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## Synopsis

note: Because *No Exit* is a single, continuous scene, there are no natural breaks. In order for this synopsis to be more useful in locating specific exchanges or quotes, I've divided the play into roughly five page sections.

### pp. 3-5

Garcin is escorted into the room by the Valet. He asks where his toothbrush and the torture chambers are and is assured that he need not worry about either. After resolving to greet the forthcoming torture with manly fortitude, Garcin accuses the Valet of having paralyzed eyelids.

### pp. 6-10

The Valet informs Garcin that the bell-push rarely works and leaves him alone, returning a short while later with Inez. They puzzle over having been paired. She accuses him of thoughtlessly moving his mouth. After a short while, Estelle is escorted to the room. She mistakes Garcin for her former lover and is vocal in her disapproval of the decoration.

### pp. 11-15

Inez is immediately attracted to Estelle. Estelle claims to have died the day before of pneumonia. The three discuss their former lives. Garcin reveals he is a journalist from Rio and is survived by his wife. Estelle muses that they must have been selected at random, but Inez assures her that nothing in Hell is left to chance. Estelle claims that she has done nothing worthy of being condemned.

### pp. 16-20

Garcin and Estelle both protest their innocence. Inez retorts that there are no mistakes, that each is getting what they deserve. She suddenly realizes the mechanics of their torture, that each is to torture the other two. Garcin tries to circumvent the process by asking every-

one to ignore the other two. After a short silence, Inez sings a song and Estelle asks her for a mirror. She offers to be Estelle's mirror, then torments her by claiming to see a pimple.

### pp. 21-25

Inez admits that she's attracted to Estelle; Estelle mourns that Garcin appears to not be attracted to her. Their conversation interrupts Garcin's eavesdropping on his former colleagues. They argue. Garcin claims that he is in Hell because he treated his wife poorly.

### pp. 26-30

Inez reveals that she was killed by her lesbian lover, who had been married to her cousin. She says that her crime is cruelty. Estelle admits that she became pregnant by her lover, carried the child to term in Switzerland, and drowned it, precipitating her lover's suicide.

### pp. 31-35

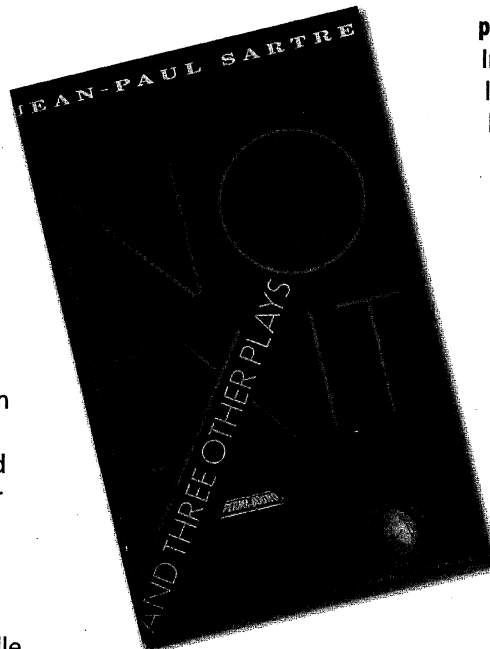
Estelle narrates her vision of a former lover dancing with a girl in a cabaret. When she loses sight of them, she pleads with Garcin to hold her, too look at her.

### pp. 36-40

Garcin reveals that he was executed as a deserter and pleads with Estelle to believe that he is brave, despite his past actions.

### pp. 41-46

Garcin yanks on the door, and it opens. None of the three will leave the room, and he shuts the door. Garcin continues discussing his internal heroics, but Inez refuses to allow him this deception. Estelle and Garcin begin to kiss and embrace to torture Inez, but Garcin is unable to perform under her gaze. Estelle, thinking to remove this obstacle, stabs Inez with a paper knife. Inez is unharmed. The characters ponder this event, which finally forces them to fully consider the extent of their damnation. After a short silence, Garcin says, "let's get on with it" and the curtain falls.



## Jean-Paul Sartre Timeline

June 21, 1905	Jean-Paul Sartre born to Jean-Baptiste Sartre and Anne-Marie Sartre.
November 17, 1906	Jean-Baptiste Sartre dies.
1907	Jean-Paul and his mother move in with her parents.
1909	Contracts a cold or influenza, causing leucoma in his right eye.
1911	Moves to Paris.
1917	Anne-Marie Sartre marries Joseph Mancy.
1929	Meets Simone de Beauvoir.
1931	Starts writing <i>Nausea</i> .
1934	Writes <i>The Transcendence of The Ego</i> .
1937	Publishes <i>La Transcendance de l'Ego</i> .
1938	Begins writing <i>The Age of Reason</i> .
April 1938	Publishes <i>Nausea</i> .
September 7, 1938	The French government activates all reserve military personnel.
June 14, 1940	Nazi troops enter Paris.
June 21, 1940	Taken prisoner by German forces.
March 1941	Escapes/released from German P.O.W. camp, returns to Paris.
December 8, 1941	America declares war on Japan.
December 11, 1941	America declares war on Germany.
June 2, 1943	Meets Albert Camus.
1943	Writes <i>No Exit</i> .
May 1944	<i>No Exit</i> premieres in Paris.
August 25, 1944	Allied troops liberate Paris.
fall 1944	Founds <i>Les Temps Modernes</i> .
January 21, 1945	Joseph Mancy dies.
1945	Refuses the Légion d'Honneur.
November 8, 1946	<i>The Respectful Prostitute</i> premieres.
1952	Publishes <i>Saint Genet</i> .
August 1952	Publishes a response to Camus' essays on rebellion in <i>Les Temps Modernes</i> .
May-June 1954	First trip to the U.S.S.R.
September 24, 1959	<i>The Condemned of Altona</i> premieres.
July 19, 1961	Bomb detonates near his apartment in Paris.
January 7, 1962	A second bomb forces him to move.
1964	Refuses the Nobel Prize in literature.
January 25, 1965	Begins adoption process of Arlette Elkain.
1969	Anne-Marie Sartre dies.
1971	Withdraws support of Fidel Castro.

November 7, 1976

Awarded an honorary doctorate from Jerusalem University.

1977

Claims to no longer be a Marxist in an interview.

April 15, 1980

Dies at 9 p.m. in a Paris hospital of a smoking-related lung ailment.

## Author Sketch

Jean-Paul Sartre was born June 21, 1905 in Paris. After finishing at the École Normale Supérieure (1924-1928), where he first met his companion Simone de Beauvoir, he taught philosophy briefly and then studied with phenomenologist Edmund Husserl and existentialist Martin Heidegger in Berlin.

He taught philosophy at Le Havre and in Paris during the 1930's. At the beginning of the second World War, he served in the French Army as a meteorologist. He was captured by German forces, spent a year in a P.O.W. camp, and then actively participated in the French Resistance from 1941 to 1944.

