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The Human Essence and the Sense of Absurdity in
Beckett's *Waiting for Godot* and Camus' *The Myth of
Sisyphus*

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Dedication

We would like to dedicate this dissertation to our beloved family, friends and fellows who helped us along putting efforts and energy to fulfill this work by the most reasonable standards.

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We thank God the greatest for His blessings and guidance, Who help and give us the force, the courage and the will to achieve this modest work.

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Abstract:

This study intends to explore the post-modern and modern human's existential crisis in both Samuel Beckett's play "Waiting for Godot" and the philosophical essay of Albert Camus "The Myth of Sisyphus". Which highlights the existential crisis that Albert's essay tackled; his study of the human interactions with this world, and the suggested solutions by this respected philosopher; it also examines the extent of those philosophical theories' appearance in the work of Samuel Beckett. This work contains two chapters; the first chapter deals with theoretical backgrounds of the study such as: Existentialism, Absurdism, Drama and the Absurd Theater. As for the second chapter; it came out as a literary and ideological comparison between Albert's essay and Beckett's play.

Key words: Existentialism, Absurdism, Post-modernism; Absurd Theater.

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Introduction general

General Introduction

The human mind is capable of absorbing profusion of ideas, life regulations and potentials that open the stratagem of facing life enthusiastically, and such flow of mechanism is to be found in several fields of Psychoanalysis, Literature, History, Arts and eventually Philosophy; the strongest tool which gathered them all under the wig of wandering life and choosing the path from which the world perception begins to affect the individuality with the isolation of thoughts and knowledge.

As the coming of Existentialism attempted to set the prospective of living with boundaries and tribulations, it was clear from the population's point of view that their worlds that they were to live; were of suspicious enquiries over the meaning of life and that of desolate close-up to how coexistence ought to be, and the references it provided in accordance with the individual's capacity of receiving, reasoning and applying carefully.

This form of layout highly recommends what Existentialists stood for when they preached to differ the meaning of life apart from what it provides in return, this very standpoint which sparkled the realm of life expectancies; dramatic flux and thus the long-awaited results which weakens one's faith and incorporate them to the desolation of an exhausting drive of life, this futuristic outcome on the people's ineffectual mechanism in understanding the resolutions they make in a chaotic rationalism; denotes why the majority of individuality feel free to determine their universal opinion in life, and hence tackle it to the extent of solving dilemmas in a basic relevance to the presently esteemed challenges; for what yet to come is of irrational incapability in comprehending the beyond of life challenges.

The Existentialism turned to a post-modern view that radically supported the initiation of three supplementary traits which furthered the understanding to a

freedom more convincing and extravagant in conceiving the personal choice, this movement was Absurdism that branched out of the modern view on life with a newly foundation that perceives life in supporting whatever the individual accounts for it. The three titles that were to condemn humanity's voice by strengthening their reasoning into manageable segments of Physical Suicide, Philosophical Suicide, Acceptance, merely meant to widen the area of discussing life regulations in a more modern interpretations.

1. Motivation of the study

What motivated us to study this philosophical field is the side effects of man's behavioral Interaction with self-recognition and society, the mentality they contributed into creating notions of perceiving the world's provision of challenges, which will therefore be Of great importance on how life is ought to be perceived, grasped and eventually lived.

2. Aims of the study

We aimed at the very features that Existentialism and Absurdism left behind in a sense of means to judge and examine mankind's mechanism of thought. Our aim is to discover the head start for these Philosophical fields and maintenance of delivering such outlook on man's attitude; their capacity of cooperating with the Post-modern man, as thus is the outcome for today's different status of belief that came to such diversion.

3. Research Questions

3.1. Does Absurdism prove to be the answer to the modern/Post-modern human condition?

3.2. To what extent Camus' hero is similar to Buckett's hero?

3.3. Do both heroes in the play and the essay provide any real answers or solutions to the absurdity of life?

4. Hypotheses

4. 1. Existentialism and Absurdism have tackled the path of life through which Post-modern man chose to pick, live and establish.

4. 2. The protagonists in the essay and the play provide the solution for life's absurdity by confessing its hardships and thus conforming to its motion both tragically and victoriously.

4. 3. Buckett and Camus absurd heroes are similar in accepting life's regulations in a cooperative manner.

5. Methodology

This study is to undergo the analytical approach in which the absurd characters are analyzed and compared at the same time to the Post-modern men, this case study is based on extracting the elements of Absurd and reviewing their extent to the characters that contributed in making those incidents a tendency to explore.

6. Dissertation Structure

This work is divided into two chapters. The first chapter defines the notion of Existentialism, Absurdism, Drama, and absurd theater, and clarify why we chose to compare the two works of Albert Camus and Samuel Beckett. The second chapter offers a comparison between the characters of both works and Post-modern men.

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Introduction

1. Existentialism

2. Absurdism

3. Drama

3. a. Tragedy

3. b. Comedy

4. Absurd theater

4. a. Character in the Absurd Theater

4. b. Language in the Absurd Theater

4. c. Plot in the Absurd Theater

5. Why comparative literature

Conclusion

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Introduction

The wing of philosophy has once again opened a new interpretation to the understanding of life throughout Existentialism, where this latter brought about Absurdism and was thus to also infer new beginnings and sets of notions that are of defiant approach. Society does not dare to forward the heaviness of this message but tolerating its tackle intriguingly, it was an act of valor when Existentialists decided to leave the shell of life's rules and titled its movement with total freedom of choice, yet this included specifically every single point of life. The based freedom idea that indicates hidden messages and vast knowledge to a point of limitless depth within them all.

Almost pointless these features that drafted a new branch which rebelliously pointed to another point of view, and instantly took the idea for a better optimization and stained its dramatic visions with supplementary additions that further speculative mood and reasoning; respectfully push the boundaries to the free will, and dramatically dispatch the exaggerating points of giving life a meaning, and thus was drama created traditionally to enhance the new theatre, consequently out of this outcome, this branch was Absurdism, laconically reacting to life with very little energy and a vulnerable perspective that renders one's status gradually disappointing.

This conception confronts any newly discovered challenge that is yet to come to life, to regularly set people to a line of control, to engage into unwanted programs which act to disciplines that are dull and meaningless, and ultimately keep the promotion by generations who unfold and thrive for the better, instinctively empowered by the free will that is built and reinforced when reaching adolescence; the age of total reasoning which indicates the subversive creativity that provokes guidance deviously.

Chapter one: The Notion of the Absurd

1. Existentialism

The 19th century Europe witnessed the birth of the existentialist movement. Søren Kierkegaard (1813-1855) and the Russian author Fyodor Mikhailovich Dostoevsky (1821-1881), are often characterized as the founding fathers for the movement, along with Friedrich Wilhelm Nietzsche (1844-1900). In spite of the fact that the background of existentialism was established in the 19th century, it did not reach prominence until the early mid20th century. World War II was often considered to be the trigger that effected and attracted that era's thinkers such as Franz Kafka (1833-1924), Martin Heidegger (1889-1976), Albert Camus (1913-1960), Maurice Merleau (1908-1961) and Jean Paul Sartre (1905-1980). Those thinkers put emphasis on re-questioning the trending metaphysical beliefs at that time, which were perceived as an extreme aphorism that cannot be doubted whatsoever.

Dealing with existentialism imposes and urges to set forward an enquiry to understand what amalgamated all existentialists together. The simplest answer to such question is by highlighting the deep concern that is shared by all those who are linked to this movement, past and present, which is what they consider it to be the most significant dilemma to be solved, what is it like to be to live as a human being? In other words, the most important task according to them is to grasp the human being's psychic as an individual and how they should interact with their surroundings which was termed by others as "the human condition".

The different ways of evaluating the human being as an individual by existentialists make it harder to define such movement. However, they tend to strongly reject, while studying the human condition, all the theories and systems (philosophical, religious, or scientific, etc.) which sought to answer the questions concerning the purpose and meaning of the human condition in a conclusive manner.

