

*There are poems, novels, and plays in modern world literature, describing human life as an absurd, ridiculous, and superfluous phenomenon. In our day a number of people consider these works demoralizing, destructive, and refuse to accept this kind of approach. However, one can not be certain at all that it is one's right indeed to refuse the representation of this ancient cycle of experiences if we take the fact into account that humans have been so often hit upon the consciousness and experiences of the futility, insignificance, and superfluity of their lives. In spite of all difficulties, one should rather face these problems, that is, to examine the factors inducing the absurdity of world and human life, seek for methods to cease them, find ways to reduce their influence, or diminish their pressure on human thinking... This is what the author is doing in course of the following study.*

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## **STRUGGLING AGAINST THE ABSURDITY OF THE HUMAN EXISTENCE**

### **Chapter I. Approaching the Basic Concepts**

**About the Concepts of Humanization.** Humanizing the world means reorganizing it to suit human purposes, reshaping it to serve human ends. Many scientists, writers, and artists believe that this world is inimical to human beings, and has too many features that are indifferent to people or even anti-human or counterproductive. Some also believe that changing the world so that it serves mankind is an effort that is a moral duty required of any creative individual. Genuine poetry, art, or literature can never be anti-human, hostile, or indifferent to people, but should serve human interests by concentrating all their powers. Thus, there are systems of art history, literary history, and aesthetics that simply do not consider works containing anti-human features as art; for example, those created to support dictatorships or authoritarian regimes which restrict or destroy human possibilities.

**About the Legitimacy of Humanization.** If we are looking for an answer to the question why humans have the right to change the world so that it serves their interests, we find greatly varying views in the scientific literature and fiction. There are extreme points of view, which do not admit the legitimacy of such efforts and which consider human beings to be immeasurably small, insignificant creatures in the Universe. They consider passivity appropriate and quiet death reassuring. Most ideas about this problem, however, differ from the above-mentioned ones. Among them we believe those to be most valid that declare that besieging and changing the world is unquestionably right, because the world itself demand it. According to this view, the humans are the result of a process of evolution which has formed our basic characteristics, our instincts of self-preservation and race preservation, which have continued unchanged to our day. Forced by these instincts, human beings try to improve the condition of their lives and reorganize every accessible sector of the Universe so that it accords with their needs. In other words, human beings are compelled to humanize the world by an elemental force that is stronger than any operation of the human will or intellect.

**Humanization and Absurdity.** In Life Philosophy the opposite of Practicability of Humanization is Absurdity. Can the world be humanized, or can not, with one world, is it absurd? As the basic issue of Ontology is the primacy of matter or spirit, or, as the basic issue of Epistemology is the problem of whether the world can be known or will it remain ultimately unknowable, the Life Philosophy considers the above-mentioned

opposition as its basic problem. In the course of this work, we would like to gather the various views that concern the answers on this question, and also to point out the many varieties of answers that have been made.

Naturally the word 'absurd' covers more than its meaning in Life Philosophy. Literary language describes those situations as absurd which are senseless; especially those that denigrate human efforts and present them as foolish, and make humans appear ridiculous and pitiable. In ordinary language it also means senselessness, superfluity, aimlessness, meaninglessness, or situations that admit of no solution. In this meaning the nearest synonym is nonsense.

**Absurd Drama as a Collection of Arguments.** "The whole world, and human life as part of this world, is definitely and inevitably absurd. Existence is unknowable, and human fate is nothing but an endless, wretched, and abjectly clumsy adaptation to the caprices of a baffling world. Any discovery, scientific achievement, heroic human performance or action is only a lamentable self-deception." These ideas, suggesting now bitterness, now gloominess, now self-mockery, now calling upon us to be indifferent, have been returning again and again in world literature. However, they are evoked most amply and comprehensively by the Theater of the Absurd. The Absurd Drama through its rigor, its meticulous and comprehensive nature, and its nearly encyclopedic breadth almost fully succeeds in showing the sum total of arguments that world literature has come up with in the course of forming an opinion on the absurdity of the world and the worthlessness and mediocrity of life. Defining these arguments is indispensable for anyone who wishes to refute them with irrefutable and persuasive force. Significant in the same way is the diagnosis and pathology that can be made from the sum of arguments in these works, so one can ponder the chances of cure and find the varieties of treatment. We, too, would like to pick up this thread... However, we must interject, that we do not consider absurd drama to be anti-human, especially if we consider the authors' attitude to mankind. Beckett, Ionesco, Genet, Pinter, and Adamov are weeping for us. It is not arrogance but helpless suffering that deepens their mockery and is the source of their piercing irony. They may jeer and laugh bitterly at human life, but they give every sign of wishing to have a different opinion based on real and legitimate motives.

