre and for three seasons *Ubu Roi* appeared on the stage again. There were no further productions till 1937, when in September, *Ubu Enchaîné*, finally received its first performance by the "compagnie du Diable Ecarlate" at the Comédie des Champs-Élysée.

In the spring of 1945, *Ubu Roi* was revived at another of the avant-garde theatres, the Vieux-Colombier. Again the production was less than a success. In 1947, *Ubu Roi* was re-edited in Paris by Marcel Sautier. Perhaps an even more important event in the career of Jarry and *Ubu* took place in 1948 and 1949, the founding of the Collège de Pataphysique whose members are dedicated to popularize the works and theatrical teachings of Jarry in their *Cahiers* and *Dossiers*.

Ubu Roi was also beginning to attract attention outside of France. In 1942, VVV, a surrealist magazine in New York edited by David Hare, Andre Breton, and Max Ernst, published a translation of parts of "Guignol". In December, 1954, a translation of Acts I and II of *Ubu Cocu* by Cyril Connolly appeared in *Horizon*. Connolly called *Ubu* "the Santa Claus of the Atomic Age." The first English

translation of *Ubu Roi*, by Barbara Wright, was published in 1951 in London by the Gaberbochus Press and in New York by New Directions. The translation itself is quite pedestrian; it had several reprintings. The year 1952 saw performances of *Ubu* in both London and New York. The London production, directed by William Jay, used Barbara Wright translation. The masks and programme were designed by Themerson. The New York production at the Cherry Lane Theater in August used an unpublished translation credited to Jane Warren and Arnold Dorce, supposed to be the pen names of Judith Malina and Julian Beck.

One of the most successful productions of *Ubu* was the one given in Paris by the Théâtre National Populaire directed by Jean Vilar; it combined *Ubu Roi*, *Ubu enchainé*, and *Ubu sur la Butte*. In 1962 the Librairie Generale Francaise published in a Livre de Poche edition *Tout Ubu*, which included all Jarry's writings and so far the most reliable edition.

Another English translation of the play, entitled *King Turd*, by Beverly Keith and G. Legman was published by Boar's Head Books in New York in 1953. Michael Benedikt and George Wellworth have also translated *Ubu Roi*, simply as *King Ubu*, which is included in their edition of *Modern French Theater*, published in New York by E.P. Dutton and Co. in 1964.

Growing interest in Jarry's work prompted the *Evergreen Review* to devote a complete issue, entitled "Pataphysics is the only Science", appeared in May-June, 1960, for Jarry and his followers in the College de Pataphysique. It was edited by Roger Shattuck and Simon Watson Taylor. In 1965, Shattuck and Taylor edited *Selected Works of Alfred Jarry*, which was also published by Grove Press. Finally in 1968, Grove Press published *The Ubu Plays*, edited by Cyril Connolly and Simon Watson Taylor, which I am using in this study. It contains translations of all three of the Ubu plays; and they are the best translations so far. A close comparison, however, would show how much the play has lost in the process of translation, and also how difficult to translate such a work.

Ubu Roi was again presented in London in the summer of 1966 at the Royal Court Theatre in an adaptation by Ian Cuthbertson. The

most notable aspect of this production was the fact that *Mère Ubu* was played by a man, like the *Dame* part in pantomime.

The lasting qualities of *Ubu* and the growing recognition of Jarry as a key figure in modern French literature were well demonstrated during the Parisian theatrical season of 1970—1971. In October 1970 there were both the opening of a revival of *Ubu Roi* and the opening of a new production, written, produced, and directed by Jean-Louis Barrault, entitled *Jarry sur la Butte*, which was a tribute to Jarry as a literary figure. (48).

In 1978 London saw another production of *Ubu Roi* in French by the Young Vic Company, which enjoyed a long run and had an exciting reception. *Ubu Roi* will continue attracting the theatre-goers as it is a classical satire of the universe.

PART II.

“LA FANTAISIE VERBALE”

... La fantaisie verbale ... constitue un jeu libéré du souci de la signification et placé sous le signe de la gratuité. Pratiquement, il y a fantaisie verbale dès que le plaisir d'assembler les mots et de jouer avec eux prend le pas sur la volonté de signifier ... un texte qui fait la part belle à la fantaisie verbale peut fort bien signifier quelque chose; mais le sens ainsi fourni entre pour bien peu dans l'effet comique produit sur le spectateur. (49).

“La fantaisie verbale” is, perhaps, the most appropriate description of Jarry's language. As M. Robert Garapon defines it in the above quotation; what became known as “le parler Ubu” is made up of a varied and piquant vocabulary that includes numerous neologisms and archaisms as well as musical variations of slang, scatology, jargons, and coined expressions, that are based on sound effect rather than any significance. Jarry proved a master in using every technique of the burlesque style of all ages from Rabelais to the *poetes maudits*; the use of repetitions, accumulations, exaggerations, building-up jargons, unusual puns, and rhetorical patterns. Jarry, likewise Sheridan's.

Malapropism, and Wilde's Banbarism created what the Parisian literary circles dubbed "le parler Ubu".

The language of *Ubu Roi* is second in importance only to the figure of Ubu himself, and in fact dramatically linked to his character. However, in certain scenes the comedy of language seems to take precedence, at least momentarily, over the comedy of character and situation. Certain "mot" like the opening one "Merdre" which first shocks, threatens and insults, then tickles, gets hold of all the action, eventually becomes the dominant theme through its rhythmic effect. Jarry "fantaisie verbale" does not only enhance, but it adds another dimension; it has a symbolic as well as a functional aspect as part of the whole satire. Jarry excels all his predecessors in his pure verbal verbosity; he thus provides the playwrights of the theatre of the Absurd with a fruitful source for their "games of words", with their incoherence, disintegration, and silly platitudes, as represented in the style of writers from Artaud to Beckett.

The language of *Ubu Roi* simply reflects Jarry's view of the human soul as grotesque and absurd. Ubu's pompous verbosity which usually reaches its summit, suddenly breaks down or runs away out of control like a machine gone mad. This technique is used elaborately by Ionesco in *The Blad Prima Donna*, and Beckett in *Waiting For Godot*, particularly in the roles of the four main characters in the former and Lucky in the latter. "Le parler Ubu" is only a distorted version of our own language and that of our most sacred institutions. Like all the satirists before Jarry, and the avant-garde writers after him, language is not only a mirror of a certain society; it is an outward manifestation of man's basic nature. The initial word, *Medre*, in *Ubu* does indeed set the tone for all that is to follow in the world modern theatre. The audience of that performance reacted to it, as if it were a battle cry. In a way it was a cry for a complete change in the theatre.