*No Exit* was first performed during this period. Written as a one-act to allow the audience to return home before the German-imposed curfew, it opened in May 1944, shortly before the liberation of Paris. Three years later, it was awarded the New York Drama Critics Circle Award for best foreign play.

After the war, Sartre devoted himself primarily to writing and politics, although he also lectured in the United States at Harvard, Yale, Princeton, and Columbia and in Europe, the U.S.S.R. and China. Known for his philosophy, fiction, plays, literary criticism, and political writings, he remains one of the most influential twentieth century French intellectuals. In 1964 he was awarded the Nobel Prize for literature but declined it. He died 16 years later in April 1980 of a smoking-related lung ailment.

## Critic's Corner

*No Exit (Huis Clos)*, Jean-Paul Sartre's best-known play, is an existentialist investigation into freedom and responsibility. Three people, Inez, Garcin, and Estelle, are locked in Hell, a Second Empire drawing room in which they will torment one another for eternity. They are condemned by their self-deceptions. According to Sartre, the individual is absolutely free in the present and thus



absolutely responsible for his or her actions. Garcin seeks to deny his life by maintaining that, although he acted cowardly, he was, in fact, brave. Estelle tries to erase the results of her affairs. Inez attempts to remain only a freedom in the present, divorced from a past and responsibility for the past.

The play's most famous quote, "Hell is—other people" summarizes the nature of their torment. Garcin torments Estelle by not being single-mindedly attracted to her and Inez by drawing Estelle's affection. Inez torments Estelle and Garcin by puncturing their self-deceptions and by intruding her gaze upon their attempted liaisons. Estelle tortures Inez by not returning her affection and Garcin by not affirming his heroic understanding of himself.

The play is accessible and rich at the literary level. It allows for discussions of culpability, damnation, and interpersonal relations. At the philosophic level, it embodies some of Sartre's most intricate and difficult concepts. For example, if one analyzes the statement "Hell is—other people," the quote resolves into a statement about consciousness, the self, and the objectifying gaze of the other. I've found that a two-tiered approach to teaching *No Exit* works best. Once we've established a comfort level with the literal and literary levels of the play, I introduce a few key existentialist concepts and revisit significant quotes and exchanges.

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## Selected Other Works By The Author

### Fiction

*Nausea*, 1938

*The Wall, and Other Stories*, 1939

*The Age of Reason*, 1945

*The Reprieve*, 1945

*Iron in the Soul / Troubled Sleep*, 1949

### Philosophy

*Being and Nothingness*, 1943

*Existentialism and Humanism*, 1946

*Transcendence of the Ego*, 1957

*Of Human Freedom*, 1967

### Plays

*The Flies*, 1942

*Man Without Shadows*, 1946

*The Respectful Prostitute*, 1946

*Dirty Hands*, 1948

*The Devil and the Good Lord*, 1951

*The Condemned of Altona*, 1959

### Other

*Baudelaire*, 1947

*What is Literature?*, 1949

*Saint Genet: Actor and Martyr*, 1952

*Literary and Philosophical Essays*, 1955

*Literary Essays*, 1957

*The Words* (autobiography), 1963

## General Objectives

1. To navigate difficult concepts
2. To apply philosophical ideas to literature
3. To gain a basic understanding of existentialism
4. To evaluate the relationships between the audience, characters, and actors
5. To explain human attitudes towards freedom
6. To explain the correlation between freedom and responsibility
7. To understand and use theatre terminology
8. To investigate implied action

9. To formulate the relation of the Self to other people

10. To discuss the objectifying power of the gaze

## Specific Objectives

1. To analyze how Estelle, Garcin, and Inez torture one another
2. To formulate why each character is in Hell
3. To understand the mechanics of Sartre's Hell
4. To comment on the significance of the set and props
5. To place *No Exit* in an historical context
6. To approach *No Exit* in the context of Sartre's oeuvre
7. To explain how the play's length and format affect its content
8. To contrast the play as literature and as vehicle for philosophy
9. To explain why the characters remain in the room
10. To compare/contrast each character's self-deceptions

## Literary Terms and Applications

**Existentialism** a philosophical and literary movement, primarily from the twentieth century, that investigates external reality from the perspective of the existing subject. It primarily interests itself in Being, consciousness, freedom, the non/existence of a deity, the (lack of) meaning in life, and the possibility of a coherent moral code in face of an indifferent universe. *No Exit* is an existentialist text by virtue of having been written by Sartre, one of the most prominent existentialist writers. It is rooted in his philosophy, but it is just as accurate to say that his philosophy intrudes upon the play. The existence of a standing body of thought inevitably shapes interpretations of literary works by the same author. An existentialist reading of *No Exit* would focus on the oscillations of consciousness which make each character's self-deception possible and on the characters' freedom and their attendant responsibility.

**Theatre of the Absurd** a genre of theatre usually concerned with absurd premises or situations. The plays are often allegorical stories about the individual's isolation from his/her self or from others, usually an isolation imposed by an unavoidable rift in existence, the nature of the world, or language. While Sartre's play is technically an example of theatre of the absurd and exhibits many of the common themes and modes, other playwrights, such as Albert Camus, Eugene Ionesco, and Samuel Beckett, provide more typical examples of the genre because their plays are more literary, while

Sartre's plays tend to be more directly derived from his philosophy. Beckett will show you the absurdity of existence; Sartre will have a character tell you about it.

## Important Sartrean Concepts

While *No Exit* is an important literary work and is accessible through literary models, it is also an extension of Sartre's philosophical thinking. The following concepts will allow you to access the play through Sartre's existentialist ontology and epistemology as formulated in such works as *Being and Nothingness* and *The Transcendence of the Ego*. These are difficult concepts from a subtle mind. While they may not be appropriate for all levels, they can enrich accelerated students' experience of the play, as well as your own.

### Consciousness

Sartre's understanding of consciousness is at the core of his philosophy. He begins by rejecting Descartes' model of consciousness. Descartes conceives of consciousness as a container. I am consciousness, and the object of my awareness is in my consciousness. When I see a tree, there is a representation of a tree (a tree-idea) in my consciousness. Sartre rejects this notion as nonsensical. Consciousness, he claims, is simply an awareness of an object, not an object itself. Thus consciousness only exists as consciousness of an object. In becoming awareness of an object, consciousness exhausts itself. Consciousness is simply a direction to an object, not a container in which a representation of an object exists. It is a directed nothingness.

### Consciousness and Freedom

Because consciousness is nothing in-itself, it is completely free. It is an uncaused spontaneity, undirected by either the past or the future. Sartre writes, "each instant of our conscious life reveals to us a creation ex nihilo." The fact that I am currently being consciousness of my keyboard in no way guarantees that I will be being consciousness of my keyboard in five minutes. Perhaps I will be being consciousness of the wall or my nose. So my past does not determine the future of my consciousness. If I am being consciousness of a tree, and a car explodes, then I will most probably become conscious of the explosion and not the tree. But it doesn't make sense to say that the explosion caused my consciousness. Rather, there was consciousness of a tree, and then there was consciousness of an explosion.