Otherwise, with their brand-new poetic structures and literary characteristics, these dramas have started hitherto unknown trends in literature and theater. The absurd dramatic work is actually only a single second, more accurately a complex, enlarged picture of that second having variety of meanings; and the mentioned second is prolonged only because it would not be possible to express in one instant all the information concealed in it. The order of space and time which is familiar to us from realistic works and from life itself, falls apart in these structures. The authors do not lament this, for they feel that the aspect of the world that ordinary people perceive is unreal and illusory. There are no characters, only talking and moving performers in absurd dramas, because human beings cannot attain the level of a character, and there is no consequent plot either, because the changes, the new events that result from the previous ones, lack significance. The language of the works is unreal, because language is incapable of conveying exact information, and people usually mislead each other with it. Thus drama, the enlarged second, the expanded moment yields only a jumble of unrealistic situations which are multiplied infinitely. These elements, which are thought-provoking even though they are unreal, which are shocking and enlightening, suggest to us with an overwhelming force the absurdity of the world and life. In other words, whereas literature up to this time attempted to characterize and show the absurdity of the world with the help of feelings, events, characters, and arguments that were represented realistically, absurd drama abandoned language, theory, and everyday reality in trying to demonstrate its views about the world, by concentrating them into strikingly evocative situations.

## **Chapter II. The Basic Arguments in the Absurd Dramas**

**The Levels and Variations of the Arguments.** The symptoms revealed in absurd drama suggest the universal absurdity of the world and human life as a whole. However, the theory of the complete impossibility of humanization has suffered already damage at the hands of one of the authors of absurd theater. After his early

works, Arthur Adamov gave up the above idea when he sensed that there were layers of the world that he thought could be changed and reorganized so that they served human interests. Adamov found that the social realms of existence were suitable for humanization; he considered their exacerbated human-tormenting circumstances to be correctable - as he put it, curable. His example evokes that the sum of arguments presented by the absurd theater is not equally strong in every respect and, considered from the standpoint of its content of truth, has divergent layers. We could take a close look at these arguments as well as the possible counter-arguments, that is, to classify and analyze them. We could proceed by pursuing a number of points of view, for example, we could classify and analyze the arguments and counter-arguments according to the division of philosophy weighing the pros and cons on ontological, epistemological, axiological, ethical, or aesthetical absurdities. Or we could begin by classifying and analyzing them with respect to the various spheres of existence pondering over absurdities that originate from the features of the Universe, of the human society, or of the human individuality itself. We could make a classification and analysis in accordance with the various fields of human personality talking about the absurdities of the emotional, irrational, rational, voluntary, or sexual aspects of human beings. Several other possibilities also could offer themselves, but the impulse that strives for a more complete, continual treatment is brought up short by a few thought-provoking elements which cannot be disregarded. The authors of the absurd drama judge the most of the arguments evoked by them to be only a secondary level in their works. Not even the cessation of the characteristics described by these would change the ultimate absurdity of the world, as they feel. However, they have a few prime issues, that they consider as the basic inductors of absurdities of the world. The alteration or cessation of these would really ban absurdity from the world, as they indicate... It is not the purpose of this work to muster to the last smallest detail all the pros that have been brought up by the authors of the absurd dramas and all the cons arrived from many fields of human thinking. We do not consider ourselves qualified to evaluate the conflicting opinions either. However, for a while, we should like to mull over the validity of the prime issues, with other words, the fundamental and ultimate arguments of absurd theater.