In this part my attempt is to examine Jarry's language linguistically and dramatically from the French and English points of view, through a close comparative-study of the original *Ubu* and the latest and perhaps the most reliable translation of *Ubu Plays* by Cyrill Connolly and Simon Watson Taylor.(50) The translators assert that "Jarry's use of language in the *Ubu* plays is as unusual as the events he recounts.

The schoolboy jargon, the changes in pace and style between staccato-repartée and mock-Shakespearian heroic declamation, the puns and obscure jokes all present their particular problems. And then there are the ingenious verbal inventions. The highly suggestive oaths (*merdre*, *cornegidouille*, *cornephyance*), insults (*bouffresque*, *salopin*, *bourrique*) and anatomical references (*bouzinc*, *giborgne*, *oneilles*) which abound, particularly in the two earlier plays, derive directly from the accumulated repertory of slang of the Hébertique saga of Rennes, and challenge one to find suitable equivalents in English. How is one to duplicate the majestic, tongue-rolling sonority of the word *merdre*, given only our bleak, unheroic "shit" to work on? The aerated hiss of "pschlitt", provided some labial satisfaction but can only be considered the best of several inadequate alternatives. On the other hand, Cyril Connolly's triumphant conversion of *cornegidouille* into *hornstrumpot* gave the English language a new expletive when in 1945 he first presented his version of *Ubu Cocu* in the pages of *Horizon*." (51).

Translating such language is really a "challenge", because the sound of words plays a major rôle. The sound is to provide meaning, effect, rhythm, parody and rhyme. Jarry uses all kinds of tricks, distorting, inventing, building-up words and expressions of pompous sound-effects, that could be easily blown up or broken down; and to be picked up by another character to play with and on, exploiting, exhausting and throwing away. Such words become alive objects at certain moments that they control the characters and their action instead of being controlled; they become the main themes; they provide the main parody; in fact they are the comedy of language.

It is interesting to analyse the title-rôle which became synonym with its creator. Jarry himself asserts in his article, "Les Paralipomènes d'Ubu", in his mysterious manner how he arrived at that name;

"Je ne sais pas ce que veut dire le nom d'Ubu, qui est la déformation en plus éternel du nom de son accidentel prototype encore vivant; *Ybex* peut-être, le Vautor." (52)

Later in the same article Jarry compared Ubu to "la bête marine la plus esthétiquement horrible, la limule." A. Carey Taylor, in his article on "Le Vocabulaire d'Alfred Jarry," points out that Jarry's

emphasis on words like *Ybex* and *limule* suggests that : "Jarry tendait à croire que la voyelle *u* (qui se trouve, par exemple, dans le verbe *huer*) était mieux faire que toute autre pour exprimer ce qu'il y a de méprisable dans le veule personnage auquel il donnait sa forme définitive." (53)

Obviously the repetition of the single vowel "u", the explosion of the consonant, and the brevity of the word which can be pronounced backwardly and forwardly in the same way create an impression of ridiculousness. Thus the shape and sound of the name bear the grotesqueness and absurdity of the character. Once one gets familiar with Ubu no one can be surprised at characters like Godot.

J. H. Sainmont has suggested that Jarry chose the vowel "u" in order to create an internal rhyme in the chorus line of the *Chanson du décervelage* :

Hourra, cornes-au-cul, vive le Père Ubu. (54)

The addition of the popular form of address, Père, to the name Ubu I think is to heighten the impression of vulgarity. The name Mère Ubu is an echo of Père Ubu, which renders her a complementary character. Then the grandiose title Roi is juxtaposed with the ridiculous name Ubu; thus the title contains the whole parody of the play.

The most important character after Père and Mère Ubu is Capitaine Bordure, their fellow conspirator who betrays him. The name Bordure is Jarry's invention. It is a term in heraldry in which Jarry was very interested. He and Rémy de Gourmont made extensive use of heraldic figures and terms in their art review, *L'Ymagir*. Heraldry was also a dominant theme of *César-Antechrist*, in which "L'Acte Terrestre" consists of a shortened and slightly modified version of *Ubu Roi*. (55).

In the name Bordure again there is a combination of vowels and consonants that produces a vulgar and rude sound. In particular the "r" sound which ends each syllable created an impression of grumbling tune. Carey Taylor asserts that "Nous sommes tentés de croire que la rime riche que ce mot fait avec *ordure* n'est pas une simple coïncidence." (56).

The three Palotins, Giron, Pile, and Cotice, Ubu's henchmen, sound more like the names of objects than people, and are therefore

quite appropriate for the mechanical puppets they play. Taylor suggests that the name Palotin itself came from the "perhébertique" legend of Rennes and that it was "un croisement amusant de paladin, palatin, et salopin". (57)

An other theatrical group of names consists of those which have a Slavic sound. The play is supposedly set in Poland and it retains as its subtitle *Les Polonais*. The most important of these Polish names are those of the king, Venceslas, and his three sons, Boleslas, Ladislav, and Bougrebas. All but the last name were common names of the kings of Bohemia and Poland. Jarry comments on this fact in his programme :

"Fort tard après la pièce écrite, on s'est aperçu qu'il y avait eu en de temps anciens, au pays où fut premier roi Pyast, homme rustique, un certain Togatka ou Henry au grand ventre, qui succéda à un roi Venceslas, et aux trois fils dudit, Boleslas et Ladislav, le troisième n'était pas Bougrebas. Nous ne trouvons pas honorable de construire de pièces historiques. (58).

The sound of the names seems to be of primary importance rather than any specific historical reference; it brings about the parody of all historical dramas. The most important character of the four is Bougrebas, whose name is nothing more than a derogatory epithet with Slavic-sound ending (las). The first syllable, *Bougre*, is to rhyme with *merdre*. The other characters with Polish names play minor roles; some of them were taken from history. For example, Stanislas Leczinski, the peasant from whom Ubu tries to collect taxes in Act III, sc. iv., was the name of the King of Poland in the first half of the eighteenth century and was also ruler of Bar and Lorraine. Their names add to the Slavic flavour of the play.

Cyril Connelly and Simon Watson Taylor kept most of the names, obviously realizing the dramatic importance of the title-role *Ubu*. They change Roi to Rex, for no reason; and Père and Mère to Pa and Ma, again to keep the degree of familiarity. The Polish names are given English pronunciation, but the three Palotins are changed to Gyron — instead of Giron, Heads and Tails which indicate their mechanical roles in the play. The name of Capitaine Bordure is also changed to Macnure, which is pronounced most of the time M'nure. The only justi-

fication here is that "M'nurc" is associated with filth and dung which perhaps matches Ubu's regular oath "Pschiit".

