

# CHAPTER FOURTEEN

Unlike expressionist, realist and symbolist writers, Theater of the Absurd writers were not a part of a deliberate movement rebelling against prevailing conventions.

Theater of Absurd writers  
were expressing their own  
ways and views of life – which  
was a belief that the universe  
cold, hostile, and irrational.

In absurdism, fault is irreparable and the universe taints people, therefore, the very nature of being is illogical and indifferent with no way out.

In Theater of the Absurd, numbers have no meaning, language is devalued, the world seems farcical, and things are often juxtaposed that do not go together.

Absurdist plays have no specific agenda or ideology, and they are overwhelmed by feelings of helplessness and terror that come from living in a world devoid of rational meaning.

While expressing a unique personal philosophy of the world, the author actually provides the audience an objective view of the world.

Geography has little meaning  
in an absurd universe.

In theater of absurd, plot is less of a concern than is mood. Mood in absurdist language is frenetic and ridiculous.

The language in absurdist play is similar to the language used in realist plays, because characters speak in recognizable sentences and use conventional syntax and grammar.

Theater of the absurd is  
representational as the  
audience is not an active part  
of the event.

In absurdist plays, the playwright dispenses dispense with the illusion of setting completely and sets the play in the theater itself.