**The Level of Fundamental and Ultimate Arguments.** In searching for the common features of this circle of views and arguments, we can say right away that they do not derive from historical, social, or economical conditions of human beings. They are features that can be described as eternal characteristics of the humans, as ineradicable peculiarities of human life. Social existence, for example, did not produce the connection of human fate to death, or the temporality of human life, or the fact that the individual is bound to his body and soul, to the same ones, for life-time. Nor we can attribute to it that the probably partial, but perpetually recurrent obscurity of the own and universal world will always be with us. These are anti-human and human-hindering features of our existence, of the human condition... Death, Passage of time, Bondage to body and soul, Perpetually recurrent obscurity are primarily responsible for the absurdity, as absurd drama evokes. The death, the fear of death, the tragic experience of the deceases of others, the frightening realization of the variety of ways in which human can die, all these are anti-human, working against us. The passage of time, the vanishing of the self-forgetful shy beauties of childhood, the evanescence of the fresh world of youth, the depressingly inevitable advance toward old age, all these are human-hindering, too. The fact that we are bound to the standards of a body and soul and we have to serve their needs for a life long time - these are obviously also human-humpering.

According to ancient folklore, there is a longstanding desire of human beings to break away from themselves and take another shape, either that of another human being, or of an animal or plant. In addition to the liberation of the body, the desire for the separate life of the soul is also of ancient origin. These yearnings are most probably strengthened today by the basic conflicts of modern personality structure, the strong retorts of an increasingly refined intelligence that tries morally and rationally to control the raw instincts and uncontrollable emotions.

The partial obscurity of the world, the incomprehensible and puzzling elements in our environment that lead to the depressing feeling of being homeless and alien in the world and become the source of skepticism concerning the truth of human knowledge, human assertions, and judgment - are human-humpering, too.

Modern science has succeeded in obtaining insight into many unknown details of the world, in explaining numerous mysterious phenomena; however, in many cases this is exactly what has reinforced the frightening feeling of homelessness, alienation. Moreover, imagination and natural human perception has come a cropper in the face of the new outlook on reality. Only the abstractly working mind is able to comprehend such concepts as reality without continuity, the bending of space, the finite but not contiguous universe, only such a mind can realize that reality has elements that belie the basic laws of the world as perceived by our senses. Nor does the continual verification of the propositions of the specialized branches of science preclude this feeling of alienation, because the usual manner of perceiving and accepting the world have always engaged a whole succession of psychological and physiological faculties, and as a result, human beings do not feel at home in areas of reality which are accessible only to the abstract mind, or often only for instruments.

What we can do against of these factors? At first sight, putting an end to the anti-human and human-hampering forces of death, fleeting time, the condition of being bound to body and soul, the partial opaqueness of the inner and outer world, or transforming them so that they serve human interests, seems an impossible illusion, a vain and frighteningly naive hope.. However, on the pages that follow we will attempt to evoke the details and suggestions of many great achievements of the human culture that are related to the cycle of problems that we are discussing and the variations of behavior that are connected with these, in order to try to prove that there still exist, after all, fascinating solutions of great intensity, sometimes seeds of solutions, and sometimes prospects of solutions that promise success.

### **Chapter III. Counter-arguments to the Basic Arguments of Absurdity**

**The Humanization of Death.** The awareness of certainty of death appears in many guise in the intellectual world of writers and artists. It is determined and modulated by the individual's personal characteristics, the circumstances surrounding the experience of the transitoriness of life, the nature of the society in which a personality moves. We will emphasize those experiences and descriptions of death that render perceptible the transformation, ending, or mitigation of its anti-human character... The idea of 'rational death' has existed in literature since ancient times. According to this concept, death is subordinated to the intelligence, a particularly human faculty, and in this way is actually reduced to being no more than a implement.

Those cases can be mentioned here when someone offers his life rationally in order to achieve some rational purpose that can be attained through self-sacrifice. The classical representatives of this behavior can be found chiefly in adventure stories, historical novels and in romantic operas. Its prototypes in this century include Saint-Pierre in the "Citizens of Calais", Proctor in the "Witches of Salem", and Katrin in "Mother Courage".

Even richer in content is the phenomenon of 'grandiose death' which has also existed in art and literature for hundreds of years. In this conception, death submits to grandiosity, that is, to a complex human quality in which intellectual, emotional, voluntary and moral values are concentrated.

Those events can be mentioned here wherein human beings try to convert annihilation to grandiosity, by trying to act as an example, in a way that their descendants will remember, providing motivating power for them. The classical representatives of this type are, among others, the soldiers of Zrinyi's heroic epic and the bards of Janos Arany.

The depiction of 'blissful death' also dates back a long time in the arts and literature. This attitude suggests that death can be tamed into being a means of achieving happiness, a liberated feeling of joy, serving and not objecting humans.

