

Chapter 1 : Theatre of the Absurd - Wikipedia

Matthew Whitaker, the newly named acting Attorney General and the man who now has authority over Robert Mueller and his investigation, wrote, last year, that he believed the special counsel was.

His contribution to this particular genre allows us to refer to him as the grand master, or father, of the genre. While other dramatists have also contributed significantly to this genre, Beckett remains its single, most towering figure. This movement known as the Theater of the Absurd was not a consciously conceived movement, and it has never had any clear-cut philosophical doctrines, no organized attempt to win converts, and no meetings. In viewing the plays that comprise this movement, we must forsake the theater of coherently developed situations, we must forsake characterizations that are rooted in the logic of motivation and reaction, we must sometimes forget settings that bear an intrinsic, realistic, or obvious relationship to the drama as a whole, we must forget the use of language as a tool of logical communication, and we must forget cause-and-effect relationships found in traditional dramas. By their use of a number of puzzling devices, these playwrights have gradually accustomed audiences to a new kind of relationship between theme and presentation. In these seemingly queer and fantastic plays, the external world is often depicted as menacing, devouring, and unknown; the settings and situations often make us vaguely uncomfortable; the world itself seems incoherent and frightening and strange, but at the same time, it seems hauntingly poetic and familiar. The essential difference is that critics like Camus have presented their arguments in a highly formal discourse with logical and precise views which prove their theses within the framework of traditional forms. On the contrary, the Theater of the Absurd seeks to wed form and content into an indissoluble whole in order to gain a further unity of meaning and impact. This theater, as Esslin has pointed out, "has renounced arguing about the absurdity of the human condition; it merely presents it in being" that is, in terms of concrete stage images of the absurdity of existence. Since these writers do not belong to any deliberate or conscious movement, they should be evaluated for their individual concerns, as well as for their contributions to the total concept of the Theater of the Absurd. In fact, most of these playwrights consider themselves to be lonely rebels and outsiders, isolated in their own private worlds. As noted above, there have been no manifestoes, no theses, no conferences, and no collaborations. Each has developed along his own unique lines; each in his own way is individually and distinctly different. Therefore, it is important to see how Beckett both belongs to the Theater of the Absurd and, equally important, how he differs from the other writers associated with this movement. First, let us note a few of the basic differences. For example, the characters in *The Bald Soprano* are in society, but they scream meaningless phrases at each other, and there is no communication. The language of the two playwrights also differs greatly. His theme is stated more openly. He is concerned with the hatred which exists in the world. In *The Maids*, for example, each maid hates not just her employer and not just her own sister, but also her own self. Therefore, she plays the other roles so as to exhaust her own hatred of herself against herself. If there are no white people present, then one of the blacks in the audience must wear a white mask; if the black refuses, then a white mannequin must be used, and the actors must play the drama for this mannequin. There must at least be a symbol of a white audience, someone for the black actors to revile. In contrast to Beckett, Arthur Adamov, in his themes, is more closely aligned to the Kafkaesque, existentialistic school, but his technique is that of the Theater of the Absurd. His interest is in establishing some proof that the individual does exist, and he shows how man becomes more alienated from his fellow man as he attempts to establish his own personal identity. For example, in *Professor Taranne*, the central character, hoping to prove his innocence of a certain accusation, actually convicts himself through his own defense. For Adamov, man attempting to prove his own existence actually proves, ironically, that he does not exist. Each character propounds his own troubles and his own achievements, but the words reverberate, as against a stone wall. They are heard only by the audience. Characteristic of all these writers is a notable absence of any excess concern with sex. Edward Albee, an American, differs significantly in his emphasis and concern with the sexual substructure of society. The overtones of homosexuality in *The Zoo Story* are carried further until the young man in *The American Dream* becomes the physical incarnation of a muscular and ideally handsome,