There is something infantile in the presumption that somebody else has a responsibility to give your life meaning and point... The truly adult view, by contrast, is that our life is as meaningful, as full and as wonderful as we choose to make it. (Richard Dawkins, 2006, p.360)

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These systems provide answers, which cannot be effected by time, to the questions relative to the human conditions. They are also seen as applicable to all humanity regardless whether those human beings are willing to believe and accept such answers or not. It is futile to argue against Christianity as the most noticeable system of this sort over the history of the European civilization. It is important to know the reasons why those systems, that offer decisive answers to life's issues, were attractive through the past and the present. These miscellaneous systems offered help solace by removing the heavy burden that is caused by one's attempt to give meaning to a rather meaningless world and existence. Even though facing the world without an already established religion is undoubtedly difficult, existentialists encourage the humanity to do so.

Among the reasons that make the existentialists eager to answer life's problems is the commitment to the system which claims to have a definitive and non-questionable answers to human existential problems. Such commitment has a negative effect on the progress that is already made by humanity. This progress exists to preserve the summit of human existential crisis.

One of the main problems that existentialists have with those systems is that they do not effectively take into consideration what it is like to be a human. Most of the time, such systems consider both the purpose and meaning of life to be related to another world such as heaven or Plato's world of forms, but that will make them lost, because they will be already detached from the human prospective, and the anxieties, fears, hopes and disappointments that humans face by living under the rules of our own materialistic world. For example, most of the metaphysically based systems offer answers for the argued questions about life from a Godly point of view. A God who is all knowing and all powerful, a God who deliver his thoughts to human beings through his messengers, but existentialists argue that human beings

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do not need a God based perspective but they are in need of a perspective that is based on the human condition.

The God based perspective have many problems when it comes to existentialists, one of those problems is that it does not take into account the human mortality and it is a fundamental aspect for the human condition. However, all past and present religion based systems believe in afterlife which gives humanity a new feature which is immortality. But existentialists insist on accepting that man's death will end everything. Only after humanity truly believe that they are certain of only the temporal physical life that makes them choked and then provided with the power to stop living in a way based on a beliefs that they cannot be certain of. Hence, taking control of their own lives through choosing their own morals and values to live by which will create a purpose and meaning to their existence. Such idea allows human beings to finally get rid of regret. This particular idea is similar to another existentialist idea which was presented by the French Jean Paul Sartre in his lecture of 1945 entitled "Is Existentialism a Humanism". An idea that argues that the human condition is influenced by an essence. But it must be stated, that not all existentialists were fans of such idea. In order to understand what is meant by this idea, the concept "essence" must be defined.

It is a shared knowledge, that the first one who introduced the term "essence" was the ancient Greek philosopher Aristotle, "Since at the start we distinguished the various marks by which we determine substance, and one of these was thought to be the essence, we must investigate this" (Aristotle, 335BC, p.2) he assumed that everything (person, tree, rock, etc) has an essence, for him the essence is the nature of the thing that include its principal ingredients, and characteristics that will determine what it is going to be. Aristotle used to believe that every creature and object tend to grow in a certain way that is primarily determined by its essence. For example, the seeds have certain characteristics to grow and develop to be a full grown trees. However, the human essence for the ancient Greek

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philosopher was consciousness, or what the modern words describe it "the rational animal", used to believe that human being's essence is primarily related to reason, unlike other creatures. In addition to that he used as well to believe that human beings are totally free whether or not to accept to live with accordance to their essence, despite his refusal of idea of Man's possible creation of her/his own distinctive essence. According to religious people, the essence of human is created and determined by all-powerful God, and the belief that the existence precedes essence.

Sartre argued the opposite. According to him humans must be seen as a different thing from cars and machines; those things have an essence that precedes the existence, because they were created to do certain tasks. Yet, for the atheist philosopher, humans were not created by a higher authority, therefore they have no premade essence, "there is no human nature, since there is no God to conceive it." (Sartre, 1957, p.3). Even that human beings lack essence their consciousness allow them to create, freely their own values and manners that is based on their own point of view.

2. Absurdism

The conception of absurdism happened to be an axiomatic point of view which dictated several plights that existentialism purportedly failed to convey properly, where every single part of it depended on the sheer definition of the vast globe of sinking in odysseys of wonder and suspicion; such features impart the subversive consciousness that retains the most profound beliefs into believing that surroundings do not stand for the gradual upbringing of one's deepest zeitgeist.

Absurdism is a characterization that belongs to the originality of top concern, and indicates a triumph for an overlord branch of continuation, the victory herein is what each one's freedom stands for; the potentials which offer a rebellious point of view; anxiety of life challenges and wretchedness towards the beginning of each stride, so that where an inertia

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commences to subdue one's performance into maintaining a havoc of total isolation to a severe comprehension of a sore spirits with unwillingness to cooperate the change, thus is Absurdism states the individuality to be more up-front about it, a state of defiance and collateral unity.

[...] But, on the other hand, in a universe suddenly divested of illusions and lights, man feels an alien, a stranger. His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between man and this life, the actor and his setting, is properly the feeling of absurdity.(Albert Camus, 1942, p.5)

In that the promotion for these rebellious notions will always postpone the hectic enthusiasm of giving meaning to life is nothing of a philosophical weight, though still demand new standards, precautions and dramatic fluxes throughout the time. The foundation herein explains the clarity of ideas appearance in both appalling and decent way, rather a pattern of indicating the stigma of this unusual momentum that speeds in accordance with its head start of philosophy, this respect of clarity at this point encourages the entourage to be absorbing newly discovered pinpoints that are pretty much of original unity, defiantly expressed but mean to sabotage the ancient relevance to a one way of grasp, such depraved cultural background does not optimize the standards at any given time unless creativity is included, though was back then pessimistically esteemed sotto voce, only when recently is taking by a storm of a thoughtful appreciation, though deviated by the standardization of a damaging investment. Albert has initiated three main patterns of Absurdism confrontation; and they were as follow: physical suicide, philosophical suicide, and acceptance.

This is to illustriously demonstrate the bigger thoughts the better was for Absurdism to get out of the shell and eradicate any given plight that lurks to dislocate the originality that coming out of the authentic originality that is philosophy, Albert's outlook herein is to specialize an upswing for the better, a costume that the absurd thoughtfulness and its whereabouts; the take of Albert's point of view congregate the burden of life and the edgy

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challenges which put a hindrance to any shape of selective styles; properly to set dull regulations and force the individuality to follow laconically.

The Physical suicide owes lots of interpretations, as well as the fact that individuality contemplate so much the worse, yet for such wretched lifestyle that people share during adolescence; is the main key to understanding that suicidal thoughts are of a heavy surrender to life hardships, but that still goes into the absurd lifestyle incredibly taking over the brain's active state of being, according to Albert, the cerebral push for that point is to instigate a new start that furls one's attitude into introversion; then to the realization of the upcoming decision yet to be taken positively or negatively.

There is but one truly serious philosophical problem, and that is suicide. Judging whether life is or is not worth living amounts to answering the fundamental question of philosophy. (Albert Camus, 1942, p.3)

As for the Philosophical suicide that deploys a fragment which maintains the barren mind that does not respond to the tiniest pinpoints enthusiastically, one is obliged to differentiate the calamities that everyone run into during each challenge, so that each plan for each persona is to land at this figure of thought and its mechanism of running one's life in divergence, that is to say; one with absurd beliefs is certain of life as a meaningless fact and that mankind is mortals; certainty herein about afterlife is not to be true whatsoever circumstances, and that of the religious beliefs that provide explicit answers to this final act of destroying one's philosophy, , and thus is the victorious philosophy with ability to reinforce one's lifestyle for the better, which is what transcended the Absurdism itself to a state of restoration thoughts into one united pattern.

My reasoning wants to be faithful to the evidence that aroused it. That evidence is the absurd. It is that divorce between the mind that desires and the world that disappoints, my nostalgia for unity, this fragmented universe and the contradiction that binds them together. (Albert Camus, 1942, p.32)

Acceptance or so as known as Absurd Hero epitomizes the fact that realization of life, its meaningless factoid to Absurdism generally land at a relevance of its grasping in a perfect

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way, which is when reaching the vantage point of being certain of that persona's realization to the entourage; there where the dilemma represents itself as a point of total satisfaction in a sheer intuition and acceptance.