We can rank those situations of life in this class in which joy has been promised to someone through death, because life is tormenting, horrific, and unbearable. The classical example of this could be Shakespeare's Juliet who kisses the poison from Romeo's lips, and delivers herself to annihilation with joyful expectation and quiet, gentle rapture, not even perceiving the sufferings that accompany her destruction.

The evocation of the willingly planned 'beautiful death' is also of ancient origin in literature; it can already be found in archaic folk poetry. Death is again subordinated to a basic human value: beauty, aesthetics.

The archetype could be Geza Csath's mortally ill baron who, on the verge of dying hands out gold coins to the musicians then has them put mutes on their instruments, and collapses only when the music of Chopin floats quietly through the ballroom. Doctors take him out to the bower for some fresh air, and, while girls dressed in white stare at him from inside the floodlight ballroom, he finally dies outside in the moonlight.

The above-mentioned variations of humanized death rarely appear alone and plain, unalloyed with other phenomena. Even the variations themselves mesh with and emerge into each other. And even if they indicate mostly a succession of unusual and extreme cases, their success is not insignificant: it points to the vulnerability and transmutability of an anti-human force that is considered by many people to be invulnerable, inviolable, and indissolubly solid... Humanizing death means in part attempting to ease the burden of its certainty which pressed on our minds. In literature, it is brought out by the attempt to get the mind in tune with the mood of death, to become familiar with its atmosphere. Since the vital fabric of life has processes and states that recall death, many creative artists have tried to immerse themselves in these, in order to understand the unknown that seems to be dreadful, and observe fully its basic characteristics, and also to try to make peace with it. The example of many outstanding poets shows that human beings can grow fond of the taste of annihilation, that they can get impressions, moments, and impulses to which it is good to deliver themselves, even when they are aging and becoming worn out. Let us mention the names of Baudelaire, Verlaine, Ady, Babits, or Kosztolanyi.

Reacting to the events of dissolution solely through the irrational perceptive faculties, can also ease the burden of the inevitability of death. There exist states of mind in which the explanatory, evaluative, and rational functions grow weak, and only the irrational mechanism remains intact in the tattered psyche. Under these circumstances the elements of the evanescence of life becomes irrational, unreal, fabulous, dreamlike and seems harmless to humans. This way annihilation is reduced to a succession of colors, atmospheres, ornate and plain appearances, and tones that lack logical connection. We are reminded of Krudy, Kosztolanyi, or, Art Nouveau, Postimpressionist, and Surrealist masters of painting... Literature tries to ease the burden of our awareness of inevitable death by repeating in various ways the idea that there is something good in annihilation. Death will always put an end to things that are worthless, negative, or even distressing. It is customary to say of someone who has been suffering great and incurable physical pain that dying was a release for him. Many of us would consider death to be beneficial when spiritual agony increases to a murderous point and slowly demolishes one. Many poets who have relentlessly taken the measure of the horrors of existence do not consider death to be frightening or bitter. We are reminded of Kosztolanyi and Sandor Weores.... While life can inflict unpredictable cruelties, death will always offer a kernel of promise.

**Humanizing the Passage of Time.** According to literature, human beings experience time in two different ways: partly as a mechanical external flow that can be measured in minutes, hours, and days; and partly as an inner time of thoughts, experiences, impressions and memories. When we are living in the latter time, lost in our memories, meditations and dreams, external time will not even be perceptible. In the same way, the advance of external time and its systematic division will end when inner time takes over, and rapt memory, impression, or thought brings in its train new associations and successions of memories. These generally do not even take place in the original order the events happened, and above all, do not require the same amount of time as the original events. As a matter of fact, inner time is disorderly; it shuttles back and forth, wandering about in the past, present and future. Inner time is of human interest in origin, and as a whole is determined by the human psyche.

External time puts obstacles in the way of any humanizing attempts. Since the natural sciences consider external time to be indelible and unstoppable, many writers and artists do not have any illusions in this respect. Instead of vain efforts of ceasing or stopping external time, their creative actions are directed rather to changing and reorganizing the secondary level of anti-human characteristics of time; to reduce a little

bit the human-hindering force of it, or to lift or ease its burden on human psyche. It seems to us that the above-mentioned aims have been expressed most successfully and spectacularly by the poems and novels of the beat generation. Their adventures and heros do everything they can to speed up their lives to a dizzying pace. The constant dashing about on the road, the frenzied pursuit of new experiences, the stimulants, the intoxicating music, the continual excitement, all these serve this purpose. At this pace they actually do have more experiences in a year than an ordinary person in his entire life. Compared to the ordinary, the number of life-happenings is unimaginably increased, and the human-limiting force of time begins to disappear. Obviously the awareness of passing time is no longer so oppressive to the mind.