However, it is interesting to trace briefly the original names and parts of Ubu's henchmen, the Palotins. They were a traditional part of Ubu's entourage from the earliest of the Ubu cycles in Rennes. Their major role was to extract "finance" from Ubu's victims and to carry out his threats. They play the part of the Greek Satyr-Chorus. Their original names reflected their wicked nature: Mouchedgog, Merdanpot, and Quatrezoneilles. The number recalls the three witches in *Macbeth*; sound includes the two theme-sounds of *Merd* and *eilles* which run throughout the play. The names were changed to Giron, Pile, and Coticc, and their roles have been modified too. While at times they do carry out their normal functions as "grippe-scous" and strong men, at other times they seem almost human. But they are no better than Ubu and are entirely bound to him; they are even called "Les Ubus".

The linguistic pattern, which Connolly and Taylor follow is indicated in their translation of the Dedication. It is a pattern which consists of sound and shape to produce the maximum effect; their method is to add an extra note or two at the beginning or the end of the word. Jarry's Dedication to Marcel Schwob is a specimen of his style:

Adonc le Père Ubu hoscha la poire, dont fut depuis comme par les Anglois Shakespeare, et avez de lui sous ce nom maintes belles tragoedies par escript.(59).

In English it appears:

Theratte Lord Ubu shooke his peare-head, whence he is by the Englysshe yelept Shakespeare, and you have from him under thatte name many goodlie tragedies in his own hande.(60)

Here the opening word "Adonc" which is archaic is translated to "Theratte" by adding the suffix "atte", instead of the additional "A" in French; thus the new word is two syllables with the rolling "R" in the middle to allow an emphatic prolongation to introduce Lord Ubu. Lord is used instead of Père for exaltation. The French verb "hoscha" in its eighteenth century spelling with the extra letter "S" is turned to "shooke" to lengthen the word in imitation of the French ending

vowel. "La poire" which is referring to Ubu's head had to be explained, because "poire" in French can be used metaphorically in relation to head, but not in English. Here the translators faced a linguistic problem of a cultural aspect. The word *Anglois* is turned to *Englysshe*, which is a coined adjective on the same pattern and sound of the French. The verb "nomme" is changed to the archaic verb "ycelept"; the original stem is "clepe" which means "call". Following the same pattern "ce" is translated into "thatte" with an additional "t" and a vowel for stress, and "belles" into "goodlie" and the final "esprit" into "hande" with a stress on the ending vowel.

The sound of the additional vowel "e" at the end of seven words in a short dedication of one sentence does bring about a rhythmical tune of emphatic nature, which is of a child's chanting manner or a puppet's talk rather than a poet's or an actor's speech. Jarry's technique is to combine fantasy and reality in the style as part of the characterization of his *dramatis personae*. Jarry uses literary style, some of which is old French (61), and some colloquial expressions with the intention of bringing about the dramatic irony, upon which the burlesque of the whole play is based. The effect of this style is retained to its utmost by means of its phonetical rendering. Jarry's *personae* are far from being realistic: they are human beings playing puppets, not the other way round. Ubu is the super-marionnette — *le grand guignol* of all tragic heroes of all classical and Shakespearean dramas.

How far were the translators of Jarry's work aware of this technique? The English text is the best answer. The Dedication shows that Connolly and Taylor are aware of the over-emphasis which brings out the puppet-like pronunciation, to which they add a rhythmical tune. Secondly they capture the archaic sound by using old words like "ycelept" instead of simply "called" for the verb "nomme".

The dramatic persona is to be dealt with within the text, but still one has to remember that Jarry's characters are created through their verbal context. The French critics Pierre Larthomas (62), Carey Taylor (63), and Henri Béhar (64) have come to the conclusion that the word in Jarry's style is "Le maître mot". In my view the key-words have leading rôles; they have dramatic control over the *personae*, motivate, accelerate and advance action and plot. Henri Béhar asserts that "ce

langage exclamatif, disant les réactions primaires, paraît commode, facile et naturel; il est une réalité en soi. Voyons les caractères de cette création verbale.” (65).

Ubu Roi opens with the word which creates the biggest tumult in the history of the stage. Critics, playwrights, audience and journalists filled up books and papers with talks and criticism on Jarry because of this word, *Merdre*. Jarry adds the rolling sound “r” not only for emphasis, but to give the first and leading persona, Ubu, the child’s prolonging note of grumbling. Such an inarticulate sound gives the murmuring, growling, and rumbling manner of complaining. The additional “r” makes it necessary to roll the middle “r” in the original word, hence the effect is doubled.

The translators use the original vulgar word “shit” in a compound — three — syllable form (Pschitt). The beginning sound of “Psch” can be initially aspirated in a stressed syllable. The syllabic structure in English does not usually allow the sequence “Ps” or “Psc” to be initially pronounced in a word; the “Ps” in “Psychology” is rarely pronounced in English, while it is articulated in French. The sound “P” in the beginning and the double “T” at the end give this key-note of the play a clipped-edge tone. The general tone can be related to children pronunciation or a ventriloquist manner.

However the grumbling murmuring effect is lost; instead there is the swearing and cursing effect only. The French critic Pierre Larthomas points out that “la valeur particulière de la lettre R qui, comme dans la ballade de Villon, exprime la colère, l’impatience, la méchanceté; Ubu l’affectionne (Rastron, bouffre, bougre ...” (66) This initial word is used thirty-three times in the play and therefore invites all sorts of interpretations and comments. Béhar collected some of the contemporary comments, and came to the conclusion that “Déformer un mot c’est le créer à nouveau.”(67).

The word *Merdre* does not only set the tone of the piece, but it has become the main antithesis of the drama; it represents the contradictory aspects of the blowing up of the words to the extent of rupture. Jarry uses this technique throughout his theatre in terms of sounds, words, characters, action and setting. The repetitive variation of certain words

in their exaggerating or distorting form brings about their double significance of negation and affirmation. They form a thematic, structural refrain that controls the behaviour of the characters through their obsession. The contradictory effect brings to the fore the genre of burlesque. These words such as '*Merdre, phynance, oneille*' have become alive symbols in the Surrealistic manner of Vitrac and Apollinaire; these words are like the balloons which are used instead of the female breasts in *The Breasts of Tireseas* (68), whose inflation and deflation symbolize the sterility and fertility of women. Alive words as such are used like alive objects by Ionesco in *The Bald Prima Donna* when the characters lose control, and thus the dialogue breaks down to nonsensical sounds.

The importance of sounds, rather than the actual, conventional word, is clear; this is what Henri Béhar describes as "la fantaisie graphico-phonique". (69) The title role, Ubu, is the key word; though originally taken from the Lycée de Rennes, its final shape is established by Jarry to give the venting sound of booing and to be pronounced the same way backwardly and forwardly with one consonant in the centre, which increases the protruding of the lips, in the manner of children or puppets.