One does not discover the absurd without being tempted to write a manual of happiness. "What! by such narrow ways—?" There is but one world, however. Happiness and the absurd are two sons of the same earth. They are inseparable (Albert Camus, 1942, p.76)

The investment still links a better nexus of relating to life to suicidal thoughts that are frail and vulnerable to any given status, such apparent nudity of notion at this point renders a clear relevance to Absurdism potentials of placing stems of life with sturdy head starts and certain gratification to what an individual is heading for. It is to be the sheer compliance to one's deepest beliefs mechanically working to reason and allocate the purest attention to an eventual ultimatum of the upcoming decision; chosen by the free will that rebelliously demand further clarity over life and hinders the naivety that thrusts to self-destruction, here is to disengage for the sake of introversion and bend to the will of mutilating the radical layouts of control in its vast meaning; keeping the individuality in a line of discipline and silence, such programmed mind is to be eradicated of the brain's sense of reasoning by Absurdism, and respectfully keep the normalcy of that absurd catharsis rhythmic and tolerant for as long as mortality is not esteemed as a thought, but also embraced appropriately, thus in application and preference.

The magical tool of Absurdism though preferably extricating the ideal potentials of knowledge does not lack an interpretation to its awkwardness, rather more importantly it generates weaponry of a restricted point of view, though twinkling with efficient attitude and effectively advancing activism to the maximum point of altruism, such basic relationship to life as a pointless odyssey is to be titled for substantial foundation of free will.

3. Drama

Drama as a word was first introduced in the Greek culture, which means “to perform” or “to act”. Drama is one of the popular forms that audience prefers most of the time, however, it loses its main characteristics if it were separated from theater, because it is written in order to be performed by actors, and the performance is the only thing that brings Drama to life. Drama reflects the social realities and issues to the audience through a dialogue that actors are committed to, once they are assigned to the role.

The ancient Greek philosopher Aristotle, introduced the word “drama” in his article the Poetics. In this work he attempted to differentiate between different types of poetry, by taking into consideration their form of purpose, his use of the term “drama” was to describe a certain type of poetry that was written in order to be performed in the "theatron". However he did not stop only by describing the term drama in general but he went one step further by highlighting its types, according to Aristotle drama has two types, and those types are associated with how the audience reacts towards the play, if the audience end up laughing; this means that it is comedy but if they sense fear or sorrow, that is then tragedy.

Though originating during the period of ancient Greek, it was adopted again to refer to specific form off theater which created hinder18th century was called “le Drame” the theoretical form emphasizes the moral seriousness of life and encourages reflection upon the norms and mores of French society. Both the themes and issues that appears in the content reflected a growing culture emphasis on the flop in a better Society, a society that is fair and symbol

Enlightenment: this type of Theatre dominated through the nineties and the 20th century. The style was defended by the famous French Theatre theorist "Denis Diderot"

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Denis believe that drama needs to be more realistic if it intend to move the audience feelings and only then drama will became influential.

Drama has a lot of elements that is shared with other literary genres. Example both fiction and drama focuses on one or a few main characters who enjoy success after failure characters face challenges and obstacles and they deal in addition many dramatic Works was written in prose As is fiction because the purpose of drama is to reflect social issues and that purpose oblige the writers to use everyday language in order make sure that the message is delivered.

There is a historical relationship between drama and poetry, both genres develop situations through language, a well-respected number of plays was written using poetic language, especially old plays from ancient cultures, the Greeks and European place during Renaissance era in the 19th century.

Playwrights of traditional drama uses language in order to reveal the character's conflict and relationships with other characters, through soliloquy and aside or dialogue. Those elements are used also to reveal intimate details loves, hopes, plans, hatreds, and deepest thought.

The words are used to employ such revelation, needs a precise extrication which needs many layers of meaning. Those words need to fit the circumstances place, and time of the play. for example : the protagonist of the death of a salesman “ Willy Loman” uses the language used in modern America , but “Hamlet” the Shakespearian character speaks Elizabethan blank verse. Moreover, dramatists utilize dialect, idiom, jargon, accent and cliché in order to reveal character's characteristics.

3. a. Tragedy

The scenery of tragedy instigates several points of tackle, a fact that is of no detachment of drama, such realm focuses heavily on the cessation that always ends in a

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sorrowful depiction of the true meaning of lamentation tastefully, one is to taste the bitterness of tragic life, whether in a theatrical way or real life; the point is to further such state of contemplation with low profile expectancy about the energetic strides, life challenges and life realizations as well which accordingly to tragedy; one is obliged to follow what their hearts tell them, the traits they were brought with, the Qualities they gained throughout life and eventually the features intertwined for a better personality throughout the age of reasoning.

The difference between one's positivity and negativity is what relate them to life, their intuitions and drives, passions and integration are the main consideration for the next stage of penetrating the outer layer of overthinking life's regulations in a plateau of tragic either normally or enthusiasm as well normally, though under the thumb of drama that brought about several of characters to be taken to a gradual development, still tragedy is one pure thoughtfulness to carry and face the globe of interpretations with instant response to the turbulent life challenges.

3. b. Comedy

The figure of entertainment differ from one point of view to another, in the name of comedy and what stands for it is to be a huge deal of explaining the genre of comedy in accordance with drama, real life and theatrical sceneries are the major measures that elaborately touch the bottom line of comedy by defining its state, messages and profiles to be conveyed, a state of laughter and mirth with continuous commitment to this genre effectively.

Comedy in its broad meaning is the intermarriage of life's burden, misery and merriment into one segment, manageably profiling the path of comedy as more than a form of pure laughter, but also a lifestyle that resulted in recurring themes such as boredom, repetitive life challenges and dull behaviorism that killed the spirits of a logically sane life, consequently; life is more of a lyrical sort of challenges, and Comedy is just a form of confronting it by the mere choice.

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4. The Absurd Theater

Artistic features can be expressed through playwrights in many ways, and it plays a crucial role in any literary research. Basically, every theater has its own artistic features that was influenced by social background and demands which make it unique. The absurd theater and the traditional drama are not exceptions, both consist of many artistic features that seems to deliver certain beliefs and emotions by the playwrights.

The content and themes of the traditional drama allow its audience to have a full understanding, but on the other hand, there are many aspects that may confuse the fans of absurd theater. The new theater first appeared in 1950s, while the traditional drama appeared several hundreds of years earlier. Although every time has its own unique social beliefs, background and ideologies, the traditional drama and the theater of the absurd shares many features.

At first sight these plays do, indeed, confront their public with a be-wildering experience, a veritable Barrage of wildly irrational, often non-sensical goings-on that seem to go counter to all accepted standards of stage convention. In these plays, some of which are labeled "anti-plays," neither the time nor the place of the action are ever clearly state (Martin Esslin, 1982, p.3)

Each era had its own respected representative, for example, the British drama had Shakespeare and Bernard, while Samuel Beckett, Pinter and Albee represent the absurd theater era. Both groups have their own characteristics, but the rules and the forms of the ordinary drama were respected by both of them, and they shared many things such as language and artistic techniques. At the same time they had differences that gave literature its richness.

According to Esslin, in theater of the absurd plays written by Samuel Beckett, Pinter, and Albee, one realizes that the characters are trapped in a repetitive and meaningless world and seem to be controlled by invisible forces. The theater of the absurd has many characteristics such as comedy, horror and nonsense. He further indulged that the theater of the absurd has no purpose but exposing the audience to the irrationality of the real life, and he

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thinks that the absurd play cannot be separated from real life interpretation (1982). Esslin adds that:

Absurd, they yet remain recognizable as somehow related to real life with its absurdity, so that eventually the spectators are brought face to face with the irrational side of their existence. Thus, the absurd and fantastic goings-on of the Theatre of the Absurd will, in the end, be found to reveal the irrationality of the human condition and the illusion of what we thought was its apparent logical structure. (Martin Esslin, 1982, p.5)

The more the absurd theater is read, the more it is realized that it is an artistic inquiry which pays homage to the philosophy that received an act of entitlement by

Albert Camus. Thus, each of the playwrights has preoccupations and characteristics that go beyond the term absurd, such as Elizabethan tragicomedy¹, formal experimentation², surrealism³, Dadaism⁴ and most importantly existentialism.