Naturally none of this lacks precedent. The idea of increasing the intensity and speed of life can be traced back to ancient civilization. Beginning with Kerouac, Ginsberg, Gregory Corso, and Ferlinghetti, we can head backward in time through the poems of Pound, Marinetti, Mayakovsky, Whitman, Poe, Byron and the works of Rabelais, Boccaccio, Villon, all the way to Diogenes.

In the literature of today, the so called Nouveau Roman would like to liberate its readers from the depressing burden of fleeting time. At first sight, its technique of achieving this aim appears strange and incredible. To avoid arousing the depressing feeling of passing time by setting the events of the novel in a real time sequence, this type of literature tries to describe the events and moments in the novel without including the passage of time. On the other hand, it emphasizes on the pages of the volumes, that advancing time does not necessary age the creatures, objects, and phenomena. The essence of its treatment is as follows: imaginary mirrors are placed everywhere in space amid immobile living creatures and objects. With the help of these mirrors, we get innumerable variations of still pictures of objects and creatures at the same moment. Projecting these pictures in succession creates the illusion of movement and action in the novel. It actually makes us perceive motion in the same way as the ancestor of the motion picture, the *laterna magica*, did. The object or living being represented appears here in one of the still picture, there in another, then yet a third and fourth place, giving the appearance of movement, although to the previously informed reader they are motionless. Finally the succession of flashing still pictures and the illusion of motion that they create the actions of the novel. Thus, the movements and events of the novel have nothing to do with passing time, because the living beings and objects are not moving, but the writer is continually presenting to us their different aspects. Besides, the passage of time which is created by the succession of stills doesn't involve the aging of any of the living beings or objects in the novel, since they remain the same as they were originally, at the arrested moment. They did nothing, not even a small one of their features had changed; only the angles of their reflections were changed continually.

Vast landscapes and territories can be transformed into mirror-halls, mirror -mazes, and sometimes even colorful and exciting plots can be created by the flashing succession of stills. The Nouveau Roman is rich, interesting, captivating, and, what is not of minor importance, introspective in its description of time. This demonstration of time is not remote from the ordinary self-evident world and the time perception of human beings in our century. Partly because human perception is inherently more sensitive to moments and phases than to an intact and whole succession of events, and partly because it has in the last few decades become infinitely more varied especially in the mechanized big cities which are bombarded with a flood of information. Modern man can concentrate on many phenomena and objects at the same time; thus, he is able to put together even short actions from the still pictures that reach him in the same moment from many directions. And if the reader becomes accustomed to the time description of the Nouveau Roman, he can after a while look around in everyday life armed with this way of looking at things, so in addition to his usual time experiences, he can be impressed by the above, unusual, but free and pressureless feeling of time.

Those practitioners of the Nouveau Roman who observe the imaginary mirror-mazes and who name their time description 'mirror time process' have of course a more complex and colorful time technique than the one mentioned above. We have attempted only to introduce the basic elements and schema of this technique...The most outstanding representatives of this kind of novelist are Michel Butor, Alain Robbe-Grillet, and Nathalie Sarraute. Alain Robbe-Grillet's novella, "The Labyrinth", is considered to be the basic work of this school. Robbe-Grillet is also active in cinema where he shows the familiar and everyday world in a totally fresh way by creating vivid

extraordinary time experiences on the screen. One of his films, "The Immortal", is particularly exciting in this respect.

As a few of impressionist novels and secessionist short stories show, we can react to the elements and phenomena of the mechanical passage of time even solely with our irrational perceptive faculties. This, too can lift from our minds the burden of fleeting time. To this kind of perception, midnight, dawn, noon, and late afternoon do not mean time data, but moods and poetic impressions. In this way hours and minutes can be felt as atmospheres, enchantments, and poesy, as, for instance, in novels titled "N.N." by Gyula Krudy, or "Colors and Years" by Margit Kaffka... External time, can sometimes be even friendly to human beings. Rushing time helps us in many cases; it calms painful memories of shocking experiences, heals bruises, or it can nurture in us qualities and values. In still other cases, it can reorganize many small elements of daily life and open up brand-new and promising paths for us. Even that feature of external time that it is indelible and unstoppable can be useful for us sometimes, for instance, in bad eras of history by suggesting the obviousness of passing of the corrupt present, as the literature of many small nations show.

