



THEATRE OF ABSURD-A REVIEW

PRIKSHIT NEPTA¹, Dr. KUSHA PANDIT CHAWLA²

¹Research Scholar, Department of English and Communication Skills (School of Humanities),
Alakh Prakash Goyal Shimla University, Shimla, Himachal Pradesh, India
Email: neptaprikshit@gmail.com

²Assistant Professor (HOD), Department of English and Communication Skills (School of Humanities),
Alakh Prakash Goyal Shimla University, Shimla, Himachal Pradesh, India
Email: kpleolion@gmail.com



Article information

Received:30/4/2021
Accepted: 28/5/2021
Published online:02/06/2021
doi: [10.33329/ijelr.8.2.145](https://doi.org/10.33329/ijelr.8.2.145)

ABSTRACT

The Theatre of Absurd started in the early 20th Century by a group of playwrights who considered themselves intellectuals and desired to show their response to the realistic dramatists of the 19th Century who were very popular in their era. The Theatre of Absurd was a response against the truthful drama. Absurdist Theatre was deeply prejudiced by Existential philosophy. It allied best with the viewpoint in Albert Camus' essay *The Myth of Sisyphus* (1942). In this essay, Camus efforts to extant a reasonable answer as to why man should not commit suicide in face of a worthless, absurd existence. The Theatre of the Absurd is a movement made up of many varied plays, most of which were written between 1940 and 1960. When first performed, these plays surprised their audiences as they were shockingly different than anything that had been before staged. This drive known as the Theater of the Absurd was not a deliberately conceived movement, and it has never had any clear-cut moral doctrines, no organized effort to win converts, and no meetings.

Keywords: Absurd Drama, Movement, Characteristic, History, Realistic Plays.

Introduction

The Theatre of the Absurd is a movement made up of many varied plays, most of which were written between 1940 and 1960. When first performed, these plays surprised their audiences as they were shockingly different than anything that had been before staged. This drive known as the Theater of the Absurd was not a deliberately conceived movement, and it has never had any clear-cut moral doctrines, no organized effort to win converts, and no meetings.

Influences: Absurdist Theatre was heavily prejudiced by Existential philosophy. It associated best with the philosophy in Albert Camus' essay *The Myth of Sisyphus* (1942). The absurd dramatists, yet, did not tenacity the problem of man's meaningless reality quite as definitely as Camus. In fact, they typically offered no answer to the problem whatever, thus signifying that the question is ultimately unanswerable.

Themes: While absurdist plays feature a wide diversity of subject matter, there are certain themes, or thoughts, which reoccur often within the movement. These themes are the product of a novel attitude. It contained

primarily of the acknowledgement that the "convictions" and "expectations" of prior generations had "been tested and found wanting. Two themes that reoccur often throughout absurdist dramas are a meaningless world and the separation of the individual.

A World without Meaning: The decline of spiritual faith in the Twentieth Century is somewhat responsible for the growing idea that life had no recognizable purpose. Whereas one who believes in the hereafter sees life as a means of getting there, one who does not believe is left to either conclude that there is no drive or to find an alternative explanation for his/her life.

Form: The form of a piece of art is often deserted in favor of its subject matter. More exactly, drama is often studied in terms of what it is saying somewhat than in how it is saying it. Form, however, is questionably the most significant aspect of absurdist plays. It is what separates them from other likewise themed movements, mainly existential drama. Esslin claims that "the Theatre of the Absurd goes one step further

Devaluation of Language One distinguishing of this poetic form was the reduction of language. The absurd dramatists felt that conventional language had failed man--it was an inadequate means of communication. As a result, the movement of the characters on stage often denies their words or dialogue.

Conclusion

The absurd dramatists required to settle man with the modern world. Esslin eloquently states that "the dignity of man lies in his ability to face reality in all its senselessness; to accept it freely, without fear, without illusions--and to laugh at it" (Esslin 429). The absurd dramatists were the first to spread this idea of receipt in the face of absurdity. In doing so, they dared the prejudices of what does and does not constitute theatre. Essentially, the absurd dramatists redefined the art form and created a space in which following movements could embellishment.

References

- [1]. Abbotson, Susan. Thematic Guide to Modern Drama. Westport, Conn.: Greenwood, 2003. Print.
 - [2]. Beckett, Samuel. Waiting for Godot: A tragicomedy in 2 Acts. New York: Grove, 1982. Print. Absurdity. Washington: University of America, Blocker, Gene H. The Metaphysics of 1979. Print.
 - [3]. Camus, Albert. The Myth of Sisyphus and Other Essays. Trans. Justin O'Brien. New York: Vintage, 1983. Print.
 - [4]. Esslin, Martin. The Theatre of the Absurd. New York: Vintage, 2004. Print. e. The Bald Soprano and the Lesson. Trans. Tina How. New York: Ionesco, EugenGrove, 2006. Print.
 - [5]. Terence Ingraham. McCoy, "Master thesis production." Notes for a production of Eugene O'Neill's Hughie, at Smith College, May 22, 1968. Thesis (M.F.A.)--Smith College, Northampton, 1968. Photocopy.
-