Absurd character, as a hallmark, is that of the messages being conveyed in accordance with the surroundings, language and mentality being unique in its nature and clarity. The absurd theatre is to be the tight relationship in between the society, language and thus creation. The three elements function as a condemnation superbly respecting the boundaries of mankind.

Absurd language lies essentially at the very interface of both creation and society. that is to say the provision of language traits such as easing the access of knowledge, developing the plateau of communication, these features have no extra credit to any given time dealing with the matter sensibly, rather empirically notifying that language is the mere tool that triggers senses of interaction in a correlative pattern. Absurd plot is the plateau in a refrain matter where the incidents take the form of unusual actions and reactions towards both audience and the story itself; audience gets to be staggered and falls for any of the plateau, but

¹ A literary genre that blends the aspects of both tragedy and comedy. The word Elizabethan refers to the works that was published during the reign of Queen Elizabeth

² It is also called "Avant-grade Theater". Is a western theater which started in the 19th century.

³ It is the artistic attempt to mix reality with imagination

⁴ Is a literary movement started in 1916, after World War I

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though it is commonly absurd, still is in elements of surprise and gradual takeover for any upcoming hint that mean to depict the status of the dull plot, more precisely impart no meaningful point but the state of waiting laconically.

4. a. Character in the Absurd Theater

Curiosity and bizarreness are the most important features that make the personality of the absurd character. Esslin again noticed that the absurd playwrights focus mainly on how to make their characters mysterious and bizarre. “The laws of probability as well as those of physics are suspended when we meet young ladies with two or even three noses” (Martin Esslin, 1982, p.3). Sinking into their characters’ vicinity of misery and pain to reflect their hopelessness in life and society. Unlike the theater of the absurd, the characters of the traditional drama seem to have a unique personality. Their language and behavior is reasonable and easy to get by most of the audience.

It is impossible to identify oneself with characters one does not understand or whose motives remain a closed book, and so the distance between the public and the happenings on the stage can be maintained. (Martin Esslin, 1982, p.5)

That is to say, new theater’s playwrights portray characters focusing mainly on the protagonist, who had lost every normal sense, behavior, and sometimes appearance. The Absurd character has a unique personality and nature if it was compared to the traditional characters. Sometimes they talk to themselves, and most of the time their words get interrupted or disordered, because there is no normal rules they are committed to in order to explain their thoughts. Therefore, the audience found it difficult to understand the characteristics of the characters, and sometimes they cannot even understand the purpose of this kind of behavior.

In order to fully understand the artistic features that make the absurd character unique, it is significant to analyze briefly one or two of its great protagonists in a way that reveals what differentiate them from the traditional characters. A great example of such protagonists

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are Vladimir and Estragon from “Waiting for Godot (1953)” that was written by Samuel Beckett,

Regardless of the existential concept, man’s incapability of grasping the essence of existence from someone else, hitherto; one has to compare Vladimir and Estragon in their relationship as absurd characters and that of the traditional personages as well. Actually, the novice viewing this play for the first time often fails to look out for any significant similarities between the two characters and the traditional standards. In addition, the interruption of language by weird behavior, might stand as an obstacle preventing the audience from finding meaning. For example, the passage where Vladimir is explaining or describing something to Estragon, he seems to be more interested by his hat!

Vladimir:

Sometimes I feel it coming all the same. Then I go all queer. (He takes off his hat, peers inside it, feels about inside it, shakes it, puts it on again.) How shall I say? Relieved and at the same time . . . (he searches for the word) . . . appalled. (With emphasis.) APPALLED. (He takes off his hat again, peers inside it.) Funny. (He knocks on the crown as though to dislodge a foreign body, peers into it again, puts it on again.) Nothing to be done. (Estragon with a supreme effort succeeds in pulling off his boot. He peers inside it, feels about inside it, turns it upside down, shakes it, looks on the ground to see if anything has fallen out, finds nothing, feels inside it again, staring sightlessly before him.) Well? (Beckett, 1953, p.2)

The previous act highlights how the combination between language and behavior may cause & confusion among the audience. Such combination tends to force the audience into a state of wondering and puzzlement, for the sake of getting even the tiniest clues about those characters and the purpose of their behaviors within a play where nothing is certain, neither language nor behavior, neither time nor place. Such state makes the play seem to pose more questions than it ever answers, and this is why the playwright keeps emphasizing on creating more chaos, confusion and despair.

4. b. Language in the Absurd Theater

Language plays a crucial role when it comes to literature, because it is used to produce the artistic literary works, and at the same time it is also used as a criterion to study the

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author's style and abilities. In traditional drama, language is used in a logical order. When a character asks a question the other respond in a full, clear, and understandable sentence that answers the given question fully.

The language in the absurd theatre, sometimes, loses its fixed forms and settings and even its symmetry. The character's use of language has, usually, no grammatical form that makes it difficult for the audience to understand the characters' actions and intentions. In the following passage, the character Pozzo (the master) gave order to the other character Lucky (the slave) to show his talent of thinking to the two protagonists Vladimir and Estragon. When lucky started "thinking" no one could understand him even the characters:

Lucky:

Given the existence as uttered forth in the public works of Puncher and Wattmann of a personal God quaquaquaquaqu with white beard quaquaquaquaqu 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 plunged in fire whose fire flames if that continues and who can doubt it will fire the firmament that is to say blast hell to heaven so blue still and calm so calm with a calm which even though intermittent is better than nothing but not so fast and considering what is more that as a result of the labors left unfinished crowned by the Acacacademy [...] (Beckett, 1953, p. 37)

Language has almost no importance in the new theater, because the language do not help the audience to have a full understanding of what is going to happen next or at least to have a logical understanding of what happened or what is going to happen. Esslin in his attempt to describe the language used in the absurd theater states the following:

the dialogue tends to get out of hand so that at times the words seem to go counter to the actions of the characters on the stage, to degenerate into lists of words and phrases from a dictionary or traveler's conversation book, or to get bogged down in endless repetitions like a phonograph record stuck in one groove (Martin Esslin, 1982, p.4)

Human beings can see the loss of importance that language is facing nowadays, and its loss might be considered as a reflection to the modern world. That much of reality now begins outside language. Large areas of meaningful experience now belong to non-verbal languages such as mathematics, formulae, and logical symbolism. Others belong to „anti-languages“,

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such as the practice of nonobjective art or atonal music. The world of the word has shrunk.

This seems obvious because Roland Barthes states that:

language which broke out at the beginning of this century," which he characterizes as a situation favoring the production of private, obscurantist literary art works confined to "an audience of specialists." Believing that "literature is in essence a taking of positions," Sartre argues that "art has never been on the side of the purists". (Roland Barthes, 1953, p. xv)

4.c. Plot in the Absurd Theater

The plot is one of the main characteristics for the traditional drama, without a clear plot, drama cannot be called drama. The plot of drama and the absurd theater are totally deferent, because the plot of the new theater is fractured and scattered, unlike the plot of drama which is generally arranged according to time, place, or logical order.

The logical order of the plot in drama, makes it easier to enjoy and understand the most of the works by audience, the plot of drama can be easily guessed by the audience, because language that is used by characters and their personalities, if it is clear allow its audience to have hints that might reveal certain future events. And this plot have a begging, a climax and a resolution. However, the plot of the absurd theater is full of unexpected events, does not have an ending nor a result the most of the time.

5. Why comparative literature

The succor that comparative literature provides come from the sense of integrating domains of the same intrigue, concern and aims to the point of a culturally disciplined vestiges, boundaries when broadly desiring to pinpoint the standards of comparison, by measures of cultural backgrounds that relate to the tension, flux and the domestic outlook of each literary work and its goal and aim yet to be achieved, comparison herein inspects both previous and futuristic ideals in care and differ the degree of interaction on a cultural, traditional level whose potentials refer to a concise comprehension of the societal changes.

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In *The Myth of Sisyphus*, the protagonist lays a layout of prominent reasoning of living life in a plateau of satisfaction, Sisyphus as an absurd hero whose deal with the Rock showed a fatality which he absurdly absorbed in a meaningful way, such act of monotony has tragically depicted his struggle in life as a triumph though restricted and pointless in the most satisfactory way, to him; it was when accepting his life's regulations and the notions it stood for, there the post-modern qualities and clarity appeared to support his deeds towards himself and society, surely when he empirically came to define himself as an absurd hero; whose task maintained a crucial point in life and that was to live each day in a recognition of an absurd inevitability of the purposeless life.