Mère Ubu's answer, which is actually the beginning of the dialogue, sets the pattern of Jarry's style, that is an integral part of his general characterization.

Mère Ubu : Oh ! Voilà du joli. Père Ubu, vous *estes* un fort grand voyou.(70). Here the exclamatory sound "Oh" expresses her surprise; while the rest of the answer points out her admiration and pride of her great scoundrel of a husband. Jarry uses the old literary style, suitable for Mère Ubu as a complementary character to Père Ubu. The irony adds meaning and colour to both characters. In the English version this line spoiled the keynote of the play; Mère Ubu answers: "Poh: What a nasty word. Pa Ubu, you're a dirty old old man." (71). First it is not the right translation; secondly, it is a different style. The lengthening of the exclamatory sound is only vulgar; the change of "joli" to 'nasty' seems like a rupture in the grand effect; particularly when followed by 'a dirty old old man' instead of 'fort grand voyou'. It seems that the translators meant to explain the opening word 'Pscitt', but the whole meaning is changed, the character of Mère Ubu is disfigured, and the dramatic irony is lost.

Père Ubu's answer is on the same lines :

Père Ubu : Que ne vous assom' je. *Mère Ubu* : (72) The English line is :

Pa Ubu : Watch out I don't bash yer nut in, Ma Ubu.

Obviously, the French answer is literary, precise, and formal; Jarry uses "vous" and the opening "que" as an adverbial exclamation is not at all the same as "Watch out...". 'Yer nut' is a colloquial expression of a low class which is not equivalent to the respectable pronoun "vous".

The following line is even worse; the translators took much more liberty in the use of colloquialism and additional expressions.

Mère Ubu : Ce n'est pas moi. *Père Ubu*, c'est un autre qu'il faudrait assassiner. In English it is changed to : "It 's not me you should want to do in, Old Ubu. Oh, no ! There's someone else for the high jump." (73) The French verb "assassiner" is a literary one, used as part of the formidable, elevated style. The English expression "do in" is slang for kill.

After the initial word, "Merdre" the thunder-bolt — but to Jarry it is an oath, perhaps a prayer, he does not intend to use any slang language as the main characters are parodying the high style of Kings and Queens. The English additions of "Old, Oh, no!" and "for the high jump" did add neither meaning nor effect. "The high jump" echoes Shakespeare's image of the "swelling act" (74), and perhaps the translators have *Macbeth* in mind. Jarry, like a child, parodies through exaggeration and manipulation many classical works from Racine's *Andromaque* to Shakespeare's *Macbeth*, *Julius Caesar*, and *Hamlet*. Jarry also does not intend too much mystery; *Père Ubu* and *Mère Ubu* are like two children talking mischief.

Père Ubu answers : 'De par ma chandelle verte, je ne comprends pas.' The first part is to be used as an oath-refrain throughout the play, and the rest is a straightforward, literary style. Again the English line is rather colloquial; 'I'm not with you' (75). Obviously the English writers are trying to keep up the colloquial streak; hence they have missed the main clue in Jarry's style, which is the mixing of high-flown

language, childish jargons, and coined-colloquialism. It is interesting to compare closely at least the first part, in order to see how much the original work has lost in the process of translation.

Ubu's often-used oath "de par ma chandelle verte" is supposed to have come from an earlier play which did not survive; Charles Morin, Jarry's schoolmate in Rennes, asserts that "La chandelle verte était un signal que le P.H. mettait à sa fenêtre pour correspondre avec ses complices, durant les expéditions nocturnes de ceux-ci." (76) However, it seems to me that it echoes the Shakespearean image of the candle.

In Père Ubu's fourth speech he works himself up and thus he begins his answer with his two oaths : "De par ma chandelle verte, merdre, madame, certes oui, je suis content. On le serait à moins : capitaine de dragons, officier de confiance du roi Veceslas, decore de l'ordre de l'Aigle Rouge de Pologne et ancien roi d'Aragon, que voulez-vous de mieux ?" (77)

In English the opening part is turned to : "By my green candle, pschitt, Madam. Yes, by God, I'm perfectly satisfied ..." "By God", here has no place, as Ubu has already used his two catch-phrases in a manner of swearing. The rest of the speech echoes Macbeth, introducing himself in the opening scene.

After Ubu's self-introduction, boastfully naming all his leading posts, which is repeated by his wife to tempt him to kill for even a higher post in the manner of lady Macbeth, Père Ubu still could not understand her intention says : "Ah ! Mère Ubu, je ne comprends rien de ce que tu dis." Thus Mère Ubu loses her temper for the first time and says : " Tu es si bête". These two short speeches are dramatically necessary to give chance to Ubu to think and the audience to guess. At the same time it is a kind of a dramatic pause, before the coming scenes of tension and violence.

Again the exclamatory sound "Ah" is changed to "Huh", which gives a different expression, without any reason.

Jarry comes closer to Macbeth in Ubu's next answer : ... Le roi Venselslas est encore bien vivant ..., which is taken directly from "The Thane of Cawdor lives" (78). Here the English writers should have used Shakespeare's words, and the parody would have been brought to the fore. Instead the line is turned to a flat statement, ending with a tag

question: "King Wenceslas is still alive, isn't he?" The rest of this speech has even a worse luck in the hands of the English translators. This speech is worth quoted as a whole as well as its translation; it shows where the translators went entirely off the track.

Père Ubu : De par ma chandelle verte, le roi Wenceslas est encore bien vivant; et même en admettant qu'il meure, n'a-t-il pas des legions d'enfants?

Mère Ubu : Qui t'empêche de massacrer toute la famille et de te mettre à leur place ? (7)

The English translation reads as follows :

Pa Ubu : By my green candle, King Wenceslas is still alive, isn't he ? And even if he does kick the bucket, hasn't he masses of children ?
Ma Ubu : Why shouldn't you finish off the whole bunch and put yourself in their place ? (8).

This speech is a good example of Jarry's style; here he practically balances the three-part speech by using the two verbs (vivant and admettant) in the subjunctive, then ends it with an exclamatory query for emphasis and surprise. The last part echoes Macbeth's comment on Banquo's sons, as they appear in 'a show of Eight Kings, the last with a glass in his hand which double the reflection'. In English the main part of the scene is turned to a mysterious colloquial expression "kick the bucket". This is really beyond any explanation except for the sake of vulgar eccentricity. *Ma Ubu's* answer has also the same flavour of colloquialism; 'toute la famille' is changed to 'the whole bunch', just to keep up the colloquial rendering.