young sexual specimen who, since he has no inner feelings, passively allows anyone "to take pleasure from my groin. Similarities Since all of the writers have varying concerns, they also have much in common because their works reflect a moral and philosophical climate in which most of our civilization finds itself today. Beyond the technical and strange illusionary techniques which prompt the critic to group these plays into a category, there are larger and, ultimately, more significant concerns by which each dramatist, in spite of his artistic differences, is akin to the others. Aside from such similarities as violation of traditional beginning, middle, and end structure exposition, complication, and denouement or the refusal to tell a straightforward, connected story with a proper plot, or the disappearance of traditional dramatic forms and techniques, these dramatists are all concerned with the failure of communication in modern society which leaves man alienated; moreover, they are all concerned with the lack of individuality and the overemphasis on conformity in our society, and they use the dramatic elements of time and place to imply important ideas; finally, they reject traditional logic for a type of non-logic which ultimately implies something about the nature of the universe. Implicit in many of these concerns is an attack on a society or a world which possesses no set standards of values or behavior. Foremost, all of these dramatists of the absurd are concerned with the lack of communication. Each makes a futile attempt to get another character to understand him, but as the attempt is heightened, there is more alienation. Thus, finally, because of a lack of communication, Peter, the conformist in *The Zoo Story*, is provoked into killing Jerry, the individualist; and in *The Sandbox*, a continuation of *The American Dream*, Mommy and Daddy bury Grandma because she talks incessantly but says nothing significant. The irony is that Grandma is the only character who does say anything significant, but Mommy and Daddy, the people who discard her, are incapable of understanding her. In *The Chairs*, the old people, needing to express their thoughts, address themselves to a mass of empty chairs which, as the play progresses, crowd all else off the stage. In *Maid to Marry*, communication is so bad that the maid, when she appears on the stage, turns out to be a rather homely man. And ultimately in *Rhinoceros*, the inability to communicate causes an entire race of so-called rational human beings to be metamorphosed into a herd of rhinoceroses, thereby abandoning all hopes of language as a means of communication. This concern with communication is finally carried to its illogical extreme in two works: *And even without dialogue*, all the action on the stage suggests the inability of man to communicate. His plays give the impression that man is totally lost in a disintegrating society, or, as in *Endgame*, that man is left alone after society has disintegrated. In *Waiting for Godot*, two derelicts are seen conversing in a repetitive, strangely fragmented dialogue that possesses an illusory, haunting effect, while they are waiting for Godot, a vague, never-defined being who will bring them some communication about "what? An impetus for living? A reason for dying? No one knows, and the safest thing to say is that the two are probably waiting for someone or something which will give them an impetus to continue living or, at least, something which will give meaning and direction to their lives. As Beckett clearly demonstrates, those who rush hither and yon in search of meaning find it no quicker than those who sit and wait. The "meaning" about life that these tramps hope for is never stated precisely. But Beckett never meant his play to be a "message play," in which one character would deliver a "message. Everyone leaves the theater with the knowledge that these tramps are strangely tied to one another; even though they bicker and fight, and even though they have exhausted all conversation notice that the second act is repetitive and almost identical" the loneliness and weakness in each calls out to the other, and they are held by a mystical bond of interdependence. In spite of this strange dependency, however, neither is able to communicate with the other. The other two characters, Pozzo and Lucky, are on a journey without any apparent goal and are symbolically tied together. One talks, the other says nothing. The waiting of Vladimir and Estragon and the journeying of Pozzo and Lucky offer themselves as contrasts of various activities in the modern world" all of which lead to no fruitful end; therefore, each pair is hopelessly alienated from the other pair. Their fumbling ineffectuality in their attempts at conversation seems to represent the ineptness of all mankind in its attempt at communication. And it rapidly becomes apparent that Vladimir and Estragon, as representatives of modern man, cannot formulate any cogent or useful resolution or action; and what is more pathetic, they cannot communicate their helpless longings to one another. While failing to possess enough individualism to go their separate ways, they nevertheless are different enough to embrace most of our society.