In the case of *Waiting for Godot's* characters, Lucky who appeared as a beggarly slave with total acceptance and unwillingness to impose himself upon life regulations; being tied to his master and always prompted to carry his heavy luggage; tasks he does not undo unless he is told to, tacitly showing his absurd hero qualities in his thus attitude; a form of sheer altruism, his unpredictable behavior and being dissimilar from everyone in the plot peeked rhythmically whenever he spoke; that beamed the moral conditions that differ in a plateau of Absurdism, morally speaking; Lucky signed a life petition when violently reacted against Estragon coming up to him for help, Lucky refused his help and pushed him away, this form of speaking his mind infused Pozzo disgustingly, and drove him in return to state his as well:

Old dogs have more dignity. (He proffers his handkerchief to Estragon.) Comfort him, since you pity him. (Estragon hesitates.) Come on. (Estragon takes the handkerchief.) Wipe away his tears, he'll feel less forsaken [...] Estragon hesitates."(Samuel Beckett, 1953, p.26)

The amount of irony at this level has intervened a sense of partial sympathy of the conversation onto a confusion, it was Pozzo who furthered to look after Lucky's situation when he both humiliated and pitied him at the same time, though in front of his master; the latter still did not seem to care, a respect of absurd theatre where help, care was not given.

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Conclusion

When philosophy came to life, it brought several points of sensitive matters such as valuing life, soul and moral behaviors, but along the way came Existentialism that preferred to stand alone in a form of challenge to many life regulations, such as discipline and rules, this movement has put together a quality of dramatic visions about life, and the way of dealing with it in the most defiant way, this pattern is of philosophy and that is adequate to demonstrate the urge of Existentialists' outlook on life being pointless and far-reaching from fulfilling one's actual dreams and wishes, away from the rules whether religiously or spiritually that specialize every detail of life with boundaries, to the point of naivety concerning the fall for any hereditary idea from a generation to another.

The idea grew bigger when Absurdism came out of Existentialism and staggered the original plateau with extra potentials of an upheaval, rather more powerful and less systematic than that of the authentic idea, herein is sheer close-up to atheistic beliefs, pretty close to the insanity as well as the point of a satisfied individual whose main concern out of life is to believe then live that one particular life in shame and recklessness, subconscious worry that is not expressed explicitly, but of obvious worry when an individual is apparently struggling to get life's actual purpose and the things it stands for after all.

One of life's keys of interaction is the term Drama that weighs a title of respect; what it means and how it conveys such quality of life, this remains a secret yet to still confuse researchers, the term reflects its imagery on both theatrical and real life, thus individuals in general face the same problems, dilemmas that are being cast in a play, movie or a story, profoundly dealing the

Societal concern and values people are running into during the day, those strides are also of a tool that help the mentality of any given generation understand their surroundings better and is therefore to react better based on their free will of choosing the path, the

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willingness and the liberty of whether falling for social boundaries or breaking free out of it in order to show mankind's potentials of daring to know more and act better.

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Introduction

Summarizing the plot of *Waiting for Godot*'s profound messages has encouraged so much focus on relating its main characters to the Post-modern view, the protagonists produced a sense of absurd relevance to a philosophical suicide that strengthened their waiting process, and advanced the potentials of keeping up with the slave Lucky positively. Lucky on the other hand evinced a series of acceptance when he promoted for his slavery as a form of addressing his mentality in a truthful faith to his stance, this feature he never felt bothered with though burdened with both his master and the protagonists acts of mockery; he still appreciated his behaviour with a classical acceptance of what an absurd hero would stand for.

The Sisyphus thread of moving life through his assumptions is represented in his condemnation, the rock's rolling from the cliff and his endurance to take it all the way back to top seemed to be a conflict of the absurd point in life struggles, there where the depiction of pointlessness appeared vigorously, though awareness is raised at the Sisyphus' systematic beliefs he stood for. The conception of triumph and conflict permeates to specialize the means of one's shapes of defense when their realizations such as that of Sisyphus; becomes the fatal inevitability for man to confront, even though burdened in realizing their strides from poor to overt vision, still the marks of mental mechanism over the world's messages in life are noticeable meaningless in what a person acts and reacts in this respect of the absurd hero.

The overall mischievous behaviours that specified these characters with novelty, and unusual deviation to the extreme point of implausible struggles, this corresponds with what post-modernism has shed the light with on those four characters in a deep expressive thoughtfulness.

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1. Sisyphus as a postmodern Absurd hero

In a world characterized by the high toll of casualties and destruction and by countless deaths of men with countless means and measures, a new sentiment incited young philosophers such as Albert Camus to understand this new world where ‘God is Dead’ and where Man is no longer the son of such god under a new light. Thus, the birth of Existentialism

Existentialists saw their world through two main doctrines. God either does not exist or simply has abandoned humanity. Therefore, man can no longer rely or assume to find solace and salvation in his death which meant he is ultimately fully responsible for his fate in this world. This reasoning led them to the point where they lost purpose and meaning in daily life and routine. In this confusion and void caused by the loss of meaning, existentialists saw ‘absurdity’ as an answer to this dilemma.

In his 1942 essay *Myth of Sisyphus*, Albert Camus discussed the absurdity of life. He portrayed Sisyphus⁵ as the incarnation of the ‘absurd hero’ who he defined as the “[...] one that realizes and accepts the absurd, one that is guided by his passions and who values life above all.” (Albert Camus, 1942, p.75)

Sisyphus’ punishment of rolling the boulder up the hill summit only to watch it roll back again and again forever is a fitting symbol of not just the modern era but most of the history of humanity. Great civilizations rose again and again only to fall and crumble, in the end, in a recurrent and absurd scene. Just like Sisyphus, humanity kept pushing the boulders of civilization higher and higher despite the long known history of crumbling and destruction.

⁵ The Greek myth explains how Sisyphus broke the rules of the Gods by chaining Death when Death came to take Sisyphus to the underworld. Sisyphus’ eternal punishment in the underworld is to push a giant boulder up a mountain, only to have it fall down again upon its own weight every time he reaches the summit.

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Unlike humanity, Sisyphus is able to recognize the absurdity of his experience, relieving himself of hope, seeking happiness in a materialistic reality and ultimately finding meaning in the struggle itself. Therefore, he will be considered as the epitome of the absurd hero in this research.

In narrating the myth of Sisyphus, Camus intended to bring to life a character that portrays the absurd hero in an extremely powerful and expressive image. Sisyphus is considered the absurd hero "as much through his passions as through his torture. His scorn of the gods, his hatred of death, and his passion for life won him that unspeakable penalty in which the whole being is exerted toward accomplishing nothing." (Albert Camus, 1942, p.89).

The relentless, but failed, attempts to defy the will of gods and to cheat death itself led to the eventual capture and retribution of Sisyphus. Such eternal penance symbolizes Camus' solution to the dilemma of the meaninglessness of the existence in an absurd world. Sisyphus realizes that the rock's falling is inevitable, so pushing the rock up the mountain becomes pointless which makes his labor meaningless. Nevertheless, Sisyphus is very aware of his troubles, and this is the real tragedy. It is this clarity in recognizing his destiny that transforms his misery into his triumph, however. For Camus, it is a victory:

I leave Sisyphus at the foot of the mountain! One always finds one's burden again. But Sisyphus teaches the higher fidelity that negates the gods and raises rocks. He too concludes that all is well. This universe henceforth without a master seems to him neither sterile nor futile. Each atom of that stone, each mineral flake of that night-filled mountain, in itself forms a world. The struggle itself towards the heights is enough to fill a man's heart. One must imagine Sisyphus happy. (Ibid, p.91).

Sisyphus sought to find meaning for his existence in this apathetic, incoherent universe through his own suffering which for Camus is the core struggle of the absurd man or hero. His penance is transformed into a victory when he started to concentrate on his freedom and his knowledge of the absurdity of his situation. His defiance towards the gods could be seen as the struggle of the postmodern individual against the well-established notions and

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accounts (tradition, culture, religion etc.) that provided the universe with meaning for millennia.