### The "I"

For Sartre, there both is and is not an I. There is an "I" insofar as I have a past and I identify that past as mine. I remember that I have previously liked pickles and the color blue. And when I remember instances of eating pickles, I identify the person eating pickles as myself. Similarly, when I make plans, I identify myself as my future self. If I plan a vacation, I identify the person for whom I am buying a plane ticket as myself. However, I am not technically these selves. When I remember eating pickles, I am the person remembering, not the person eating. Consciousness separates me from myself. Also, these past and future selves are not binding. Because I am consciousness, and consciousness is absolutely free, I am absolutely free. My past and future are not binding. That I once liked pickles does not mean I will like pickles. That I planned a vacation does not mean I will go on it.

### Freedom

Because I am and am not myself, I am free. My past and future are not binding. I am completely isolated in the present. At any moment, I am free to recreate myself from nothing. If I make a decision in the present, I must continually reaffirm it. Thus the door in hell is open.

### Anguish

Simply put, anguish is consciousness of our absolute freedom. Anguish is different from fear. Fear concerns what may happen to me; anguish concerns what I may do. I fear that a car accident may happen to me. I have anguish over the fact that at any moment I am free to drive into oncoming traffic, off a cliff, or to Montana. Sartre says that we avoid anguish primarily by staying busy and through habit. The momentum of my habits shields me from my absolute freedom. I get out of bed from habit. This habit shields me from my freedom to quit my job, discard sanitary proprieties, and remain in bed until I die from dehydration. Similarly, staying busy distracts consciousness from its possibilities. Thus Sartre claims that people with leisure time are most likely to suffer from anguish. In *No Exit*, the characters have nothing but leisure time.

### Bad Faith

In a certain sense, I both am and am not myself. I am myself insofar as I have a past and a future. I am not myself because my past and future are not binding. Sartre claims that I must maintain both these poles. Bad faith occurs when I collapse the tension between the two. The example of bad faith most relevant to the play concerns the tension between being-for-others and being-for-myself. Being-for-others means that I am as

people see me. In a sense, I am defined through my interactions and relations with other people. Without other people, I have no sense of myself. They are my mirrors. Being-for-myself means that others' ideas and opinions about me are not binding. Being-for-others is my essence. Being-for-myself is my freedom. Bad faith occurs when I try to have both an essential public and private self. Sartre uses the example of a pederast:

He would be right ... if he understood the phrase, "I am not a pederast" in the sense of "I am not what I am." That is, if he declared to himself, "To the extent that a pattern of behavior is defined as the behavior of a pederast and to the extent that I have adopted this conduct, I am a pederast. But to the extent that human reality cannot be finally defined by patterns of behavior, I am not one." But instead .... He lays claim to "not being a pederast" in the sense in which this table is not an inkwell. He is in bad faith.

In my being-for-others, I am a writer. This is how I have previously acted and how others have perceived me. I am not a writer insofar as at any moment I may decide to quit, to never write another word. However, I would be in bad faith to think that, although others think of me as a writer, I am really a ballerina on the inside. It is important to note that this duality is specific to humans. In Sartre's example, a table is a table and will continue to be a table. It can never decide to be an inkwell.

Being-for-others and bad faith elucidate much of *No Exit*. Garcin, who has acted as a coward, maintains that he was actually a hero. He attempts to have an inner (hero) and outer (coward) essence. He is in bad faith.

#### **The Other**

Because I am consciousness, I am a subject. In the strictest sense, this is all that I am. Even when I imagine myself from the outside, I am the subject doing the imagining, not the object imagined. It is only through my relations with others that I have an understanding of myself as an object; I see myself through their eyes. For us, consciousness creates and orders the world. I know the world only through consciousness, so the world is as it appears to me. And it is ordered from my perspective. At this particular moment, I am the center of the world. My keyboard is two feet away, there is a door in the distance, and the Sears Tower is a mile away. The appearance of another's consciousness reduces me to an object. I am an object which exists for and is ordered by that consciousness. Sartre describes this as an alienation: "Suddenly the alienation of myself, which is the

act of being-looked-at, involves the alienation of the world which I organize .... a decentralization of the world which undermines the centralization which I am simultaneously effecting." The centralization I am effecting is simply viewing the world from my perspective. When I am being looked at, someone is looking at me from their perspective. I am no longer the center of the universe; I am an object in their universe, which centers around them.

#### **Sex and Desire**

For Sartre, sexual desire is how I recover my world from the Other: "I make her enjoy my flesh through her flesh in order to compel her to feel herself flesh." I am a subject. When I am looked at, I become object. In sexual desire, I unite the two. I become desiring subject and desired object, as does my partner. I reaffirm my subjectivity by forcing my partner to become aware of his/her subjectivity. In terms of the play, this partially explains Estelle's hypersexuality. It is a means of recapturing her sense of self. It also explains why the presence of Inez disrupts the sexual encounter between Estelle and Garcin. If sexual desire is a mutual awareness through desire, then the presence of a nonparticipating consciousness (Inez) disrupts the system.

#### **Cross-Curricular Sources**

##### **Art**

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Raymond Aubrac and Lucie Aubrac, *The French Resistance: 1940-1944*

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*Crime and Punishment*, RUSCICO, 1969

*Kafka*, Paramount Studios, 1991

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*Love and Death*, MGM 1975

*Respectful Prostitute*, International Film Forum, 1988

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*The Seventh Seal*, Critereon Collection, 1958

*Tintoretto*, Home Vision Entertainment, 2002

**Internet**

**Existentialism**

<http://plato.stanford.edu/entries/existentialism/>

**Glossary of Technical Theatre Terms**

<http://www.theatre crafts.com/glossary/glossary.shtml>

**Jean-Paul Sartre**

<http://www.tameri.com/csw/exist/sartre.shtml>

**Jean-Paul Sartre**

<http://people.brandeis.edu/~teuber/sartrebio.html>

**Literature**

Simone de Beauvoir, *The Mandarins*

Samuel Beckett, *Waiting for Godot* and *Molloy*

Albert Camus, *The Plague* and *The Stranger*

Fyodor Dostoevsky, *Notes from the Underground*, *Crime and Punishment*

Eugène Ionesco, *The Bald Soprano*

Franza Kafka, *The Castle* and *The Trial*

André Malraux, *Man's Fate*

**Philosophy/Theory**

Simone de Beauvoir, *The Second Sex*

Albert Camus, "The Myth of Sisyphus"

Martin Heidegger, *Being and Time*

Edmund Husserl, *Cartesian Meditations*

Walter Kaufman, *Existentialism: From Dostoevsky to Sartre*

Friedrich Nietzsche, *Beyond Good and Evil*

Nathan L. Oaklander, *Existentialist Philosophy: An Introduction*

**Poetry**

Rene Char, *Selected Poems of Rene Char*

Dante, *Inferno*

**La Résistance**

Lucie Aubrac, *Outwitting the Gestapo*

George Millar, *Maquis: The French Resistance at War*

**Reference**

*The Oxford Encyclopedia of Theatre and Performance*, Oxford University Press

*The Oxford Illustrated History of Theatre*, Oxford University Press

**Themes and Motifs**

**Themes**

- freedom
- responsibility
- the Other
- the Self
- self-deception
- cruelty
- evasion
- relationships
- consciousness

**Motifs**

- evading responsibility for one's actions
- evading one's ultimate freedom
- being forced to live without respite
- inflicting suffering on others
- suffering anguish over possible courses of action

**Meaning Study**

Below are significant lines from the play. Explain each in context. Page-numbers pinpoint each entry so that you can re-read the passage in which it appears.