In the final analysis, their one positive gesture is their strength to wait. But man is, ultimately, terribly alone in his waiting. Ionesco shows the same idea at the end of *Rhinoceros* when we see Berenger totally alone as a result, partly, of a failure in communication. Each dramatist, therefore, presents a critique of modern society by showing the total collapse of communication. The technique used is that of evolving a theme about communication by presenting a series of seemingly disjointed speeches. The accumulative effect of these speeches is a devastating commentary on the failure of communication in modern society. In conjunction with the general attack on communication, the second aspect common to these dramatists is the lack of individuality encountered in modern civilization. Generally, the point seems to be that man does not know himself. He has lost all sense of individualism and either functions isolated and alienated, or else finds himself lost amid repetition and conformity. Therefore, we have Claire referring to Solange as Claire. Albee is not concerned with individualizing his characters. They remain types and, as types, are seen at times in terms of extreme burlesque. Perhaps more than any of the other dramatists of the absurd, Ionesco has concerned himself almost exclusively with the failure of individualism, especially in his most famous play, *Rhinoceros*. To repeat, in this play, our society today has emphasized conformity to such an extent and has rejected individualism so completely that Ionesco demonstrates with inverse logic how stupid it is not to conform with all society and be metamorphosed into a rhinoceros. This play aptly illustrates how two concerns of the absurdists – “lack of communication and the lack of individualism” – are combined, each to support the other. Then two rhinoceroses, then more. Ridiculous arguments then develop as to whether they are African or Asiatic rhinoceroses. We soon learn that there is an epidemic of metamorphoses; everyone is changing into rhinoceroses. Soon only three individuals are left. Suddenly it seems almost foolish not to become a rhinoceros. She cannot revolt against society and remain a human being. Berenger is left alone, totally isolated with his individualism. And what good is his humanity in a world of rhinoceroses? At first glance, it would seem obvious that Ionesco wishes to indicate the triumph of the individual, who, although caught in a society that has gone mad, refuses to surrender his sense of identity. But if we look more closely, we see that Ionesco has no intention of leaving us on this hopeful and comforting note. In his last speech, Berenger makes it clear that his stand is rendered absurd. What does his humanity avail him in a world of beasts? Finally, he wishes that he also had changed; now it is too late. All he can do is feebly reassert his joy in being human. His statement carries little conviction. This is how Ionesco deals with the haunting theme of the basic meaning and value of personal identity in relationship to society. If one depends entirely upon the society in which one lives for a sense of reality and identity, it is impossible to take a stand against that society without reducing oneself to nothingness in the process. Berenger instinctively felt repelled by the tyranny that had sprung up around him, but he had no sense of identity that would have enabled him to combat this evil with anything resembling a positive force. Probably any action he could have taken would have led to eventual defeat, but defeat would have been infinitely preferable to the limbo in which he is finally consigned. Ionesco has masterfully joined two themes: Essentially, therefore, the Theater of the Absurd is not a positive drama. It does not try to prove that man can exist in a meaningless world, as did Camus and Sartre, nor does it offer any solution; instead, it demonstrates the absurdity and illogicality of the world we live in. Nothing is ever settled; there are no positive statements; no conclusions are ever reached, and what few actions there are have no meaning, particularly in relation to the action. That is, one action carries no more significance than does its opposite action.

Packed full of stories about the human condition, this book of insightful sermons based largely on texts from Paul's letter to the Romans will be invaluable to preachers, teachers, and laypersons.

Theatre of the Absurd May 28, Written by Lindsay Price How do we connect students with theatre history eras that are difficult to relate to? Theatre is all about change. Often that evolution comes from an intense reaction to the previous era: But how do we connect students to eras that are difficult to relate to? Theatre of the Absurd. They just think the play dumb. One way to connect students is to start with a visual introduction to an era instead of textual introduction. How do we do that? If you search online for what France looked like during the war, what comes back are a lot of pictures of towns reduced to rubble. A total wasteland a sample picture is included in the PDF download below. It becomes easier to see how they rejected the Realism Era plays. Theatre is a form with structure, dialogue, and characters, and this is what Theatre of the Absurd writers highlight by going in the opposite direction. Show students a picture. Use the one included in the download or find your own. What do you see? Where is this place? What emotions come up? Have students write a Reflection: Imagine what it would be like to live in the place shown in this picture. Show students an example of a Theatre of the Absurd text.

Chapter 3 : Theatre of the Absurd Conventions | The Drama Teacher

acting on the absurd Second Lesson Sermons For Sundays After Pentecost In his stimulating book, *The Dynamics Of Belief*, the beloved former pastor of the First Baptist Church of Chattanooga, Don Harbuck, tells the story of a thirteen-year-old boy.