Just like the notion of absurdity, the grand conflict of Man against the limitations of his own society and culture was discussed by many former philosophers. One can mention many household names but perhaps no grander than of Frederick Nietzsche when it comes to the modern/postmodern individual. In his famous book *Thus Spoke Zarathustra* (1977), the German philosopher indulged passionately in such philosophical and spiritual journey to find one's purpose and meaning of existence beyond the confining boundaries of society, culture, morals and abstract reason.

In the second phase of this spiritual journey, Nietzsche believed in the necessity of one's radical transformation from being a beast of burden (the camel) to a magnificent predator (the lion) in order to face the 'Thou Shalt' dragon that he described as:

An animal covered with scales; and on every scale shines a golden 'thou shalt'. Values of thousands of years old, shine on these scales; and thus speaks the mightiest of all dragons: 'All value of all things shines on me. All value has long been created, and I am all created value. Verily, there shall be no more 'I will.' Thus speaks the dragon. (Nietzsche, 1977, p.153)."

Just like the lion in this analogy, Sisyphus revolted against the rules of the gods especially in his escape from Tartarus⁶. Such imagery verily alludes to the postmodern human condition where several notions became questioned, whereas in the same time, are still well-established.

Camus compares the workman in the modern times with that of Sisyphus stating that, "The workman of today works every day in his life at the same tasks and this fate is no less absurd" (Albert Camus, 1942, p.109). The only difference between the two is the question of self-awareness and whether the modern workman is conscious towards his absurd repetitive

⁶ Tartarus, the infernal regions of ancient Greek mythology. The name was originally used for the deepest region of the world, the lower of the two parts of the underworld, where the gods locked up their enemies. It gradually came to mean the entire underworld. As such it was the opposite of Elysium, where happy souls lived after death. (Britannica encyclopedia 2018)

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actions. Another legitimate question could be set forth in the case of a newly gained awareness of the workman about the aftermath of such revelation.

Then inner war between the individual self-drive to seek a meaning to his own existence against the confinement of the already predestined meaning that is imposed by one's society through the limited given number of choices when it comes to roles that are accepted by such society. This particular inner conflict could easily lead the individual to a state of anxiety and unhappiness, a state of loss of meaning and henceforth an emerging destructive vacuum that often led him to contemplate 'suicide' as the last resort to relieve such agony of empty existence.

Even though both of Nietzsche and Camus saw modernism as a new era where god is dead and religion is no longer able to provide meaning to this universe, they parted away in their evaluation of existence after the realization of one's absurd life. Nietzsche, on one hand, believed that there is a sort of a divine power which he perceived as the 'Will to Power'. Such driving energy is what makes the human being struggle, suffer and ultimately grow. He saw life and its suffering as necessary circumstances and refused any choice that would go against the will to power such as the choice of suicide.

On the other hand, Camus' first three essays looked into the issue of suicide in a odd, unsettling manner as he opens with his bold statement that: "There is but one truly serious philosophical problem and that is suicide." (Albert Camus, 1942, p. 3). He sought to explore suicide as a real answer for the individual who is unhappy with his life. Or if life is worth living now that god is dead? The discussion begins and continues not as a metaphysical cobweb but as a well-reasoned statement based on a way of knowing which Camus holds is the only epistemology we have at our command. For him: we know only two things: "This heart within me I can feel, and I judge that it exists. This world I can touch, and I likewise judge that it exists. There ends all my knowledge, and the rest is construction." (Ibid, p. 14)

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According to these basic certainties of the human condition, an argument can be put forward that there is no meaning to life. The element of absurdity is widely considered to be embodied within the recurrent act of pushing the boulder. However, one can argue the fact that Sisyphus' life is absurd even before his eternal punishment as he was taken to the underworld twice only to escape the grasp of death. Sisyphus cheating death symbolizes Camus' discussion of the philosophical significance of suicide as an ultimate solution to a temporary problem which is absurdity.

Camus rejects what many philosophers who believe that not granting "a meaning to life necessarily leads to declaring that it is not worth living." (Albert Camus, 1942, p.7) Life has no absolute meaning but it is worth living nevertheless. For him "The absurd is not in man nor in the world, but in their presence together...it is the only bond uniting them." (Ibid, p. 21) hence, any action that would remove any side of the binary construction of man and the world would not end or give solution to the gap that is caused by the notion of the absurd. According to him, "The absurd is born of this confrontation between the human need and the unreasonable silence of the world." (Ibid, p.21).

Camus believes in an "odd trinity" of the Man, the World, and the Absurd, a trinity that cannot be broken apart. He further stated that "To destroy one of its terms is to destroy the whole. There can be no absurd outside the human mind. Thus, like everything else, the absurd ends with death. But there can be no absurd outside this world either" (Ibid, p.34). Hence, the absurd man lives in the inevitability of his absurd existence, without a tendency either to this life or to another life. In other words, the absurd individual could be seen as is a Buddhist monk who reached the state of Nibbana⁷, without any attachment, and in the same time taking advantage of the best of what life provides. Thus, the absurd man is who does not flee from the absurd, but respects the tension of the absurd. Camus explained:

⁷ is the earliest and most common term used to describe the goal of the Buddhist path

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What, in fact, is the absurd man? He, who, without negating it, does nothing for the eternal. Not that nostalgia is forging to him. But he prefers his courage and his reasoning. The first teaches him to live without appeal and the get along with what he has; the second informs him of his limits. Assured of his temporally limited freedom, consciousness, he lives out his adventure within the span of his lifetime. (Ibid, p. 64)

For Camus, revolt is the only acceptable logical consequence of the absurd which means that the absurd man would be ready to be condemned to death rather than committing physical or philosophical suicide. Revolt was the first of three consequences of the absurd for Camus.

The second consequence of the absurd is freedom. The third consequence of the absurd is passion. Camus argued that in an absurd universe without values to guide and choices to make, “what counts is not the best living but the most living” (Albert Camus, 1942, p.59). Thus, there is no need to commit suicide or to attempt escape from the absurd. It should be faced with courage, with full consciousness of one's revolt, freedom, and passion.

Another difference in approaching the end result of such conflict between the individual irrational, longing human heart and the indifferent imposition of social, cultural and religious notions is seen clearly in their philosophical works. Nietzsche believed that the only way for a man to grant himself a bigger meaning to his existence is through defeating his dragon of ‘thou shalt’. Nietzsche defined the great dragon as a creature of values, a giant creature that is revered and called by many names:

Who is the great dragon whom the spirit will no longer call lord and god? "Thou shalt" is the name of the-great dragon. But the spirit of the lion says, 'I will.' Thou shalt" lies in his way, sparkling like gold, an animal covered with scales; and on every scale shines a golden ‘thou shalt’. (Nietzsche, 1977, p.153)

Sisyphus, Camus’ absurd hero, symbolizes the spirit that revolts against the dominant system of values. For the sake of breaking out of these dominating boundaries, one should first conceive them as such and not as the ‘beloved’ meaning of his existence. However,

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According to Nietzsche, such environment is what provokes the metamorphosis of the lion and hence the break out:

In the loneliest desert, however, the second metamorphosis occurs: here the spirit becomes a lion who would conquer his freedom and be master in his own desert. Here he seeks out his last master: he wants to fight him and his last god; for ultimate victory he wants to fight with the great dragon... Verily, to him it is preying, and a matter for a beast of prey. He once loved "thou shalt" as most sacred: now he must find illusion and caprice even in the most sacred, that freedom from his love may become his prey: the lion is needed for such prey. (Ibid, p.152).

Here, for Nietzsche, the outcome of such conflict is what gives real meaning to the existence of the individual. The triumph against the dragon is what would separate the 'overman' from the 'last man'. However for Camus, the sole acknowledgment of life absurdity and the fact that all pretext meanings for this world are just attempts to consolidate our feelings of emptiness and vain (acknowledging the dragon) is enough.

2. Lucky vs Sisyphus

Sisyphus point in life maintains the mere attachment to life with a credibility and respect to the world's absurd views, from this standpoint on comes the valuable Absurdism to pave the calamities of Lucky's motion through life, the pattern he relies on as a lifestyle is to be represented in the form of accepting life regulations, a unique taste within the struggle itself for Lucky; the fact that he cherishes his profound life with means of pointless awareness inevitably aiming at nothing; and that recognition which supports this claim with established foundations also aware of the meaningless life, states the ongoing mannerism Lucky relishes as long as he is surviving what life is all about.