1. Garcin: "Ah, I see; it's life without a break." (p. 5)  
*(Garcin notes that the Valet's eyelids appear paralyzed and explains that blinking is a small rest, a break from seeing. If he is unable to blink, he is denied the smallest of respites from living. This observation echoes throughout the play. The lights never go out. The couches face one another. No one sleeps. There is no escape from living. Garcin, in keeping with his character, attempts to withdraw, to flee from the incessant seeing, by hiding his face in his hands, but is assailed by speech.)*
2. Inez: "What would be the use? There was some point in being afraid before; while one still had hope." (p. 10)  
*(Each character enters the play fully cognizant of their situation. Although they slowly realize the full meaning of "Hell" over the course of the play, they already know where they are. Inez seems to say that fear is dependent upon hope, that once the worst has happened, there is nothing left to fear. This distinction would resolve into two possible futures: that which is hoped for and that which is feared. Once one has come about, the other is no longer possible. Since the possible future they had feared (being in Hell) is permanent, there are no more possible futures, so there is neither hope nor fear. There is only their eternally changeless present situation.*

*In the context of Sartre's philosophy, this quote reads as a distinction between fear and anguish. Fear concerns what may be done to one. Anguish concerns what one may do. Since the worst has already been done to them, all that remains is anguish. )*

3. Inez: "I mean that each of us will act as torturer of the two others." (p. 17)  
*(Here Inez reveals the central idea of the play, which is later confirmed by Garcin's "Hell is—other people!" Each character enters expecting a Hell on the scale of Dante's Inferno; instead they are left in a room to torture one another. This torture is psychological and social. There are no burning hooks, no racks, no whips. The entire play may be read as an exploration of this basic tenet. Once the characters are fully conscious of the implications of Inez's revelation, the play ends.)*

4. Estelle: "When I can't see myself I begin to wonder if I really and truly exist. ..."  
 Inez: "You're lucky. I'm always conscious of myself—in my mind." (p. 19)  
*(This exchange reveals basic properties of each character's personality. Estelle lives outside of herself. She is only truly aware of herself through a mirror, which is why she used to position herself in front of mirrors when she was alive. Her need for lovers is an extension of this lack of self-awareness. They are another type of mirror; they reflect her back to herself. In Sartrean terms, Estelle represents Being-in-the world. Inez in Estelle's opposite. She lives inside herself, in self-consciousness. In Sartrean terms, she represents Being-for-itself.)*

5. Inez: "Suppose I try to be your glass?" (p. 19)  
*(This line is an extension of the exchange in #4 and is linked to the lack of mirrors in the room. Estelle only has an external sense of herself, a self-image garnered from mirrors and other people. For herself, she is an object to be viewed. Inez offers to be her mirror, both literally and figuratively. Literally, Estelle sees herself reflected in Inez's eyes. Figuratively, she gains a sense of herself from being viewed by Inez. The lack of mirrors forces the characters to view themselves as others view them.*

*According to Sartre, the self is both object and subject. I exist as a physical entity and as consciousness. Estelle exists primarily as an object, a physical thing to be viewed. Inez exists primarily as a consciousness, a viewer. The gaze of the Other objectifies the self; when other people gaze at me, I sense myself as an object. Like a mirror, they reflect my concrete existence back to me.)*

6. Inez: "When I say that I'm cruel, I mean I can't get on without making people suffer." (p. 26)  
*(Each character enters Hell knowing both where they are and why they are there. Inez is condemned for her cruelty, or,*

*arguably, she has condemned herself for her cruelty. Garcin and Estelle torture one another and Inez, but they do so unintentionally. Inez understands the full extent of their plight and thus her torture of the others is deliberate. She produces anguish in them. She reminds them of their freedom. She makes others suffer by forcing them to be fully conscious of themselves and their circumstances.)*

7. Estelle: "I'm a coward. A coward!" (p. 28)  
*(This exclamation is in reference to her infanticide, which triggered the suicide of her lover, the father of her child. Estelle's cowardice is a refusal to face herself, to be self-conscious. She lives through others, which is a displacement. When she becomes pregnant, she flees to Switzerland and drowns her infant. Both acts are refusals to recognize the consequences of her actions. Since for Sartre part of the "I" is my accumulated past, Estelle's flight from the consequences of her actions is a flight from who she has been. She is a coward because she refuses to face herself.)*

8. Garcin: "If there's someone, just one person, to say quite positively I did not run away, that I'm not the sort who runs away, that I'm brave and decent and the rest of it—well, that one person's faith would save me." (p. 39)  
*(According to Sartre, Garcin is in "bad faith." He knows that he did, in fact, run away, but he wants to maintain that he is "brave and decent and the rest of it." In other words, he wants to maintain an internal identity separate from the sum of his actions. However, he can't escape the fact that one is partially defined by other people. He frets over being called a coward by his former colleagues, and he seeks to substitute Estelle's opinion for theirs. Thus he is doubly duplicitous. He seeks to invent a fiction of himself and to have that fiction validated externally.)*

9. Inez: "And yet one's whole life is complete at that moment [of death], with a line drawn neatly under it, ready for the summing up. You are—your life, and nothing else." (p. 43)  
*(As in other instances, Inez lucidly states a basic theme of the play. As seen in examples #7 and #8, Estelle and Garcin attempt to erase or substitute parts of their lives. Inez, in keeping with her character, refuses to allow them their fictions. The pronouncement "You are—your life, and nothing else" is a formulation of Sartre's idea of "essence." One's essence is what one has done, how one has acted, the sum total of one's decision, actions, and relations with other people. )*

10. Garcin: "Well, well, let's get on with it ..." (p. 46)  
*(This is the last line of the play. In the preceding lines, each character realizes that they will be in the room "forever." Garcin's "let's get on with it" launches the play into eternity. If*