Père Ubu's answer is the retort of a child, passing his spontaneous punishment over his puppet or pet : "Ah ! *Mère Ubu*, vous me faites injure et vous allez passer tout à l'heure par la casserole." In English it takes a realistic tone : "Ha. Madam, now you have gone too far, and shall very shortly be beaten up good and proper". The inversion of the sound "Ah" is of no significance, and the use of Madame instead of the actual name is unnecessary.

The French scene continues in the same childish manner with *Mère Ubu* coaxing and *Père Ubu* resisting a little, then getting excited, particularly when she mentioned that he would eat "fort souvent de l'andouille". "L'andouille" is another key-note; it has become the

main stem of a whole group of neologisms such as "boudouille, gidouille and cornegidouille...". This word is translated into "bangers", which is a coined word of very little significance. Père Ubu, in his excitement chants his favourite oath, Merdre, with an additional parallel, Bougre, to intensify its effect and to rhyme with it too. "... Bougre de merdre, merdre de bougre, rhyme childishly together; and thus the whole scene takes the shape of a puppet show. The English translators change it to "Pschittabugger and buggerapschitt", which sounds harsh, vicious, and vulgar.

Jarry parodies some of Shakespeare's images in *Macbeth*; first the image of new garments; secondly the dark nights as appropriate time for murder, and the simile of the cat in the adage, that wants to eat the fish without getting wet. Mère Ubu echoes Lady Macbeth's threat: "When you durst do it, then you were a man"; and thus she says: "Ah ! bien. Père Ubu, te voilà devenu un véritable homme." The scene ends with Mère Ubu alone giving her soliloquy in the manner of Lady Macbeth, and thus the parody is complete.

Mère Ubu : seule : Vrout, merdre, il a été dur à la détente, mais vrout, merdre, je crois pourtant l'avoir ébranlé. Grâce à Dieu et à moi-même, peut-être dans huit jours serai-je reine de Pologne. (81) It sounds like Lady Macbeth's prayer to evoke the devil. The repetition of Vrout and merdre stresses the rhythm and brings out the parody. In English a coined word, symmetrical with pschitt, is used, followed by a different translation of the French line, "What a stingy bastard". The direct translation is simply 'it was difficult to convince him'. Here the translators find it natural to call Père Ubu a stingy bastard, because in the beginning of the scene they call him 'a dirty old man'.

Therefore the English scene is different from the original; it lost the juxtaposing aspect in appearance, language and style. Jarry's technique consists of opposite elements, which contradict, clash with each other; inflating and deflating words to bring about the dramatic irony through the rupture effect. All this, unfortunately, is lost in the English version; the result is a flat style of vulgar, coined words; and Père and Mère Ubu are another Punch and Judy show.

The main action of the play parallels many Shakespearean tragedies. Ubu, like Macbeth, is tempted to his crime by his ambitious wife; Bougrelas looks like a mock-heroic counterpart of Hamlet, specially

in the scene in which Bougrelas is excited to vengeance by the ghosts of his family. As in *Julius Caesar* the queen has a foreboding dream the night before the assassination and pleads with her husband not to attend the military review; but Venceslas, like Caesar, refuses to heed her warning.

Parody covers all aspects in the play; it is present on all levels : in the basic plot, in every episode, in the action of every individual scene, in characterization, and in style. In the most basic plot which is the assassination of a king by an evil usurper and the usurper's downfall is obviously the parody of a typical plot of an Aristotlian tragedy. The parody in individual episodes and scenes such as the banquet scene, during which the conspiracy takes place, the conspiracy scene, the assassination with *Merdre* as a signal word for the conspirators to kill the king, the scenes of torture and killing of the nobles, till the end of the play, completely remove the play from the realm of serious drama, because of its slapstick, buffoonery, absurd dialogue, and guignolesque action. Other traditional scenes that are parodied include the military review, the battles and hand-to-hand combats, Ubu's dream, the fight with the bear, and the voyage by water with which the play ends. The parody provides the dramatic irony as well as the comic effect; Jarry uses all the stock devices from pantomime to slapstick, vulgar threats, violence and chasing. The dinner scene in act 1. is a good example; the menu reflects the farcical tone of the episode : "Soupe polonaise, côtes de rastron, veau, poulet, pâte de chien, croupions de dinde, charlotte ruse, bombe, salade fruits, dessert, bouilli topinambours, choux-fleurs à la merdre." (82) Before the arrival of the guests Ubu plays all sorts of tricks to steal some food from the table. The conspirators arrive in the middle of the quarrel between Ubu and his wife. During the party the guests behave in the manner of children in a tea party; rather than actually eat the food, they only taste each dish, making rude comments as they do so, such as "Bougre, que c'est mauvais." or "Il est très bon, j'ai fini". As usual, it is Père Ubu who interjects the most vulgar note of all. In the middle of the meal, he disappears from the room to return with "un balai innommable", throws it on the table, and invites all to "Goutez un peu". After beating some of the guests, who are supposed to have fallen dead, he dismisses them all except Capitaine Bordure : "A la porte tout le monde. Capitaine Bordure, j'ai a vous parler". When they all refuse because they have not finished their dinner, he begins to hurl *côtes de rastron* at them, accompanied by

his favourite oath, Merdre, chasing them out. The absurdity of the entire situation brings the parody to its peak.

The parody is also represented in the language of *Ubu Roi*, it is actually "la fantaisie verbale". The aim of the burlesque style is to shock the audience into laughter by the contradictory elements of expressions and rhetorical patterns. The second aim of parody is to ridicule the principal characters by putting into their mouths words that are inappropriate to their station or situations in life. The language of *Ubu Roi* is an integral part of the characterization. In this "fantaisie verbale" there are three distinguished groups of neologisms; each group has a certain theme-tune, which can be intensified by means of rhythmical repetition, and blown up to the extent of rupture for all kinds of effects.

The first group is that of the initial word, Merdre; its rhyming variations are words like "bougre", and "bouffre". These words and their derogatory sounds can be inflated and deflated according to the different occasions; they can be used as endearing words for affection or gruff terms of kingship. As an expletive of curse they are used in different combinations : "Bougre de merdre, merdre de bougre" (83), and "de par ma merdre (84). Merdre is used as the signal to begin the attack on the king. It is also used as a derogatory epithet, as when Merc Ubu calls Père Ubu 'Grosse merdre'. In some cases it becomes almost an endearing term of affection, as when Ubu calls his wife 'Madame de ma merdre' or when he calls Nicholas Rensky "Garçon de ma merdre" (85). Sometimes it takes on the meaning of "royal" or "official"; hence Ubu calls his arms sabre à merdre, croc à merdre, or "ciseau à merdre".

