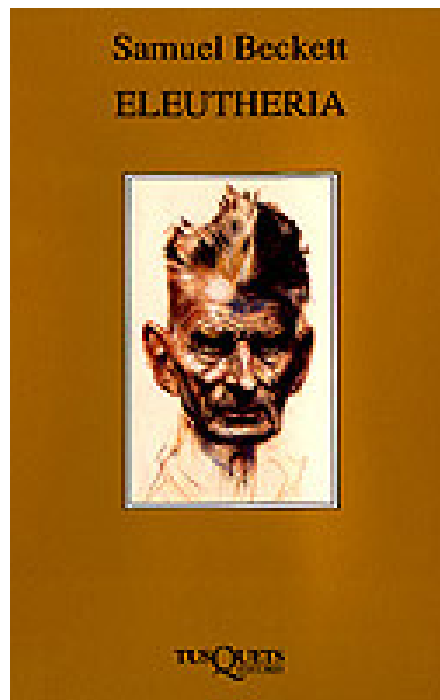




Eleuthéria

Samuel Beckett , Michael Brodsky (Translator)

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Beckett reúne en esta obra en tres actos todos los ingredientes de la dramaturgia burguesa : trama, personajes, conflictos, situaciones, diálogos y convenciones, para someterlos a una sarcástica operación de desguace. El joven Victor Krap ha abandonado, sin motivo aparente, su hogar, su familia, su trabajo, su novia... y se ha recluso en un miserable cuartucho de pensión para alcanzar una imposible libertad (en griego, Eleutheria). Allí acudirá una insólita galería de personajes -incluidos un espectador y un torturador chino-, que intentarán que Victor se explique para que la obra tenga sentido.

Eleutheria apareció de improviso en Francia en febrero de 1995, rodeada de cierto recelo. Y es que, estando vivo, Samuel Beckett jamás la quiso publicar, y dejó encargado a su albacea literario, el editor Jérôme Lindon, fundador y director de Les Editions de Minuit, que nunca sacara a la luz. Beckett jamás renegó de su primer trabajo en lengua francesa, escrito en 1947, pero sí creía que se trataba de una obra imperfecta que no debía ser presentada al público. Sin embargo, hoy, Jean-Pierre Thibaudat escribe en Libération : «En los años cincuenta, aun cuando no fuera una obra maestra, la lectura de Eleutheria habría podido ser -y lo es ahora- absolutamente excitante-.

Lindon, «descubridor» de Beckett, su editor fiel, amigo y confidente, conservó, pues, respetuosamente el manuscrito original durante cuarenta años, ignorando, u olvidando tal vez, que otro editor, que había publicado su obra en Estados Unidos, disponía de una copia que le había entregado el propio Beckett en un momento de dificultad del editor y, por lo visto, de generosa debilidad del autor. Durante dos años Lindon intentó evitar que su colega norteamericano publicara la versión inglesa de Eleutheria, pero, finalmente, al fracasar en el intento, consideró más justo que saliera primero en la lengua original.

Eleuthéria Details

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From Reader Review *Eleuthéria* for online ebook

Nina Lisitsa says

It was a decent read, but the ending was definitely disappointing. It was way longer than it needed to be. Now, I understand why it was not published at the time.

?tefan Bolea says

One of Beckett's least "absurd" and most philosophical plays. I find it better than his "Godot" and "Endgame". Those were highly "beckettian", meaning they had that characteristic trademark of master and slave dialogue, of BDSM despair and cynicism. "Eleutheria" reminds me more of Ionesco, with his satire of bourgeois society and impression of mechanical gestures and eternal return of nothingness from "The Bold Soprano". Very funny (of course in a sad way, beyond the sadness somehow), containing nihilistic traits and the subsequent pastiche of that nihilism. A masterpiece and a great introduction to Beckett's theater. Very existential as well: if we take away the absurd, we have an atmosphere reminiscent to Sartre and Camus.

Jennarose says

Beckett is so deliciously insane!

Kevin says

My play-reading group and I couldn't really get ourselves to finish this example of Theater of the Absurd, and ruefully mocked the person who suggested it, then left while we were struggling through it.

Kyle TM says

Positively action packed compared to Waiting for Godot. An interesting look at the way humans interact, preconceptions are formed, and the traditional expectations of theater.

Natalie says

One of Beckett's best plays. I laughed a lot, but I found it profound as well.

Gini says

I understand now why Beckett didn't want this published. It meanders around, tries to reform itself, drags the audience into the action, resorts to threats of torture, and in the end circles back on itself. It's long, but he did write a conclusion that satisfied no one. But it was his first foray into theater. His later efforts sleeked down and he found his way forward.

What I did appreciate about this play was seeing that first drafts and beyond can be without hope of redemption. Even by authors that have success otherwise. It stands as a cause for encouragement for those of us that limp along with our own projects. A poor start doesn't mean total failure.

W.B. says

I agree with the rather low rating given this play by other readers. It was creepy and strange and very Un-Beckettian. Still, I love the word "Eleutheria." :-)

Antonio Delgado says

Beckett's first play, before Waiting for Godot, is the closest he gets to Cioran's philosophy: to have freedom to do nothing, and to know that the ultimate freedom is to know when to abort and to be able to do it.