*the play ended with a decision or a realization, that sense of finality would interrupt the trajectory of the narrative. Instead, the play ends with an unfinished gesture. When the curtain falls, one imagines Garcin, Estelle, and Inez getting "on with it.")*

## Comprehension Study

### Motivation

1. Why doesn't Garcin leave the room when the door opens?  
*(Garcin refuses to leave because he is a coward, which is why he is in Hell. Leaving the room would be a flight analogous to his attempted flight to Mexico. Instead of confirming his essence with a like action, he seeks to maintain his self-delusion of being internally brave, despite his external cowardice. Since one's essence is also determined by other people, Garcin remains because he wants Estelle and Inez to confirm his self-deception.)*

### Setting

2. Analyze the significance of the apparent normalcy of the setting.  
*(Sartre's Hell is a Second Empire drawing room: pretentious, perhaps, but hardly exotic. This normalization of Hell operates at two levels. For the characters, it forces them to interact with one another and thus perform their tortures. There are no distractions. No mirrors, no books, no darkness, no respite. The setting recedes from the characters, leaving only their interactions.*

*For the audience, the setting connects Hell to their world. An exotic Hell would bracket the themes of the play, would qualify them as occurring under special circumstances. No Exit's quotidian setting allows the play to function as a metaphor for everyday life. One is able to imagine similar conversations occurring in living rooms across the globe.)*

### Action

3. How is a sense of eternity maintained?  
*(Garcin, Estelle, and Inez are condemned to an eternity of mutual torture. Although the play is only one act long, Sartre manages to convey a sense of timelessness. Indeed, the one act length contributes to the sense of eternity. There are no scene breaks. Scene breaks usually involve a break, a respite of the play. There is a pause and darkness. Without scene breaks, No Exit continually confronts the audience. It is always happening. Also, the discrepancy of time passage between the characters and their clairvoyant visions of the world they left behind contributes. A month in the world passes over the course of an ill-tempered snipe in Hell. The ending leaves on with a sense of endless momentum. Because nothing is decided, nothing is concluded, the ending launches the play into imagined repetitions ad infinitum (or ad nauseum).)*

### Character

4. Discuss the character of Inez and her relationships with Garcin and Estelle.  
*(Of the three main characters, Inez is most aware of their circumstances. She is the first to realize the system of torture in store for them. She is the first to realize the significance of the room and of the selection of residents.*

*Inez recognizes her role as Other. She watches and judges. She is cognizant of the objectifying power of her gaze. And she enjoys it, which constitutes her cruelty. In Sartrean terms, she is in bad faith because she refuses others their Otherness. She looks but refuses to be seen. In this manner she is the reverse of Estelle, who is seen but refuses to look.)*

### Unity

5. How does the actor/audience relationship reflect the themes of the play?  
*(The audience watches actors pretending to be characters who try to be other than who they are. The duplicity is doubled. While each character tries to maintain their false self by avoiding the judging/defining gaze of the other characters, the audience gazes on. This double-entendre consists of an extended metaphor. One recalls Shakespeare's "All the world's a stage." The characters are actors; they attempt to act as someone else. Of course, they are literally actors as well. This doubling allows the metaphor to leap beyond the stage. Everyone is an actor; no one is (his/her)self. For Sartre, this is a basic truth. One is literally not oneself because one is consciousness, and consciousness is nothing in-itself.)*

### Interpretation

6. Are the characters condemned to Hell? Or have they condemned themselves?  
*(The characters of No Exit condemn themselves. As Garcin finds out, the door is open. One may leave at any time. They are neither surprised by their appearance in Hell, nor serious about their intent to leave. Although there is a Valet, no authoritative figures greet them in Hell. There is no sense of external imposition. Just as the torments are internal, so are the walls. Each character's refusal to take responsibility for his or her life and concern with the other two character's opinions acts as a barrier.)*

### Author Method

7. Explain the presence of the paper knife.  
*(The paper knife echoes the title. It is a reminder of their life without break. They cannot blink; there is no darkness. They are without distraction. At the time of No Exit's composition, most books would have been bought uncut. Each signature, or set of four or eight pages, would have been printed on a single large sheet of paper that would be folded down to form the signature.*

*One would use a paperknife to separate the pages. But there are no books in Hell. The paperknife refers to the absence of any form of respite. Also, as Estelle demonstrates at the end of the play, it could be wielded as a makeshift weapon, but the characters are unable to die. They escaped life, but they cannot escape living.)*

### Character Development

8. How does each character become more defined over the course of the play?  
*(Each exchange of dialogue peels back layers of the characters' personalities and personal histories. Garcin enters the room seemingly gruff and ready. As his personal history of cowardice unfolds, one recontextualizes his actions. His brave entrance is false. His attempts to hide behind his hands and his refusal to leave the room when the door opens are extensions of this basic trait. Estelle initially claims that she must have been mistakenly sent to Hell, that she can't imagine what she might have done to merit eternal damnation. In light of her eventual disclosure, this false innocence is an extension of her refusal to admit to her actions, to own her past. Just as she refuses to acknowledge her lifestyle by killing her child, she refuses to acknowledge having killed her child by claiming there must have been a mistake. Inez enters the room and immediately begins analyzing, observing. Her astute, pointed observations about their general situation punctuate every exchange. Her gaze, constant and unyielding, reveals itself over the course of the play as just that. She confronts, she watches, she judges.)*

### Themes

9. Analyze the correlation between freedom and responsibility in the play.  
*(If we think of freedom as "free to," the ability to decide one's actions, then the play posits responsibility as the natural outcome of freedom. If one's future is undetermined, if one is wholly free to choose one's actions, then one is wholly responsible for one's life. The characters spend most of their time trying to evade either their freedom or their responsibility. Estelle, intent on denying the consequences of her actions, evades her responsibility. Garcin, who maintains that his hand was forced in life, evades his freedom.)*

### Structure

10. Why is the play only one act long?  
*(Sartre wrote No Exit as a one act play to allow the audience to return home before the German-imposed curfew in occupied Paris. However, structurally, the one-act length informs the themes of the play. The lack of acts, like scene breaks, enforces the experience of life without a break. There is no intermission, no respite. Also, the uninterrupted dialogue/action functions as a gesture towards eternity. The play is a slice of continuous tor-*

*ment. Typically, a play would set the plot's basic problem in the first act and then resolve it over the subsequent acts. No Exit only declares the problem, the basic situation. Once the audience and characters are fully aware of the implications of the basic situation, the play ends.)*