**The Humanization of the Bondage to Body and Soul.** The natural sciences consider the idea of moving from one body to another, and one soul to another to be impossible, and so do those writers who insist on being realistic. Consequently, the efforts at humanization are directed rather to loosen the ties to body and soul; in other cases to reduce the human-hindering force of this bondage; in again other cases to lift the depressing feeling of being locked up in ourselves... There are innumerable works of literature of minor importance which represent the loosening of human bondage by unreal or mystical means. While including science fiction and the ghost story, this trend can reach the world of the fable or tale. Some authors even try to recall the world of ancient and modern religions and events of the transmigration of the personality. But there also exist realistic ways of loosening the human fixity and we would like to concentrate on these.

There is in the literature, art, and even in everyday life a constantly recurring, strange type of soul: the so-called metamorphosing personality. This is based on an extraordinary pliancy of the soul and an extreme malleability of the characteristics of a personality. This reorganization of the self extends to the entire individuality, all areas of the rational, emotional, ethical, voluntary and sexual behavior. A person who has the ability to transform himself has a soul that is not so strictly imprisoned; he can loosen his bondage and reshape the self according to his own purposes. At the same time the human-hindering force of the bondage will disappear almost entirely in the process of taking on a new personality.

The poems of the young Babits show many marks of a metamorphosing personality; Fernando Pessoa created and experienced poetic oeuvres of completely different persons... Of course, motives simpler than those of philosophical or lyrical grounds can also be behind the desire to change character, such as the wish to adapt oneself to new and promising life situations, or the hope of attaining a more productive and higher standard of behavior, or the desire to banish those basic features of oneself that disgust and bore one. The wish to begin a new life, to reorganize one's personality entirely, is not unfamiliar even to an ordinary person.

Another strange type of soul that appears in literature and art is the personality that has grown to world-dimensions. The representatives of this state of mind will absorb virtually every observed, understood, heartfelt moment of the world and endow them with the color of their own nature. Based on the perception that the events and features of the outer world and the inner events and features of the mind have many small similarities and analogies, some people try to experience the world as a movement of their own personalities. In this cycle of experiences, the outer world becomes a part of and subordinate to the world-dimensional personality and his rational and emotional activities. At the same time the impression of human bondage starts to dissolve.

The best examples of personalities who have grown to world-dimensions are two poets, Ferenc Juhasz and Saint-John Perse... Although the dazzling feeling of the cosmic personality is rarely experienced in everyday life, the excitement of the widening human psyche can be recognized frequently in daily life. It is experienced in the suddenly overwhelming feeling of love; under this influence we can spontaneously take over the other's intellectual and emotional manifestations, entire series of gestures, and in the event of strong empathy we can even experience them more

intensely and deeply than the other. In such relationships the bodily events of the other can become familiar and many of their details can even be felt in the pattern of his or her original perceptions, which of course leads toward the disappearance of the boundaries of the self.

There is in the history of poetry and the fine arts a personality type that tries to transcend the human. Having had 'enough' of the traditional character of body and soul, this type of personality tries to change fundamentally the physical and psychical functions. This involves the transformation of the instincts, the ordinate way of perceiving, experiencing, and interpreting the world, thinking, even the use of language. The personalities and works of Alfred Jarry and Joseph Torma even urge their readers to smash man's instincts of race-preservation and self-preservation. Arthur Rimbaud fought consistently to muddle human emotions and perception sweeping along with him hundreds of poets and artists beginning with the Impressionists up to today's avant-garde, and including even those artists who try to suggest smells through colors, colors through music, or experiences of taste through sound. In the United States, a psychedelic, hallucinatory art and poetry has emerged, the products of which show us new ways of perceiving and describing experiences that were born under the influence of drugs. The neo-Dadaist movement in many European cities breaks apart the usual methods of human thinking and language, sometimes hoping for the birth of a system of informations that is independent of thought and language. The basic idea behind most of these trends is that it would be a good thing for human beings to escape from the physical and psychic features that determine them, to become a completely new kind of creature... The above-mentioned experiments lead us beyond the problem of the humanization of the world, for they would like to transcend the beloved but unsatisfactory human beings themselves, and it is not their aim to rearrange the world so that it serves human interests. Nevertheless, these experiments cannot be ignored, for through them human bondage can be loosened and the doors of the physical and psychic prison are opened in clear and perceptible ways.