What happens when he realizes that his death is final, that his joys, his disappointments, and his sufferings are brief flickers preluding an afterlife of nothingness? What changes in his daily pattern of work-eat-love-sleep must he now effect? Only because he is a part of a meaningless birth-death cycle is he doomed; the fact of death and his mortality is all. He sees, in short, The End focused on the screen of his future, the screen on which he used to project his dreams and hopes. Hope based on anything superhuman is now futile. He sees an end for him and for his fellowmen. Suicide, if all is meaningless? Or a blind return flight toward an external, though ever-silent, God? The fictional characters, therefore, who shoulder their new mortal responsibility, are often characterized as rebels. Above the threat of death, in confrontation with death, the metaphysical ropewalker acts "as if" his actions mattered. And, rather than scamper to either the poles of Hope or Suicide, he knows that he will eventually fall, but stays mid-center. Obviously his life, the lives of all men do not finally matter. But, clown-like, he creates new acts, new entertainments "reaching, gesturing. Exploiting his precarious posture in a new burst of freedom, he restructures his actions, and in vivid contrast to death, he diffuses joy and a sense of ridiculous responsibility. Knowing that man has only man to depend upon, however, he can take fresh courage. He is now rid of fearful superstitions and questioning theories; he can now discard the religious faiths which assume man is subservient to a Something divine and eternal. Man now has no excuse for failure, save himself. Man succeeds or fails because of the strength, or the lack of it, in himself. Each man is acting as a representative of all mankind; he is responsible for creating peace in the world. He is responsible for all and is totally alone. Camus challenges man to do the work which he has hitherto assigned to God.

Chapter 4 : Absurdism | Definition of Absurdism by Merriam-Webster

""absurd"" notion that god loves us unconditionally. Acting on the absurd pdf download orthodoxstancecom, acting on the absurd theatre of the absurd wikipedia, the theatre of the absurd (french: th  tre de l'absurde [te  t  (  TM) d  TM lapsy  d]) is a postworld war ii designation for particular plays.

Graveyard Flowers] by contemporary Pakistani writer, poet and columnist Mujtaba Haider Zaidi is the first absurd drama in the history of Urdu literature. Created in the pattern of ancient Greek tragedies, the drama contains only two characters, and carries both poetry and prose in it, and hence fulfills all the requirements necessary for a perfect Absurd drama. Cut off from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, useless". Some Beckett scholars call this the "pseudocouple". Language[edit] Despite its reputation for nonsense language, much of the dialogue in Absurdist plays is naturalistic. More or less exactly what you Given the existence as uttered forth in the public works of Puncher and Wattmann of a personal God quaquaquaqu with white beard quaquaquaqu outside time without extension who from the heights of divine apathia divine athambia divine aphasia loves us dearly with some exceptions for reasons unknown but time will tell and suffers like the divine Miranda with those who for reasons unknown but time will tell are plunged in torment What do you use for pajamas? You verminate the sheet of your birth. What about the Albigensienist heresy? Who watered the wicket in Melbourne? What about the blessed Oliver Plunkett? Why did the chicken cross the road? Do you detect the difference? The    how do you say "roses" in Romanian? But "roses", what else? Harry and Edna take refuge at the home of their friends Agnes and Tobias because they suddenly become frightened. There was nothing    but we were very scared. We    were    terrified. It was like being lost: There was no    thing    to be    frightened of, but    EDNA: Another complex example of this is Rosencrantz and Guildenstern are Dead:

Chapter 5 : Acting On The Absurd - Second Lesson Sermons For Sundays After Pentecost (First Third), C

The theatre of the absurd was a short-lived yet significant theatrical movement, centred in Paris in the s. Unusual in this instance was the absence of a single practitioner spearheading the form.