The second group builds up on Gidouille which presents the most important aspect in his physical characterization. Ubu frequently swears upon his gidouille, to which he often adds the prefix "corné", and both rhyme with L'andouille. The theme-tune here presents gluttony; the big gidouille parodies the physical flaw of tragic-heroes. Jarry presents "la gidouille" as an Ubuesque theme; it is used in another play in the cycle, entitled *Les Andouille, de Père Ubu* which is supposed to take place inside Ubu's enormous gidouille, where the Palotins were performing a "nettoyage interne" necessitated by the fact that Ubu had as usual consumed too many andouilles. The same idea is also used in another old piece called *Cornes du Père Ubu*, "ou Madame Ubu

accouche d'un archeopteryx, qui a été jouée en ombres, et dont la scène est l'interieur de la gidouille (d'Ubu)". (86)

It is interesting to point out the difficulty that faced the translator here; in English *Gidouille* is turned to "strumpot" and *L'andouille* to fat sausage, and therefore the rhythm is broken and the theme-tune is lost. In fact such words and their variations are untranslatable. If they do not fit in the English text, other equivalent of the same tune effect should be used in this musical "fantaisie verbale". The word in Jarry's work is treated as a key-note, that lends itself easily to variations, regardless its conventional meaning. It is the sound and its echo that matter. The *gidouille* and the *andouilles* echo Rabelais's *godebillios* which Grandgousier and Gargmelle ate and the result was the begetting of their grand son, Gargantua. (87)

Like *merdre*, *gidouille*, *andouille*, *boudouille* and *cornegidouille*, Jarry distorted other words to rhyme such as *oncille* instead of *oreille*. The third group of neologism turns round the sound *rastron* which first appears in the burlesque dinner scene. The *cotes de rastron* were part of the bizarre menu prepared by Mère Ubu, and Père Ubu uses them to throw at his guests. Jarry gives a different explanation, a fictional one, of the origin of the same word in his novel *L'Amour absolu*. *Rastron* was one of the names Emmanuel, the main character in the novel, gave to the animals in his Noah's Ark when he was a child: "*Rahirs et rastron furent les plus beaux, dont Emmanuel lui-même oublie le sens ..*" (68) The origin of the word, however, is not as important as the particular use made of it in the play, again it is the sound that determines the nature of the effect. Essentially it is the word *rat* with a suffix -- *stron* whose combination of consonants and the nasal *on* serve to inflate the word and give it a crudely comic effect. From the sound of the word, *rastron* seems to be a funny animal. And *cotes de rastron* seem as grotesque as grasshoppers 'knees or toads' toes. Another variation on the same theme is the word "borgne" which basically means "having only one eye", thus possibly suggesting Ubu's singular "gidouille". The sound of the word suggests the grotesqueness of the thing it designates. Another term for the same object is *bouzine*. Carey Taylor suggests that Jarry might have drawn this word from Rabelais, who "employait ce mot dans le sens de cornemuse, instrument dont la forme rappelle suffisamment la gidouille d'Ubu". (89)

There is another group of words like *finances* or *phynances* and *physique*; in this case it is not so much the sound of each word as the particular use made of them which is important, but the rhythm is kept up. These terms also form a theme-tune; they indicate any kind of wealth or money. As soon as Ubu has become a king, he kills the Ministers of Finance and appoints himself *Maitre des Finances*. This title is much more valid than the title *Roi* both as a symbol of his greed and as a description of his actions. Mère Ubu, therefore, becomes *Madame la Financiere* (90). Carey Taylor points out that : "Le terme *Maitre des Finances* devient bientôt le titre officiel par excellence de l'usurpateur, comme les titres de *Fuhere* ou de *Duce* plus tard, et l'expression à *finances* prend le sens de "royal ou d'Officiel" ... (91).

As Ubu sets out to collect taxes from village to village, he takes with him the *voiturin à phynances* and the *salopins de finance* (92). Later when he goes to war, he rides the *cheval à phynance*, wears a *casque à finances*, arms himself with a *croc à finances* and a *pistoloet à phynances*. And, during the short interval before the battle with the Russians, Ubu asks his soldiers to sing. When Ubu goes round collecting taxes, he commands his subjects to produce their *finance* and not their *argent*. In giving a "financial", in its double meaning, report to his advisors, he speaks of "des gens pliañt sous le poids de nos phynances" (93). Late in the same scene, when Ubu learns that Boredure and Czar have joined forces to defeat him, he attempts to bribe the saints to help him with offers of phynance: "Saint Antoine et tous les saints, protegez-moi, je vous donnerai de la phynance et je brulerai des cierges pour vous" (94). Obviously *finances* is sometimes written *phynances* as in *Le Theatre des Phynances*, the name given to the attic in Rennes where Ubu received its first performance. Carey Taylor suggests that this spelling like the term bouzine, was based on the high-school students' study of Rabelais and other writers of the Renaissance.

Several other archaisms or pseudo-archaisms are to be found in the play; *estes* (L., i. vi); *Monsieuye* (IV. v, vi.); *par consequent de quoye* (IV., v, and V., vii); *ji tou tue* (III., viii); *ji lon mets dans ma poche* (IV, vii); and *ji lon fous a la poche* (IV, v). In a few cases only the spelling is archaic and does not effect the sound, but in many cases the spelling does influence the sound, and thus like the kinds of neologisms, their oddity gives them special meaning and extra-linguistic effect.

Like *merdre* Ubu has other favourite curses and interjections

such as swearing "de par ma candelte verte" and "je te poche avec decollation et torsion des jambes". *La poche* is a large sac which Ubu drags behind him and into which he stuffs all the phynance he is able to steal. Whatever the origin of such interjections they add colour to Ubu's *fantaisie verbale*, particularly when he joins these words together in a rhyming form.

These groups of neologisms have the function of theme-tunes, which run throughout the play. The *merdre* group represents defiance; the *gidouille* group designates greediness, the *rastron* group indicates childishness and mock-violence; the phynance combinations signify usurpation, money and wealth. These terms are untranslatable because they are not included within the linguistic frame of any language; they have an extra-linguistic dimension, based on their sound-effect. They should be translated as musical notes, according to sound rather than meaning. The sounds that rhyme together and form a musical structure which functions as an integral part of the plot, action, and characterization. A good equivalent of a certain word, like *Pschit* for *Merdre* is appropriate in itself, but it does not function within the total structure of the play. In fact, like the title-role, Ubu, these terms should be kept as they are; or to be translated to equivalents that hold together in a similar linguistic-structure with that extra dimension of sound effect.