### How Language Works

1. The Valet is polite and urbane: "Sorry, sir. No offense meant. But all our guests ask me the same questions. Silly questions, if you'll pardon me saying so." His demeanor is what one might expect from an experienced valet at an upscale continental hotel. The use of "guests" to describe the occupants of Hell is either a case of ironic understatement, or it implies that the "guests" are just that, that the door is open.
2. Garcin's need to appear brave asserts itself in the opening conversation with the Valet: "I won't make a scene, I shan't be sorry for myself, I'll face the situation . . ."
3. Estelle's preoccupation with apparently trivial details is exemplified by her concern about the seating: "It's these sofas. They're so hideous." She's arrived for an eternity of torment, and she complains about the color of the couches. The gulf between her concern and her situation both makes her appear superficial and generates humor.
4. Garcin attempts to flee Hell by escaping inward, just as he attempted to flee the war by escaping outward: "the solution's easy enough; each of us stays put in his or her corner and takes no notice of the others."
5. Inez complains, "Your silence clamors in my ears." This line, apparently a paradox, is about the presence of negatives. Sartre claims that consciousness introduces little pools of nothingness into the world. If I am looking for my keys, but I can't find them, I have introduced a pool of nothingness into the living room. It doesn't make sense to say that the keys objectively are not-existing in the living room more than any other possible item is not-being there.
6. Estelle seeks to substitute Garcin for her early lovers: "The earth has left me. Don't turn from me—please. Take me in your arms." Note that she is the object in each sentence. She is left, possibly

turned from, and taken. This echoes her basic form of evasion. She remains an object for others and refuses to be a subject.

7. In the reverse of #6, Inez refuses to become an object: "But don't forget I'm here, and watching." She insists on her subjectivity to the exclusion of her objectivity.

## Across the Curriculum

### Drama

1. Choose one character and read his or her lines aloud. Make a list of defining characteristics and discuss the character in relation to the themes of the play and the other characters.
2. Select an actor for each character in the play. Each audience member writes down on separate slips of paper a location and a topic of discussion. As an improvisational exercise, pick a location and a topic, reveal them to the actors only and allow them two minutes for preparation and five minutes to act out each character's persona in the situation. Ex: a café and suicide, a theme park and suicide, a car and suicide, a wedding and suicide, a kitchen and suicide, a field and suicide (I suppose you could substitute freedom, responsibility, abortion, murder, food, religion, politics, animal husbandry, genetics, or any other topic.) Discuss the exercise in relation to the play.
3. Act out a scene in which the Valet is introducing a different set of three characters to their personal Hell. What does the room look like? Why is each character there? How are the condemned to torture one another?
4. Act out scenes from each character's past as described in the play. ex: Garcin and his wife, Inez and her lover, Estelle's infanticide, her lover's suicide, Garcin's desertion and execution, his news-room, Inez torturing her cousin.

### Gender Studies

1. Analyze each character in relation to gender stereotypes. Are they portrayed as stereotypically masculine or feminine. Do any of the characters act in a manner not commonly associated with their biological gender?

2. Research and make an oral report on the male gaze and the objectification of women. What specifically does it mean to "objectify" another person? What is the power dynamic of the gaze? How have feminist theorists proposed to correct the objectification of women?
3. Write a theme discussing Simone de Beauvoir as an existentialist thinker. Compare her basic principles with Jean-Paul Sartre's.

### Philosophy

1. Research and make a website presenting an introduction to Jean-Paul Sartre's philosophy. Include key principles, relationship to other philosophers, and main works.
2. In a chalk talk, explain the key concepts of existentialism. Include: the Absurd, the absurd hero, absurd victory, bad faith, freedom, responsibility, existence, being, being-in-itself, being-for-itself, being-for-others, facticity, transcendence, consciousness, self-consciousness, the ego, the Other, nothingness, leap of faith.
3. Make a bulletin board about major existentialist philosophers. Include a biographical sketch, summary of main ideas, and list of important works for Soren Kierkegaard, Friedrich Nietzsche, Albert Camus, Jean-Paul Sartre, and Simone de Beauvoir.

### Social Studies

1. Using desktop publishing or other media, write and illustrate a booklet of important figures in the French Resistance. Include: Pierre Brossolette, Daniel Mayer, Henry Frenay, Jean Moulin, Jean-Pierre Lévy, Emmanuel d'Astier, Charles de Gaulle, Charles Tillon, Pierre Fabien, René Hardy, Charles Delestraint, Samuel Beckett, Albert Camus, and Jean-Paul Sartre.
2. Write a guide to Paris during German occupation. Include general rules of conduct, curfew hours, restricted areas, a map of the catacombs, advice on the black market, German attitudes towards the French, travel information, German conduct towards Jews, general information about the different arrondissements (sections), tips for successfully avoiding notice by authorities, and a sketch of the political climate.

## Biography

1. Make an oral report about Jean-Paul Sartre and Albert Camus' friendship, their influence on one another, similarities between their writings, and their eventual split.
2. Make an oral report about Jean-Paul Sartre and Simone de Beauvoir's relationship. Include a timeline, similarities in their philosophies, pictures of each, their respective influences on later writers and thinkers, writings about each other, and commentary on how their relationship affected their writing and thinking.
3. Construct a timeline of Jean-Paul Sartre's life. Include birth and death dates, education, academic appointments, publication dates, play openings, relationships, and other significant events.

## Film/Video

1. Watch *After Life*, directed by Hirokazu Koreeda, and discuss thematic similarities with *No Exit*.
2. Select a short (approximately five minutes) section of dialogue from *No Exit*. Using a digital video or film camera, record performances of the selection in various locations. Play the scenes in class and discuss how the setting affects the dialogue.

## Journalism

1. Write obituaries for Estelle, Garcin, and Inez.
2. Stage an interview with the Valet. Ask him about how he came upon the position, how long he's been working in Hell, commonly asked questions by new residents, a summary of his responsibilities, his colleagues, his uncle, the layout of the halls, diversions, reflections on human nature based on his experience.
3. Compose a review of the play. Examine online and print literary reviews and mimic the general format. Include a plot summary, comparisons to other literary works, and a judgment of its literary merit.

## Language

1. Using a computer art program, illustrate a glossary of theatre terms. Include act, actor, backstage, baffle, black box, blackout, casting, centre stage, character, comedy, company, dénouement, dues ex machine, dialogue, director, downstage, dramatic

irony, dramatis personae, dress rehearsal, ensemble, entrance, epilogue, exit, exeunt, flashback, forestage, groundling, in the round, melodrama, mime, monologue, morality play, offstage, plot, producer, prologue, props, raked stage, repertoire, satire, scene, scenery, set, soliloquy, stage, stage directions, stage hand, stage left, stage right, theatre of the absurd, tragedy, tragic-comedy, upstage, and wings.

2. Using what you've learned in French class, read and perform small sections of dialogue in the original French. Discuss possible translations and plays on words.

## Composition

1. Write an essay in which you analyze Sartre's idea of freedom in relation to possible interpretations of *No Exit*.
2. Write an essay in which you argue that *No Exit* can usefully be approached as an independent literary creation independent of Sartre's philosophy.
3. Write a short scene in which you are in a Hell somewhat similar to the one in *No Exit*. With whom are you condemned? What does the room look like? How is it furnished? What items are to be found in the room?
4. Compose journal entries from the Valet's perspective. Include his thoughts on Estelle, Garcin, and Inez, their arrival, their likely future together, and the details of their room.