The Challenges of Teaching Absurdism by One of the most intriguing and challenging of non-realistic theatre styles for high school drama students is theatre of the absurd. Its beauty lies in its non-conformity with accepted theatre conventions. A performance style that deliberately breaks many of the norms of conventional theatre is destined to do one of two things to its audience – fascinate or alienate. Students of theatre first need to understand the context of absurdism. Emerging in Europe in the early s, theatre of the absurd arrived soon after World War II, which has been considered a major influence on the style due to the senseless atrocities on human life. Contemporary students of theatre will tell you New York and London are the two big theatre cities of the world today, but we must not forget Paris was the hub of artistic endeavour in the s and it is no accident playwrights like Samuel Beckett were living and working in Paris at this time. Many modern theatre styles originate from essays and practical experimentation of techniques by a single person. Although Brecht collaborated with others such as Erwin Piscator, he experimented tirelessly with his ideas at his own Berliner Ensemble. Stanislavski did the same with the actors and plays at his Moscow Art Theatre. But theatre of the absurd began differently. It was in many ways an unconscious movement. The term itself was not coined until by theatre critic Martin Esslin. Today a small number of playwrights are considered the main contributors and importantly they were all playwrights. Their plays, as opposed to their essays on theatre, were their exponents of the style. The true absurdist playwrights are few: This was the philosophical background to the types of plots, events, characters, themes and actions of many absurdist plays. In the story, Camus shows us this figure of Greek mythology relentlessly pushing a boulder up a hill, only to see it roll down again. If man does have purpose in his life, he must make this purpose himself and control his own destiny through his choices and actions, which may bring some degree of hope. Many characters in absurdist plays are examples of an existential existence and this is where students need to make very specific discoveries in plays studied in the drama classroom. Absurdist conventions can include language devoid of any real meaning unintelligible, clipped, repetitive, cliches , plots that are circular instead of linear appear to go nowhere , slapstick and vaudeville-type actions yes, there is comedy in theatre of the absurd , characters that have little or no sense of time or place they forget where they are, do not recall previous events the audience remembers, do not know what day it is etc , long moments of silence, slow paced sections juxtaposed with fast paced dialogue. Absurdist Plays for Students: As the primary example of the form, absurdist play *Waiting for Godot* is a must to teach to students. But this play is also one of the hardest for teenagers to grapple. When you have a play with three hermits alone on a beach, while a clown arrives from the sea in a suitcase, you know you are in for a strange but wonderful drama. *Mr Melancholy* uses many of the concepts and conventions to be found in *Godot* loneliness, isolation, meaningless existence , so the similarities are there for students to discover between the two texts. I have been workshopping scenes from *Mr Melancholy* at Year 11 Drama for some years now and I am yet to find a class who have not enjoyed this gem of an absurdist play. The very concept of the inhabitants of a French provincial town turning into Rhinoceroses simply fascinated my students. This superficial curiosity soon turned into intellectual discussions when we studied the deeper meanings behind this play and its characters. Theatre of the absurd in a high school context is a beast. Weaker students often struggle to understand the layers behind the surface with absurdist dramas and are sometimes bewildered at the non realistic conventions unique to this form. On the flip side, stronger students who love drama theory and class debates usually revel in the complexity of absurdism, from the philosophy of existentialism through to the reasoning behind strange characters and events in absurdist plays. These students sometimes ask more questions about this form than the teacher can answer. But one thing remains true, absurdism is too good to leave off your senior curriculum and ignore!

Chapter 6 : In Ten Sentences Or Less [11] “ Theatre Of The Absurd: Act One ” PratikBasu

Rather, in the act of ending one's existence, one's existence only becomes more absurd. Religious, spiritual, or abstract belief in a transcendent realm, being, or idea: a solution in which one believes in the existence of a reality that is beyond the Absurd, and, as such, has meaning.