Alfred Jarry who is regarded as one of the most eccentric figure among the *poets maudits* of French literature, made his name over night by *Ubu Roi*, the performance that inspired a havoc of criticism. Such grotesque work has been exerting a tremendous impact and growing influence ever since Jarry's death, on playwrights of all nationalities. As it is shown in this study it is difficult to relate Jarry to a certain literary school or trend; but he may be placed in the school of Rabelais's wild, extravagant and scatological imagination and verbosity. Jarry owes much to Arisophanes, the *Commedia dell'arte*, and Shakespeare. In addition to the *poets maudits* from Comte de Lautrecant (95), to Verlaine, Rimbaud and above all Mallarmé, who demanded a theatre of myth that would be un-French in its irrationality; with a story "freed of place, time, known characters ... for the century, or our country that exalts it, has dissolved the myths by thought. Let us remake them". (96).

In *Ubu*, Jarry created a new Universal Tyrant; the monstrous and grotesque figure of Père Ubu includes all the fundamental elements

and forms of tragedy and comedy - a total theatre of the Absurd, which combines the hero-villain, the tragic-comic, the poetic-image of a savage God in a pataphysical marionnette. *Ubu Roi* provides the playwrights of all succeeding schools from the turn of the century till today with dramatic images, theatrical techniques, grotesque characters, and all kinds of Ubuesque dramatic art, which is based on the Guignol Theatre. In his article on the theatre Jarry points out the main items in his technique; the use of a mask for the main character, the adoption of a special accent or voice by the actor who played this role, and the use of cardboard horse heads in the equestrian scenes. Jarry stated that one of the main purposes of a dramatic work was to present a new human type. He even went so far as to say : 'Si l'on ne peut absolument créer, c'est-à-dire faire nature un être nouveau qu'on se tienne tranquille'(97).

Almost all the themes and techniques and linguistic eccentricities that were present in *Ubu Roi*, or that Jarry discussed in his writings on the theatre have become important aspects in modern art and literature and specially in the contemporary theatre of the Absurd. The figure of the puppet or clown has become a symbolic figure of the character of the Absurd theatre. It is the image that contains multiple allusions, on the surface they look meaningless, and the more you think about them the more meaningful they become. The mechanical puppet is the best image of man in his present state of helplessness, with no control over himself or the circumstances surrounding him. As in Beckett's *Waiting For Godot*, the two clowns, Estragon and Vladimir, the ring master, Pozzo, and the puppet slave, Lucky, all present the lost being, who is faced, with the absurdity and meaninglessness of life. Another important factor is that the character-puppet can incorporate elements of tragedy and comedy. In modern drama, which is a mixture of everything the anti-hero is best represented by a puppet. In fact the puppet character embodies all the elements of tragedy and comedy; and with the dominant aspect of violence the best solution is the puppet which could be cut up, stuffed in a sac, or thrown into the sea.

Another aspect which has gained increasing significance in modern theatre and is related to the puppet in some respects is the use of mask. Following the example of *Ubu Roi* and the suggestions of Jarry, the mask has been often used by a kind of inverse logic as a physical means of reflecting the inner reality of a character through the exaggeration of crystallisation of a single character trait. An interesting example of the

use of the mask can be found in Luigi Pirandello's *Naked Masks*, or Genet's *Les Negres*, when the actors can change roles during the play by assuming, removing, or exchanging masks.

Violence, in all its forms from actual fighting to severed limbs and heads has become a major aspect in modern drama; good examples can be found in Beckett's *Endgame*, and Joe Orton's *Funeral Games*.

In addition to certain techniques and aspects the modern theatre inherited the general atmosphere, which combines fantasy and nightmarish reality, a kind of hallucinatory atmosphere, deliberately far from any conventional naturalism. The disintegration of the character is accompanied by a disintegration of the language; on the surface it looks like a dialogue, but in fact the language of the theatre of the Absurd consists of snatches at random from old memories, sometimes reaches a verbal fantasy, and sometimes it is sheer nonsense, and completely meaningless. Jarry succeeded in presenting the world of absurdity itself : character, plot, action and word went through a process of inflation and deflation, and the crux marks the central conflict of the play. The Grand Guignol is the principal character, the anti-hero who parodies the tragic heroes and their counterparts the clowns. Ubu with his big gidouille is much larger than any of his original models that it represents a total burlesque theatre of the Absurd. One should not forget the personality of the author, Jarry, who kept right through his life the "roaring boy" attitude to everything, hovering like a floating shadow over all his literary works. When Jarry died on November 1st, 1907, Apollinaire wrote in *Les Soirées de Paris* :

Ubu Roi a encore quelque chose qui en fait une oeuvre à part n'ayant d'analogue dans aucune littérature. Ce quelque chose était l'exceptionnelle personnalité de notre pauvre ami.

FOOTNOTES

1. Jarry is called Alfred — Henri Jarry in the *Bibliographie des auteurs modernes de langue française*, Vol 9, p. 127.
2. All references to Jarry's works would refer to *Tout Ubu*, Le Livre Poche, Librairie Générale Française, 1962.
3. Le Bois, André *Alfred Jarry l'irremplaçable*, Paris : Le Cercle du Livre 1950.
4. Rachilde, Marguerite Eymery Vallette, *Alfred Jarry ou le Surmale de lettres*, Paris. Bernad Grasset, 1928.
5. Jarry created a new discipline called "Pataphysics" which he defines as being the science of the realm beyond metaphysics, in his *Gestes et opinions du docteur Faustrol, Pataphysicien*, 1898.
6. Shattuck, Roger, *The Banquet Years. The Arts in France, 1885—1818*, New York, 1955.
7. In the notice André Breton wrote as a preface to the *Anthologie de l'humour noir*, pub., by Saittaire, 1940.
8. Artaud, Antonin, *Works*, Vol. 11.
9. Louis — Barrault, J., *Jarry Sur la Butte*, Renard-Barrault prévue le 27 Oct., 1970 a l'Elysée Monmartre.
10. *Tout Ubu*, Cinquième Cycle, pp. 449 — 493.
11. Béhar, Henri, *Jarry le monstre et la marionnette*, Librairie Larousse, 1973.
12. Cooper, Judith, *Ubu Roi : An Analytical Study*, Tulane Studies in Romance Language and Literature, No. 6, 1974.
13. Yeats, W. B., *Autobiographies* (London, 1955), pp. 348—9.
14. Beckett, S., *Waiting for Godot*, N. Y. 1954.

