

The Drama of Absurd

In the 1950s the emergence of the theatre of the Absurd had various preconditions. In this respect, it is of great significance to deal with the philosophical concept that gave rise to the formation of an entirely new trend in literature, particularly drama.

One of the first, who believed that man is born to suffer all his life is Arthur Schopenhauer. Friedrich Nietzsche declared that God is dead. Jean-Paul Sartre considered this phrase as a mean of getting free from eternity, God. However this kind of freedom turns into eternal punishment. Albert Camus depicts absurdity of man's life in his philosophical work "Myth of Sisyphus", and the only way out for a man is to realize his position in life.

It's true that Camus calls man to rational way of thinking, though neither Samuel Beckett nor Eugene Ionesco believed it. Their plays ignored the function of speech. The language seized to be a mean of communication. A character speak for the sake of talking but not to express a thoughtful idea, they talk to fill the emptiness. In this condition the word has become a décor of the stage. This is not the theatre where the audience can learn the truth through speech of actors, this factor has made the theatre of absurd dramatically distinguished from that of traditional theatre. Beckett's characters have nothing to say because of the spiritual emptiness. His play "Waiting for Godot" presents certain symbols, though the author denied this fact categorically.