The term is derived from an essay by the French philosopher Albert Camus. Its meaning is indecipherable and his place within it is without purpose. He is bewildered, troubled and obscurely threatened. The origins of the Theatre of the Absurd are rooted in the avant-garde experiments in art of the 1950s and 60s. At the same time, it was undoubtedly strongly influenced by the traumatic experience of the horrors of the Second World War, which showed the total impermanence of any values shook the validity of any conventions and highlighted the precariousness of human life and its fundamental meaninglessness and arbitrariness. The trauma of living from under threat of nuclear annihilation also seems to have been an important factor in the rise of the new theatre. The main characteristics of the Absurd Theatre are “ 1. Life is essentially meaningless, hence miserable. Reality is unbearable unless relieved by dreams and illusions. Man is fascinated by death which permanently replaces dreams and illusions. There is no action or plot. Very little happens because nothing meaningful can happen. The final situation is absurd or comic. Absurd drama is not purposeful and specific as it solves no problem. It is like an abstract painting which is supposed not to convey a definite meaning. The Theatre of the Absurd also seems to have been a reaction to the disappearance of the religious dimension from contemporary life. The Absurd Theatre can be seen as an attempt to restore the importance of myth and ritual to our age, by making man aware of the ultimate realities of his condition, by instilling in him again the lost sense of cosmic wonder and primeval anguish. The Absurd Theatre hopes to achieve this by shocking man out of an existence that has become trite, mechanical and complacent. It is felt that there is mystical experience in confronting the limits of human condition. As a result, absurd plays assumed a highly unusual, innovative form, directly aiming to startle the viewer, shaking him out of this comfortable, conventional life of everyday concerns. In the meaningless and Godless post-Second-World-War world, it was no longer possible to keep using such traditional art forms and standards that had ceased being convincing and lost their validity. The Theatre of the Absurd openly rebelled against conventional theatre. Indeed, it was anti-theatre. It was surreal, illogical, conflictless and plotless. The dialogue seemed total gobbledygook. Not unexpectedly, the Theatre of the Absurd first met with incomprehension and rejection. The Theatre of the Absurd Page 1 One of the most important aspects of absurd drama was its distrust of language as a means of communication. Language had become a vehicle of conventionalized, stereotyped, meaningless exchanges. Words failed to express the essence of human experience, not being able to penetrate beyond its surface. The Theatre of the Absurd constituted first and foremost an onslaught on language, showing it as a very unreliable and insufficient tool of communication. By ridiculing conventionalized and stereotyped speech patterns, the Theatre of the Absurd tries to make people aware of the possibility of going beyond everyday speech conventions and communicating more authentically. Conventionalized speech acts as a barrier between us and what the world is really about: Objects are much more important than language in absurd theatre: It is the hidden, implied meaning of words that assume primary importance in absurd theatre, over and above what is being actually said. The Theatre of the Absurd strove to communicate an unresolved totality of perception - hence it had to go beyond language. Absurd drama subverts logic. It relishes the unexpected and the logically impossible. According to Sigmund Freud, there is a feeling of freedom we can enjoy when we are able to abandon the straitjacket of logic. In trying to burst the bounds of logic and language the absurd theatre is trying to shatter the enclosing walls of the human condition itself. Our individual identity is defined by language, having a name is the source of our separateness - the loss of logical language brings us towards a unity with living things. In being illogical, the absurd theatre is anti-rationalist: Nonsense, on the other hand, opens up a glimpse of the infinite. It offers intoxicating freedom, brings one into contact with the essence of life and is a source of marvelous comedy. There is no dramatic conflict in the absurd plays. Dramatic conflicts, clashes of personalities and powers belong to a world where a rigid, accepted hierarchy of values forms a permanent

establishment. Such conflicts, however, lose their meaning in a situation where the establishment and outward reality have become meaningless. However frantically characters perform, this only underlines the fact that nothing happens to change their existence. Absurd dramas are lyrical statements, very much like music: The Absurd Theatre is a theatre of situation, as against the more conventional theatre of sequential events. It presents a pattern of poetic images. In doing this, it uses visual elements, movement, light. Unlike conventional theatre, where language rules supreme, in the Absurd Theatre language is only one of many components of its multidimensional poetic imagery. The Theatre of the Absurd is totally lyrical theatre which uses abstract scenic effects, many of which have been taken over and modified from the popular theatre arts: Much of its inspiration comes from silent film and comedy, as well as the tradition of verbal nonsense in early sound film Laurel and The Theatre of the Absurd Page 2 Hardy, W C Fields, the Marx Brothers. It emphasizes the importance of objects and visual experience: It owes a debt to European pre-war surrealism: The Theatre of the Absurd is aiming to create a ritual-like, mythological, archetypal, allegorical vision, closely related to the world of dreams. One of the greatest masters of nonsense poetry was the German poet Christian Morgenstern Ionesco found the work of S J Perelman i. The tradition of the world as a stage and life as a dream goes back to Elizabethan times. Baroque allegorical drama shows the world in terms of mythological archetypes: With the decline of allegory, the element of fantasy prevails Swift, Hugh Walpole. In some 18th and 19th Century works of literature we find sudden transformation of characters and nightmarish shifts of time and place E T A Hoffman, Nerval, Aurevilly. Dreams are featured in many theatrical pieces, but it had to wait for Strindberg to produce the masterly transcriptions of dreams and obsessions that have become a direct source of the Absurd Theatre. Strindberg, Dostoyevsky, Joyce and Kafka created archetypes: In the view of Mircea Eliade, myth has never completely disappeared on the level of individual experience. The above-mentioned authors anticipated this. Alfred Jarry is an important predecessor of the Absurd Theatre. His Ubu Roi is a mythical figure, set amidst a world of grotesque archetypal images. Ubu Roi is a caricature, a terrifying image of the animal nature of man and his cruelty. Ubu Roi makes himself King of Poland and kills and tortures all and sundry. For the French avant-garde, myth and dream was of utmost importance: The aim of the avant-garde was to do away with art as a mere imitation of appearances. Apollinaire demanded that art should be more real than reality and deal with essences rather than appearances. One of the more extreme manifestations of the avant-garde was the Dadaist movement, which The Theatre of the Absurd Page 3 took the desire to do away with obsolete artistic conventions to the extreme. After the First World War, German Expressionism attempted to project inner realities and to objectify thought and feeling. French surrealism acknowledged the subconscious mind as a great, positive healing force. However, its contribution to the sphere of drama was meager: In this connection, of particular importance were the theoretical writings of Antonin Artaud. Artaud fully rejected realism in the theatre, cherishing a vision of a stage of magical beauty and mythical power. He called for a return to myth and magic and to the exposure of the deepest conflicts within the human mind. He demanded a theatre that would produce collective archetypes, thus creating a new mythology. In his view, theatre should pursue the aspects of the internal world. Man should be considered metaphorically in a wordless language of shapes, light, movement and gesture. Theatre should aim at expressing what language is incapable of putting into words. Artaud forms a bridge between the inter-war avant-garde and the post-Second-World-War Theatre of the Absurd. He represented the absurdity in the life of the people. He believed that life is in a circular form, from where it starts, at the same point it ends. There is no concept of religion no moral values, no concept of time and space in absurdity. Absurdity is a word that can be explained by reasoning however the fault is a familiar world that in the universe that is suddenly deprived of illusion, end of light, man feels as stranger. He is in an irradiate exile because he is deprived of memories of lost homeland as much as he lacks the hope of Promised Land to come. This diversity between man and his life, actor and his sating truly constitutes the feeling of Absurdity. It is very clear from the very word "Absurd" that it means nonsensical, opposed to reason, something silly, foolish, senseless, ridiculous and disorderly. Waiting for Godot is an absurd play for not only its plot is loose but its characters are also just mechanical puppets with their incoherent discussion. And above than all, its theme is unexplained. It is an absurd play for it is devoid of characterization and motivation along with the no result. Though characters are present but are