## Literature

1. Examine every reference to mirrors and reflections in the play. Are they symbolic? Of what? How does the absence of mirrors compliment the play's themes? What is the significance of Inez' offering to be Estelle's mirror?
2. Make a dramatis personae list, including notes on each character and relationships between characters. Extend the list to include characters whom are mentioned but do not directly appear, such as Garcin's wife and coworkers, Estelle's husband, lover, and child, and Inez' cousin and lover.
3. Read a scholarly article on *No Exit* and argue for or against the author's interpretation of the play. Support your arguments with quotes from both the play and the article.

**Art**

1. As a group, sketch a set for a performance of the play. Include exact dimensions, scenery, and major props. Discuss the importance of the props and setting to the meaning of the play and possible methods of updating aged references like the paper knife.
2. Using desktop publishing or other media, design murals or posters comparing objects in the play to ideas. Examples include: mirrors and the self, paper knife and distraction, lamp and lack of respite, couches and sleep, door and freedom.
3. Sketch drawings of what you consider to be the most significant moments of the play. Indicate the significance of each drawing in its title. Present and discuss the drawings in class.
4. Transform a section of dialogue from *No Exit* into a comic strip. Incorporate stage directions into the drawings. Discuss how you perceive the meaning of the selection you chose.

**Psychology**

1. Make an oral report on common coping mechanisms and strategies. Identify forms of guilt and guilt management you see in the play.
2. Online, find and fill out psychological surveys based on how you think a character from *No Exit* would answer the questions. Discuss the questions and answers you provided, how accurate a depiction of the character you supplied, and how the results of each survey inform your understanding of that character.

**Alternate Assessment**

1. Read *The Flies*, *Dirty Hands*, or *The Respectful Prostitute*. Compare and contrast the play with *No Exit* based on themes, literary technique, structure, characters, setting, action, and your personal reactions.
2. Reassign each character's lines to another character, rewriting as necessary to maintain the correct gender. For example, assign Garcin's lines to Inez, Inez's lines to Estelle, and Estelle's lines to Garcin. Read aloud sections of the modified play and discuss whether the plays still means in the same manner. Also discuss how the changes in gender affect your reading of the play.
3. Attend a performance of *No Exit*. Discuss how seeing a live performance altered your perception and understanding of the play. Also comment on directorial decisions, such as costuming, lighting, staging, set design, and props.
4. Assuming that *Hell is Other People*, write a short scene or short story in which you depict what Heaven would be like. Is Heaven also a room? Since the torments of Hell are primarily psychological, would Heaven's bliss also be psychological? How many people are in Heaven? Are there valets there? What does it look like?
5. Using what you've learned about Jean-Paul Sartre and existentialism, stage an interview with him about *No Exit*. Question him about his intentions, inspirations, influences, and how he pleased he is with the final draft.

## Vocabulary Test

Circle the definition that best fits the word.

\_\_\_ 1. quibble

- A. to multiply exponentially
- B. to oscillate at a high frequency
- C. to devour voraciously
- D. to raise frivolous objections

\_\_\_ 2. aloof

- A. light and airy in texture
- B. having a shallow bottom
- C. onomatopoeia for a sneeze
- D. emotionally or physically distant

\_\_\_ 3. a glass

- A. a mirror
- B. an end table
- C. a type of Second Empire paper cutter
- D. a window

\_\_\_ 4. loathe

- A. to be disagreeable
- B. to convince through misdirection
- C. to detest
- D. to drag across the ground

\_\_\_ 5. solace

- A. resemblance to a star
- B. relief from suffering
- C. physical beauty
- D. isolation

\_\_\_ 6. reproach

- A. to express disapproval
- B. to cook in boiling water
- C. to retrieve an object through trickery
- D. to change one's opinion

\_\_\_ 7. claret

- A. light green
- B. dark mustard yellow
- C. deep purplish blue
- D. dark purplish red

\_\_\_ 8. diabolical

- A. mechanistic
- B. devilish
- C. in concentric circles
- D. reduced to essential characteristics

\_\_\_ 9. throttle

- A. to change velocity
- B. an ornate necklace
- C. to strangle
- D. to caress

\_\_\_ 10. tango

- A. a Latin-American dance
- B. a Spanish exclamation of victory
- C. Portuguese pronunciation of the twentieth letter in the alphabet
- D. a cream-filled pastry

\_\_\_ 11. grovel

- A. to threaten physical violence
- B. to complain
- C. to crawl or act subservient
- D. to be lost in thought

\_\_\_ 12. compunction

- A. a piercing wound
- B. scruple, qualm
- C. the act of inhaling
- D. active dislike

\_\_\_ 13. respite

- A. to renew hostilities
- B. to spit at someone
- C. quiet shuffling sound
- D. temporary relief

\_\_\_ 14. estimable

- A. capable of being appraised
- B. visible
- C. possible
- D. capable of being articulated

\_\_\_ 15. trifle

- A. something of little value or importance
- B. a large chocolate cake
- C. a valuable subterranean fungus
- D. the decoration around the edge of a table

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## Comprehension Test A

### Part I: Character Identification (30 points)

Name the character(s) who fits these descriptions.

- \_\_\_\_\_ 1. claims to have died of pneumonia
- \_\_\_\_\_ 2. requests a toothbrush
- \_\_\_\_\_ 3. killed by a train
- \_\_\_\_\_ 4. self-described cowards
- \_\_\_\_\_ 5. Estelle watches her dance in a cabaret
- \_\_\_\_\_ 6. journalist
- \_\_\_\_\_ 7. commits infanticide
- \_\_\_\_\_ 8. never weeps
- \_\_\_\_\_ 9. despises men in shirtsleeves
- \_\_\_\_\_ 10. postal worker
- \_\_\_\_\_ 11. stabs Inez
- \_\_\_\_\_ 12. wants a mirror
- \_\_\_\_\_ 13. wants silence
- \_\_\_\_\_ 14. Inez's lover
- \_\_\_\_\_ 15. tried to flee to Mexico

### Part II: Fact or Opinion (20 points)

Mark the following statements either T for True, F for False or O for Opinion.

- \_\_\_\_\_ 1. The bronze mantelpiece is too heavy to lift.
- \_\_\_\_\_ 2. Estelle is beautiful.
- \_\_\_\_\_ 3. Garcin is remembered fondly by his coworkers.
- \_\_\_\_\_ 4. Inez was happily married.
- \_\_\_\_\_ 5. The room contains three couches.
- \_\_\_\_\_ 6. Garcin is a coward.
- \_\_\_\_\_ 7. Garcin was unfaithful to his wife.
- \_\_\_\_\_ 8. Estelle is attracted to Inez.
- \_\_\_\_\_ 9. The contents of the room are carefully calculated.
- \_\_\_\_\_ 10. Inez is attracted to Garcin.