The extremity depicted through Lucky's perspective in life would be the propriety related to his outlook, meaning that despite the exhaustion that held him while performing his duty towards his master, he still forcefully clung to the ruthless application of orders, tasks like carrying, total blindness in the form of punishment which still did not seem like a form of punishment, quite the contrary Lucky stood his ground when he implied the zenith deep down

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him by conforming to every details in pride; concerning his personal comfort, and in aimless visualizations for what life stands for when an absurd

Individual seeks to get a glimpse of the zealous life; they do but still would contemplate that life after all is meaningless. The idea of inevitability is overt when Pozzo imparts the notion of total acceptability in his saying:

“Ah! Why couldn't you say so before? Why he doesn't make himself comfortable? Let's try and get this clear. Has he not the right to? Certainly he has. It follows that he doesn't want to. There's reasoning for you. And why doesn't he want to?”
(Beckett, 1953, p.25)

Herein the standpoint notes the sort of triumph Lucky attempted to illustrate throughout his approval of the master's ferocity, moreover he proclaimed a set of subtle visions on life as more than just a setting of wretchedness over life, which what bothered Estragon, Pozzo whose monstrosity spurred him to proceed the acts of torture.

The touchstone of Lucky when perceived in accordance with the Absurdism pure plateau of miscreants, those with dull interactions happened to be more than content over the cessation of their own life, but frequently staining their mechanism of the empty life by summoning points of making impressions, gratification and obedience in a form of a riddle, answered by that pleasure when accommodated to this sort of corridor, the realm of preferences which head for the personal choice such as Lucky chose to be, this aphorism works like a stem in the mentality of the absurd hero.

Conflict as a reasoning for Lucky lies at his major purpose out of life, the way he staunchly stood his ground had clarified the initiation of those who stick to their principles destructively, and here Pozzo the master selfishly stated: “He wants to impress me, so that I'll keep him.” (Beckett, 1953, p.25)

Lucky's integrity is shown in a compact of a well-established mannerism, accepting fate and modestly reacting better according to it in each stride, the fact that he would unfold his paradox by any chance of a better life perhaps in the aftermath of any given moment; still

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the fatality of his departure out of the life of post-modern notions such Tradition, Culture and Religion, is to be interpreted in his realizations of the tragedy that ends someday with no point of return.

The professionalism of the absurd hero is when putting efforts to the understanding of the world's nothingness, Lucky was very good at it as to finding meaning in the very vacuum of his empty life, the drive herein pushes individual such as Lucky, Sisyphus by so much passion over the deeds they did and confronted in a figure of triumph, with awareness of the troubles, doubt that keep on the fatal ideas to float near their eyes; that once demise comes along for the takeout, that is the salvation they long awaited in a doubtful peace of mind, Albert invested his notion into the plateau of the Absurdism's nothingness which he believed first; then emitted it into a statement of this magnitude: "What is called a reason for living is also an excellent reason for dying." (Camus, 1942, p.3)

As for the shapes of revolt that took a complete format of incarnation, it was what Lucky managed to demonstrate in his very existence, deeds and the egress of his unreasonable inner working system of his thoughts. That slight development that came in the form of a simple confrontation; bamboozled his solemnity view on life, and thus he came to a natural being to life in that very persona he was throughout the theatre. Albert's expressed his own statement even triumphantly when he stated:

Man stands face to face with the irrational. He feels within him his longing for happiness and for reason. The absurd is born of this confrontation between the human need and the unreasonable silence of the world.(Ibid, p.19)

The layout of reasoning this brave new world⁸ and its challenges; the globe is tacitly more up-front about showing the irrationality, rabid qualities and the dehumanization that when blended within the human soul; it managed to embark upon their zeitgeist and triggered sets of weaponry to use for defense.

⁸ a place or situation regarded as like that of a hypothetical future society in being variously dehumanized, disorienting, technologically revolutionary.

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That exact attitude that Lucky fitted the most though he sounded preposterous when Pozzo his master urged him to dance, the nature of his dance sounded pretty unusual though it was his very way of dancing, he also prompted him to think; Lucky thought but he stuttered so much he started to sound like an imbecile, though it was his very way of thinking. This very attitude stands for the total acceptance that appeared in a form of a revolt without the mildest resistance whatsoever Lucky faced.

Lucky's sheer obedience quivered in naivety, this infused him with a combination of both awareness and passiveness, and also clarified the potentials he was capable of in granting himself the solace he needed the most during his life, the very potentials of turning the wretched empty life into a one-time deal of challenges, that very meaning which sparkled to ease the patterns of transformations without consuming his spirits. Ideas such as duplication, sternness in outthinking one's mind are what to be expected and known from a derivative mentality; that yet to come to life with pristine deviation to act and do better zealously, back to albert with another investment; rather a bottom line of Lucky's certainty out of life, here as he said:

“Likewise and during every day of an unillustrious life, time carries us. But a moment always comes when we have to carry it. We live on the future: “tomorrow,” “later on,” “when you have made your way,” “you will understand when you are old enough.” Such irrelevancies are wonderful, for, after all, it's a matter of dying” (Camus, 1942, p.9)

3. Estragon and Vladimir and the Philosophical Suicide

When the odyssey of Vladimir and Estragon began through a meaningful plateau, their goal was bereft of the precarious ideas such as the reasoning of life, the recurring negative calamities. Godot as a main perspective for the story to be floating around; would represent the openness for several interpretations, a god, a reason to live, a hope to cling to and a solace for the troubles that Post-modern man was and still facing at this time, both protagonist were willing to keep on the wait by standards of cherishing life and seeking to hop the motion of consequences for a new stage of appreciations, that is to say; the protagonists committed

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suicide philosophically, they were bound to that point for believing in something with no hints.

Such based notions of thoughtful heights; where there found to be the propriety's weight that indicated their relationship to their backgrounds, intentionally promising them with a pledge to be received at their footing of awaiting, yet only to notify the certain qualities for these protagonist to deal with their stressful lives, Estragon in two of the dictums he made when the waiting kept going longer: "We always find something, eh Didi, to give us the impression we exist?" And also stating: "Nothing happens, nobody comes, nobody goes, it's awful!" (Samuel, 1953, p.35)

The gradual contradiction of Estragon is broadly felt when he came up with two opposite suppositions that inferred a true idea of the situation, yet still he believed in the constant drive he pulled at the very beginning of his odyssey, nevertheless; the point of crash for Estragon started to appear when he exerted his hope; Vladimir instantly sounded hopeful, meanwhile they flew into a dialogue that implied their quarrelsome point of view:

Estragon: I'm tired! (Pause.) Let's go.
Vladimir: We can't.
Estragon: Why not?
Vladimir: We're waiting for Godot. (Ibid, p.5-6)

Later on when discovering that they were to wait, soothe and dramatize the sorts of challenges they were to face; there shows up an epiphany that planned to void the boredom that landed upon them, that burden perished when Estragon said: "We always find something, eh Didi, to give us the impression we exist?" (Ibid, p35) Once again this statement played another significance in implying the literal meaning of that very purpose at their point, and attempts to strengthen the faithful resolution behind the temporary failure they encountered every now and then.

Though they mentally formatted themselves into a state of reasoning, that Godot was to come; deep down them was certainty which constructed the imaginative continuation, there

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a philosophy was born; with boundaries that prohibited the absurdity from beaming inside, every sense of reason for the protagonist engaged to combat that amount of taking life completely pointless, and because Absurdism promoted for the letting go of beliefs, both Vladimir and Estragon did quite the opposite and excelled in thriving their belief. They staid their standpoint of waiting by taking pity on Lucky's situation, whom in contrast showed a quite satisfaction within himself, this fostered their degree of belief to another layout for disbelief free such as that of Lucky's.

The protagonists' philosophy that came to birth was of a personal experience merely, and that is to erase that life is a one-time deal; and better still commit suicide and fall for standards such as obeying the concretion so that life would mean something in both herein and hereafter; and that making it absurd to one's point of view would only make it interesting for a short time, which is what Vladimir and Estragon helped themselves develop the spirits throughout the waiting procedures.