not recognizable for whatever they do and whatever they present is purposeless. So far as its dialogue technique is concerned, it is purely absurd as there is no witty repartee and pointed dialogue. What a reader or spectator hears is simply the incoherent babbling which does not have any clear and meaningful ideas.

Chapter 7 : Camus and the Absurd

Pratik on In Ten Sentences Or Less [11] - Theatre Of The Absurd: Act One Pratik on In Ten Sentences Or Less [7] - An Ode To Poirot and Other Detectives Dead and Gone Jayeeta (Dolon's daughter) on In Ten Sentences Or Less [7] - An Ode To Poirot and Other Detectives Dead and Gone.

There is inherent meaning in the universe: Yes, but the individual must have come to the knowledge of God. The pursuit of meaning may have meaning in itself: Such a pursuit can and should generate meaning for an individual, but death still renders the activity "ultimately" meaningless. Yes, meaning-making in a world without inherent meaning is the goal of existentialism. Yes, though this meaning would eventually incorporate God, being the creator of the universe and the "meaning" itself. Yes, though it must face up to the Absurd, which means embracing the transient, personal nature of our meaning-making projects and the way they are nullified by death. Such a chart represents some of the overlap and tensions between existentialist and absurdist approaches to meaning. While absurdism can be seen as a kind of response to existentialism, it can be debated exactly how substantively the two positions differ from each other. In his journals, Kierkegaard writes about the absurd: What is the Absurd? It is, as may quite easily be seen, that I, a rational being, must act in a case where my reason, my powers of reflection, tell me: The Absurd, or to act by virtue of the absurd, is to act upon faith I must act, but reflection has closed the road so I take one of the possibilities and say: This is what I do, I cannot do otherwise because I am brought to a standstill by my powers of reflection. What, then, is the absurd? The absurd is that the eternal truth has come into existence in time, that God has come into existence, has been born, has grown up. I gladly undertake, by way of brief repetition, to emphasize what other pseudonyms have emphasized. The absurd is not the absurd or absurdities without any distinction wherefore Johannes de Silentio: The absurd is a category, and the most developed thought is required to define the Christian absurd accurately and with conceptual correctness. The absurd is a category, the negative criterion, of the divine or of the relationship to the divine. When the believer has faith, the absurd is not the absurd "faith transforms it, but in every weak moment it is again more or less absurd to him. The passion of faith is the only thing which masters the absurd" if not, then faith is not faith in the strictest sense, but a kind of knowledge. The absurd terminates negatively before the sphere of faith, which is a sphere by itself. To a third person the believer relates himself by virtue of the absurd; so must a third person judge, for a third person does not have the passion of faith. Johannes de Silentio has never claimed to be a believer; just the opposite, he has explained that he is not a believer "in order to illuminate faith negatively. Just as Abraham is about to kill Isaac, an angel stops Abraham from doing so. Kierkegaard believes that through virtue of the absurd, Abraham, defying all reason and ethical duties "you cannot act" , got back his son and reaffirmed his faith "where I have to act". Exploring the forms of despair, Kierkegaard examines the type of despair known as defiance. According to Kierkegaard in his autobiography *The Point of View of My Work as an Author* , most of his pseudonymous writings are not necessarily reflective of his own opinions. Nevertheless, his work anticipated many absurdist themes and provided its theoretical background. In it, Camus considers absurdity as a confrontation, an opposition, a conflict or a "divorce" between two ideals. He continues that there are specific human experiences evoking notions of absurdity. Such a realization or encounter with the absurd leaves the individual with a choice: He concludes that recognition is the only defensible option. To take a "leap of faith," one must act with the "virtue of the absurd" as Johannes de Silentio put it , where a suspension of the ethical may need to exist. This faith has no expectations, but is a flexible power initiated by a recognition of the absurd. Although at some point, one recognizes or encounters the existence of the Absurd and, in response, actively ignores it. However, Camus states that because the leap of faith escapes rationality and defers to abstraction over personal experience, the leap of faith is not absurd. Camus considers the leap of faith as "philosophical suicide," rejecting both this and physical suicide. If the absurd experience is truly the realization that the universe is fundamentally devoid of absolutes, then we as individuals are truly free. The individual becomes the most precious unit of existence, representing a set of unique ideals that can be characterized as an entire universe in its own right. In acknowledging the absurdity of seeking any inherent