## Comprehension Test A (Page 2)

### Part III: Stage Directions Identification (20 points)

Name the character to whom the stage directions apply.

- \_\_\_\_\_ 1. is dancing
- \_\_\_\_\_ 2. picks up the knife and jabs herself with it
- \_\_\_\_\_ 3. enters, accompanied by the ROOM-VALET
- \_\_\_\_\_ 4. drops the knife
- \_\_\_\_\_ 5. looks slightly huffed
- \_\_\_\_\_ 6. goes to the bronze ornament and strokes it reflectively
- \_\_\_\_\_ 7. has been plying her powder-puff and lipstick
- \_\_\_\_\_ 8. watches them without speaking
- \_\_\_\_\_ 9. goes to the door and shuts it
- \_\_\_\_\_ 10. whose face is still hidden by ... hands

### Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Analyze the statement "Hell is—other people" in relation to the play.
2. How are Inez, Estelle, and Garcin interdependent?
3. Why is each character in "Hell?"
4. Explain the presence of the paper knife.
5. Why do Inez, Estelle, and Garcin not leave when the door opens?



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## Comprehension Test B

### Part I: Quotation Identification (30 points)

Identify speakers of quotations.

- \_\_\_\_\_ 1. Oh, I don't care much for men anyway.
- \_\_\_\_\_ 2. There was a balcony overlooking the lake.
- \_\_\_\_\_ 3. Well, Estelle, am I a coward?
- \_\_\_\_\_ 4. I can't get on without making people suffer.
- \_\_\_\_\_ 5. So you haven't yet got over your-what-do-you-call-it?-sense of human dignity?
- \_\_\_\_\_ 6. Well, let's get on with it . . . .
- \_\_\_\_\_ 7. You can't move it. it's too heavy.
- \_\_\_\_\_ 8. Nothing was left for chance. This room was all set for us.
- \_\_\_\_\_ 9. I went to Switzerland for five months.
- \_\_\_\_\_ 10. Anything, anything would be better than this agony of mind.
- \_\_\_\_\_ 11. No madam. No one else is coming.
- \_\_\_\_\_ 12. Forever. My God, how funny! Forever.
- \_\_\_\_\_ 13. Hell is—other people!
- \_\_\_\_\_ 14. Which of you two would dare call me his glancing stream, his crystal girl?
- \_\_\_\_\_ 15. I mean that each of us will act as torturer of the two others.

### Part II: Short Answers (20 points)

Provide an answer to each of these questions.

- \_\_\_\_\_ 1. What does Garcin describe as a "Black Hole?"
- \_\_\_\_\_ 2. How does Estelle torture Inez?
- \_\_\_\_\_ 3. Name each character's dominant negative personality trait.
- \_\_\_\_\_ 4. What scene does Inez clairvoyantly watch?
- \_\_\_\_\_ 5. How did Garcin die?
- \_\_\_\_\_ 6. What does the Valet say is the first question asked by guests?
- \_\_\_\_\_ 7. For whom does Estelle mistake Garcin?
- \_\_\_\_\_ 8. Why did Estelle marry her husband?
- \_\_\_\_\_ 9. How does Garcin describe his wife's eyes?
- \_\_\_\_\_ 10. Why won't Estelle sit on the green couch?

## Comprehension Test B (Page 2)

### Part III: Fill-In (20 points)

Fill in the words that complete each statement.

1. Garcin's newspaper office stinks of \_\_\_\_\_ and \_\_\_\_\_.
2. Roger \_\_\_\_\_ himself because Estelle \_\_\_\_\_ her baby.
3. Estelle searches for a \_\_\_\_\_ to put on her \_\_\_\_\_.
4. \_\_\_\_\_ can't kiss \_\_\_\_\_ because \_\_\_\_\_ is watching.
5. Inez \_\_\_\_\_ herself to prove that she is \_\_\_\_\_.

### Part IV: Essay (30 points)

Choose two and answer in complete sentences.

1. Why does the Valet refer to Garcin, Inez, and Estelle as "guests"?
2. Explain the significance of the title.
3. In what way are the women in the play portrayed as objects?
4. Discuss the similarities between the characters' visions of the world they left.
5. In what ways are Garcin, Inez and Estelle wholly responsible for their situation?



## Answer Key

### VOCABULARY TEST

- |      |       |
|------|-------|
| 1. d | 8. b  |
| 2. d | 9. c  |
| 3. a | 10. a |
| 4. c | 11. c |
| 5. b | 12. b |
| 6. a | 13. d |
| 7. d | 14. a |
|      | 15. a |

### COMPREHENSION TEST A

#### Part I: Character Identification (30 points)

- |                                       |              |
|---------------------------------------|--------------|
| 1. Estelle                            | 9. Estelle   |
| 2. Garcin                             | 10. Inez     |
| 3. Florence's husband (Inez's cousin) |              |
| 4. Garcin and Inez                    | 11. Estelle  |
| 5. Olga                               | 12. Estelle  |
| 6. Garcin                             | 13. Garcin   |
| 7. Estelle                            | 14. Florence |
| 8. Garcin's wife                      | 15. Garcin   |

#### Part II: Fact or Opinion (20 points)

- |      |       |
|------|-------|
| 1. T | 6. O  |
| 2. O | 7. T  |
| 3. F | 8. F  |
| 4. F | 9. O  |
| 5. T | 10. F |

#### Part III: Stage Directions Identification (20 points)

- |            |            |
|------------|------------|
| 1. Estelle | 6. Garcin  |
| 2. Inez    | 7. Estelle |
| 3. Garcin  | 8. Inez    |
| 4. Estelle | 9. Garcin  |
| 5. Valet   | 10. Garcin |

#### Part IV: Essay (30 points)

Answers will vary.

### COMPREHENSION TEST B

#### Part I: Quotation Identification (30 points)

- |            |             |
|------------|-------------|
| 1. Inez    | 9. Estelle  |
| 2. Estelle | 10. Garcin  |
| 3. Garcin  | 11. Valet   |
| 4. Inez    | 12. Estelle |
| 5. Valet   | 13. Garcin  |
| 6. Garcin  | 14. Estelle |
| 7. Valet   | 15. Inez    |
| 8. Inez    |             |

#### Part II: Short Answer (20 points)

1. his newspaper office
2. she is attracted to Garcin, not Inez
3. Inez, cruelty; Estelle, vanity; Garcin, cowardice
4. a couple inhabiting her former room
5. shot (executed)
6. Where is the torture chamber?
7. Roger, her lover
8. financial security
9. big, tragic
10. because she is wearing pale blue

#### Part III: Fill-In (20 points)

1. men, cigar smoke
2. shot, drowned
3. mirror, lipstick
4. Garcin, Estelle, Inez
5. stabs, dead

#### Part IV: Essay (30 points)

Answers will vary.

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