The circumstances after committing suicide gave a sense of illusion and mistrust, such as of this conversation that illustrated a nonsensical treatment which empowered the protagonists' feelings and disgusted the vision of Absurdism explicitly:

Pozzo: Mister! Reply! Do you want them or don't you? They're yours. I don't like it. I've never known him to refuse a bone before. Nice business it'd be if he fell sick on me! He puffs at his pipe. Vladimir: It's a scandal! Pozzo: (To Vladimir). Are you alluding to anything in particular? Vladimir: To treat a man . . . (gesture towards Lucky) . . . like that . . . I think that . . . no . . . a human being . . . no . . . it's a scandal! (Beckett, 1953, p.21)

This drastic treatment that Pozzo showed towards his slave that was Lucky; pacified the protagonists' fear for their loyalty to their philosophy to go to waste.

What signified the pleasure and energy of their waiting was the monotony radically performing its existence upon their suicide, by means of dramatizing the pictures of Godot's coming; that expired the sense of boredom into a productive attitude towards their destined

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perspective on life. This act was in the form of an intuition, an instinctive hint which thrust a blind belief of the original reason they came to infer in acceptance respectfully.

Each excerpt that came to clarify the strong emotions of accepting fate in *Waiting for Godot*, it came in a God-given gift for the protagonist to be waiting restlessly, they exerted a valuable idea that stood for the aim they set, and that of a pleasant ending it produced boundaries of an easy-fetched loyalty; this latter quality which conformed to the protagonists' self-destruction. In a nutshell; they are the prey to their admission of such behaviour, allowing to prepare the mental havoc into a state of a correlative punishment being tasted by standards of risk, passion and exposure to the unreasonable challenges that appear in aphorisms that excite and hurt at the same time.

The longevity of Albert's point of view in his well-dressed essay to the world, is more than reasonable in accordance with his point on life, it is what he titled and pinpointed brilliantly throughout believing in the upcoming post-modernism's struggles; actions which flourish out of nothingness and still awareness is raised concerning this very realm of absurdity, yet consequences convince the shapes of this depraved man to embrace life fatalities in malignancy, at this point; he confessed with valour the human being's pathetic status when he stated: "Less out of pride than out of awareness of our ineffectual condition. We, too, sometimes feel pity for ourselves. It is the only compassion that seems acceptable to us" (Camus, 1942, p.57). This is the consistency that Albert attempted to proclaim, that this meaningless but hopefully related to the world's nothingness; would be the standards that come in epiphanies once mankind feels jinxed and lucky at the same pace of motion.

Here is another aphorism which hands over the regulations that hem one in an empty circle of downward spiral, the meaning of life is quite supported by edgy confrontations, such as that of Lucky's point on life; being drowned into his image of accepting the pointlessness of his fate, and that of Vladimir and Estragon' being of suicidal qualities and driven to the

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major satisfaction of it, that is to say; such philosophy of demonstrating the sheer cooperation to whatever is empowering and downing what Waiting for Godot's protagonists felt tedious to tackle; was the exact behaviour that saved them from the reckless choices made by Lucky and Sisyphus. Albert herein stated: "Man is always prey to his truths. Once he has admitted them, he cannot free himself from them." (Ibid, p.21)

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Conclusion

The center of attention is the contributions made to life when compared to the era, the individual and their philosophical drive, these features work as a motor of life regulations in the eyes of those four characters, believably stating that one's freedom of choosing the path of life; would respectfully be condemned with the personal admiration to their struggle and the findings, that very taste of torment reacts in a conclusive decision and though reachable when adolescence interferes to add the last touch, man at then automatically feels free to speak their minds in clarity.

That type of clarification that invest in an honest personality that learns how to accept its fate in life professionally, and debate the boundaries it is allowed to tackle and preview, such professionalism is what post-modernism has taught and the inner philosophies of the absurd in cooperation with self-awareness have intermarried to link perfectly, therefore broadcasting such heaviness of knowledge upon the individual's zeitgeist is of sheer significance to the fullest comprehension of what an idea such as philosophy's capability to perform good and bad to everyone who absorbs it, yet in the respect of the Absurdism; it is to be broad for a philosophy like Existentialism and that of its emphasis on individuality's freedom of life and choice to be this way.

To stand for the morals that humanity conforms to both instinctively and faithfully, and is thus the virtues of applying the standards of the absurd hero's upon the world's severity in detaining the standards by an oath; a promise that examines the intentions of a mind's motion and sets it to a free range of the pointlessness charisma, as the eyes it uses to perceive and dramatize is one day to land somewhere wretched and exhausted of being too irrational in indicating the right path rationally.

General Conclusion

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The vicinity of inserting the philosophical ideas and regulations pinpoints a replica of the very people's perception on life, yet within this dome of thoughtfulness; there found to be rather environmental boundaries from which life is perceived either radically or sympathetically, this very attitude is what weighs the Existentialists' forum of talk, from the very essence of creating their mentality of thinking to what vestiges being developed later on in a minute figure.

The characterization of this behavioral realization to life has maintained to play its own plateau of recognizing the upcoming modern speculations, this type of suspense does not limit the problems being faced generally; but quite the contrary it denotes what a radical individual's readiness to position themselves while paying attention to the thoughtful changes would sacrifice to lurk the solutions into a pile ongoing interpretations; precisely ruled by the philosophical empathy on the human being's sufferings and torment in life.

Absurdism as a branch of the Existentialism's field of defining the population's freedom of choice, it talks absurdly over the intuition of realizing one's life through the close interaction with the entourage provision, that is to say; the world and the mentality when modern and fragile in clarifying its point of view, it causes the stress to have control over the rational mechanism such as life meaningful essence, life's ending whether in a positive or negative way. Consequently the sense of creating Absurdism explains the need of the post-modern man whose satisfaction in life does not stop to breathe and enjoy, rather empirically it allows to open the nothingness of relishing existence to the maximum of ending its pleasure in an irrational mechanism.

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Résumé

Cette étude est une tentative d'explorer la crise existentielle Pour l'homme moderne, dans le pièce théâtral de Samuel Beckett « En Attendant Godot » Et l'essai philosophique « Le Mythe de Sisyphe » Écrit par le philosophe Alex Camus. Ce qui vise à mettre en évidence des problèmes existentiels Ce dont Albert a parlé dans son article, Et son étude de la façon dont l'interaction humaine avec ces problèmes, Et les solutions proposées par le puissant philosophe, Et comment ces idées et solutions ont été incarnée dans la pièce théâtrale de Samuel. Ce travail est en deux parties; La première partie était l'arrière-plan des théories sur lesquelles la recherche a était basée Tels que le mouvement existentiel, Le mouvement absurde, Drame, Et le théâtre absurde. La deuxième partie était sous forme de comparaison littéraire et intellectuelle entre l'article philosophique d'Albert et la pièce théâtrale de Samuel, Nous les avons donc abordés en tenant compte de la crise existentielle de l'homme contemporain

ملخص

هذه الدراسة هي محاولة استكشاف الازمة الوجودية للانسان المعاصر و الحديث في المسرحية الشهيرة "في انتظار غودو" للكاتب سامويل باكيت و المقال الفلسفي "خرافة سيزيف" للفيلسوف ألبرت كامو. مما يهدف الى تسليط الضوء على المشاكل الوجودية التي تحدث عنها ألبرت في مقاله و دراسته لكيفية تفاعل الانسان مع هذه المشاكل, و الحلول التي طرحها الفيلسوف القدير لهذه المشاكل, و كيف تجسدت هذه الافكار و الحلول في مسرحية سامويل باكيت. تشكل هذا العمل في جزئين؛ اما الجزء الاول فكان على شكل خلفية للنظريات التي بني على اساسها البحث كالحركة الوجودية, الحركة العبثية, الدراما, و المسرح العبثي. اما الجزء الثاني فكان على شكل مقارنة ادبية و فكرية بين المقال الفلسفي لألبرت و مسرحية سامويل بحيث تطرقنا للعاملين مع الاخذ بعين الاعتبار للأزمة الوجودية لكل من الانسان الحديث و المعاصر .