meaning, but continuing this search regardless, one can be happy, gradually developing meaning from the search alone. Camus states in *The Myth of Sisyphus*: By the mere activity of consciousness I transform into a rule of life what was an invitation to death, and I refuse suicide. The meaning of life[edit] According to absurdism, humans historically attempt to find meaning in their lives. Traditionally, this search results in one of two conclusions: Elusion[edit] Camus perceives filling the void with some invented belief or meaning as a mere "act of eluding"â€”that is, avoiding or escaping rather than acknowledging and embracing the Absurd. To Camus, elusion is a fundamental flaw in religion , existentialism , and various other schools of thought. If the individual eludes the Absurd, then he or she can never confront it. Camus also concedes that elusion is the most common. God[edit] Even with a spiritual power as the answer to meaning, another question arises: What is the purpose of a belief in God? Kierkegaard believed that there is no human-comprehensible purpose of God, making faith in God absurd itself. Camus on the other hand states that to believe in God is to "deny one of the terms of the contradiction" between humanity and the universe and is therefore not absurd but what he calls "philosophical suicide". Camus as well as Kierkegaard , though, suggests that while absurdity does not lead to belief in God, neither does it lead to the denial of God. People may create meaning in their own lives, which may not be the objective meaning of life if there is one , but can still provide something to strive for. However, he insisted that one must always maintain an ironic distance between this invented meaning and the knowledge of the absurd, lest the fictitious meaning take the place of the absurd. Freedom[edit] Freedom cannot be achieved beyond what the absurdity of existence permits; however, the closest one can come to being absolutely free is through acceptance of the Absurd. Camus introduced the idea of "acceptance without resignation" as a way of dealing with the recognition of absurdity, asking whether or not man can "live without appeal", while defining a "conscious revolt" against the avoidance of absurdity of the world. In a world devoid of higher meaning or judicial afterlife, the human nature becomes as close to absolutely free as is humanly possible. Hope[edit] The rejection of hope, in absurdism, denotes the refusal to believe in anything more than what this absurd life provides. Hope, Camus emphasizes, however, has nothing to do with despair meaning that the two terms are not opposites. One can still live fully while rejecting hope, and, in fact, can only do so without hope. Hope is perceived by the absurdist as another fraudulent method of evading the Absurd, and by not having hope, one is motivated to live every fleeting moment to the fullest. The absurdist is, in fact, amoral though not necessarily immoral.

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And so there is act and response become act enabled its response, and so on. It is a dialectic of loss and love that cannot be limited to the world as we know it and can only complete itself in a completed ruin of the world's ability to offer us the belittling of time it is.

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