15. Vian, Boris, *Les Bâtisseurs d'empire* (Paris : L'Arche, 1959).
16. Shattuck, R., *Ibid.*, p. 189.
17. *Bibliographie des auteurs modernes de langue française*, Vol. 9, p. 127.
18. Shattuck, R., p. 187.
19. Quoted and translated by Shattuck, p. 188.
20. *L'Amour absolu*, roman, Mercure de France, 1899.
21. Kirby, E.T., ed., *Total Theatre. A Critical Anthology*, (N.Y., 1969).
22. Hertz, Henri, Article, "Alfred Jarry Collégien", in *Ecrits Nouveaux*, Nov. 1922.
23. Shattuck, R., p. 190. See also "Alfred Jarry, Ubu Roi et les professeurs", *N R F (Nouvelle Revue Française)*, 1st Sept., 1924.
24. Shattuck, R., p. 191.
25. Chasse, Charles, *Dans les coulisses de la gloire : d'Ubu Roi au Douanier Rousseau*, ed. de *La Nouvelle Revue Critique*, 1947, p.34.
26. *Tout Ubu*, p. 165.
27. *Cahiers de Collège de ' Pataphysique*, No. 20.
28. "Alfred Jarry au Lycée Henri IV", *Les Marges*, 15th Jan., 1922, also quoted by R. Shattuck, *ibid.*, pp. 192—3.
29. An article in *Mercure de France*, March-April 1955.
30. Quoted by Shattuck, p. 193, without giving the source.
31. L. Lormel was an auctioneer and horse dealer who published a small literary review, *L'Art Littéraire*; and with Marcel Schwob, the editor of the literary supplement of *L'Echo de Paris*.
32. In 1896 Jarry dedicated a copy to Schwob thus : "Just as the book is dedicated to him, this copy is offered to Marcel Schwob because his writings are among those I have admired the longest".
33. This name came from a Breton word, meaning pilgrimage.

34. Two art chronicles : one on Gauguin and Rousseau, who was an old friend from Laval; and the other the drama *César-Antechrist*.
35. Gèroy's article, "Alfred Jarry soldat de 2^e classe", in *Aspects*, 7th July, 1944.
36. Lugnè-Poe, *Parade : Acrobaties* (Paris : Gallimard, 1931), p. 160.
37. *Tout Ubu*, "Lettres à Lugné-Poe, 8 jan., 1989 pp. 132—3.
38. *Ibid.*, pp: 139 — 145.
39. Shattuck, R., *Ibid.*, p. 206.
40. Symons, Arthur, *Studies in Seven Arts* (N.Y., 1907), quoted by R. Shattuck, *Ibid.*, p. 207.
41. Yeats, W.B., *Autobiographies. The Trembling of the Veil*, pp. 348—9.
42. Shattuck, R., *Ibid*, p. 209.
43. Boissard, Maurice, "Chronique Dramatique : Théâtre de L'Oeuvre: *Ubu Roi* d'Alfred Jarry," *Nouvelle Revue Francaise*, 18, No. 104 (Jan.- Junc, 1922), p. 593.
44. *Ibid.*
45. *Tout Ubu, Ubu Enchainé*, Act, I, sc. ii, p. 234.
46. Creation par la Compagnie Renard-Barrault prévue le 27 Oct., 1970 à l'Elysée-Montartre.
47. See Ruth B. York, "Ubu Revisited, Reprise of 1922," in *French Review*, 25 (1962), pp. 408—411, for a complete list of revisions based on a copy of the play labeled "Conduite-Mise-en-scène" and annotated in Lugné-Poe's hand-writing.
48. The text of this production with notes indicating the manner of staging was published in 1970, by Gallimard, Paris.

Part II

"La Fantaisie Verbale"

49. Garapon, Robert. *La Fantaisie verbale et le comique dans le théâtre français du moyen age jusqu' à la fin du XVII siècle*, (Paris: Librairie Armand Colin, 1957), p. 10.

50. *Afred Jarry, The Ubu Plays*, Trans. by Cyril Connolly and Simon Watson Taylor, (London, 1968).
51. *Ibid.*, Introduction, p. 15.
52. *Tout Ubu*, p. 151.
53. Taylor, A. Carey. "Le Vocabulaire d'Alfred Jarry." C.A.I.E.F., 11 (May, 1959), pp. 307—322.
54. Sainmont, J.H., "Ubu ou la creation d'un mythe," *Cahiers du Collège de Pataphysique*, No. 3—4, (1951), pp. 57—69.
55. Published in 1895.
56. Taylor, A. Carey, *ibid.*, p. 318
57. *Ibid.*, p. 315.
58. *Tout Ubu*, p. 21.
59. *Tout Ubu*, Dedcation.
60. *The Ubu Plays*, p. 19.
61. In the dedication he uses (Adonc) instead of Donc, and hoscha and escript, and throughout the play (estes), written with (s) which is entirely dropped out in modern French; he also used Anglois instead of Anglais.
62. Larthomas, P., *Le langage dramatique, sa nature, ses procédés* (Paris, 1972).
63. Taylor, A.C. *Ibid.*
64. Béhar, Hanri, *ibid.*
65. *Ibid.* p. 77.
66. Larthomas, P. *Ibid.*, p. 241.
67. Béhar, Henri, *Ibid.*, p. 77—78.
68. Apollinaire, Guillaume, *Les Mamelles de Tirésias*, (Paris : Pleiade, 1956).

69. **Béhar, Henri**, *Ibid.*, p. 78.
70. *Ubu Roi*, Act. I.sc.i.
71. *Ubu Rex*. Act.I.sc.i.
72. *Ubu Roi*, Act. I.sc.i.
73. *Ubu Rex*, Act. I.sc.i.
74. *Ibid.*
75. *Ibid.*
76. **Morin's letter to Henri Bauer**, *Charles Chassé, Sous le Masque d'Alfred Jarry? les Sources d'Ubu Roi*, p. 104.
77. *Ubu Roi*, Act. I.sc.i.
78. *Macbeth*, Act.I.sc.iii.
79. *Ubu Roi*, Act.I.sc.i.
80. *Ubu Rex*, Act I.sc.i.
81. *Ubu Roi*, Act.I.sc.i.
82. *Ubu Roi*, ActI.sc.iii.
83. *Ibid.*, ActI, sc.i.
84. *Ibid.*, Act III, sc. iii.
85. *Ibid.*, Act IV, sc. iii.
86. Included later on in *Ubu Cocu*.
87. **Rabelais**, *Gargantua and Pantagruel*, Chapter, 4.
88. *L'Amour Absolu*, *Ouevres Completes*, I,p. . 58.
89. Taylor, A.C. *Ibid.* p. 207.
90. *Ubu Roi*, Act. III. sc vii.
91. **Taylor, A.C.**, *ibid.*, p. 32.

92. *Ubu Roi*, Act III, sc. iv.
93. *Ibid.*, Act III, sc vii.
94. *Ibid.*
95. His original name is Isidore Ducasse (1846—1870) who was the author of that masterpiece of the Romantic agony, *Les Chants de Maldoror*, which later became the inspiration of all the Surrealists.
96. **Stephamé Mallarmé** “Richard Wagner, Revérie d’un poète Français, *Oeuvres* (Bibliothèque de la Pléiade), pp. 544—5.
97. *Tout Ubu*, p. 136.