The extreme experiences of the personality that tries to transcend the human is not entirely unknown to ordinary people. It's manifestations can be seen in the big modern cities, whose accelerated and harried pace of life can give rise to abnormal states of the nervous system, to delirium, intoxications, visions and nightmares. But it can also be felt in the calmer, more peaceful areas of social existence, for example, in the everyday life and art of primitive peoples, in the magical ceremonies and trances of sorcerers and shamans. Traces of it can be found in ancient mythologies, and in wide field of religions. We can recall their superhuman figures, otherworldly phenomena; and the human attempts at getting in tune with them.

The fact that there are some positive elements in bondage to soul and body, can also ease its burden on humans. Like other classic beat poets, Kerouac and Ginsberg celebrate body and soul as an inexhaustible source of joy and pleasure. Dino Buzatti declares several times that the bondage to the same body and soul is the source of lovely, precious and honorable human characteristics, which help us to live an intensive and colorful life. In Kosztolanyi's late poetry the bondage to body and soul is declared to be a power increasing the value of humans. Because none of the features or actions of a body or a soul is repeatable exactly the same way as they were, consequently even the smallest characteristics and activities of an individual become unique rarities of the Universe.

**Humanizing Conditions Deriving from Partial Obscurity of the World.** The branches of philosophy that attempt to take the measure of existence are usually concerned only with the truth, reality and precision of their perceptions; they are normally indifferent to the affect their statements have on the psychic world of human beings. Greatly divergent theoretical systems with a variety of contrasting features agree, for example, on the partial and constantly recurrent obscurity of the world, but the consequence of this, the feeling of alienation and uncertainty due to the constant refutation of human knowledge, is rather the problem of literature and art. Of their masterpieces rich in the variety of ways of representing this problem cycle, we would like to discuss those which attempt to transform the human-hindering character of alienation and uncertainty to a force that serves human interests, as well as those that wish to lift or ease the burden of the feeling of alienation and helplessness that weighs on the human mind.

Since ancient times there has prevailed in literature and art an attitude which accepts the existence of feelings of alienation and uncertainty only as prime inductor of human

attempts to conquer the world. Prosaical and lyrical life analyses and poetic conceptual systems that see progress and continual struggle as the essence of our existence, have in the 19th and even the 20th centuries joined to these, transforming feelings of alienation and helplessness to unambiguously positive powers. This kind of humanization could be illustrated by resolute, impetuous heroes of dramas, novels and short stories or even many ordinary people getting inspirational power from uncertainties. We are reminded of the heroes of Gorki, Brecht, Laszlo Nemeth, the artists of Futurism, Activism or even the attitude of the outstanding nuclear physicists, astronomers, and medical researchers of our century... Many writers try to alleviate anguished feelings of uncertainty and alienation by the powerful representation of the idea that the immeasurably huge and varied universe and tiny humans are actually deeply homogeneous, equivalent, indeed, essentially the same. With the help of these writers, we recognize in the unconscious motions of the cosmic and natural world many elements familiar from the human features, and we recognize in the manifestations of human beings many marks of the nature and Universe. It is a soothing, healing thing to feel inside us innumerable qualities of forces more enduring than we are, to perceive ourselves as inseparable parts of something much greater than ourselves. It dissolves and dissipates the dreadful feelings of alienation, of the futility of knowledge, of the hopeless insignificance of human beings. We recall the scenes that take place in the Paradise of Madach's "The Tragedy of Man", the poetry of Ferenc Juhasz, and the older and more recent variations of pantheistic art... The Frenchman Henry de Montherlant chose an uncommon way of easing the pressure of alienation and uncertainty. Since the inscrutability of existence has given rise to a great number of divergent philosophies in the course of history, and since it is scarcely conceivable to come to an agreement about the priority and values of these philosophies, he suggested that we adopt an attitude that asserts different world views at different times. From our standpoint, this unusual way of living is valuable, because with the chance of changing of unproductive worlds views to more promising ones, or with the chance of deepening of any world views toward efficiencies, this method protects us from sinking in the enervating world of uncertainty, despair or collapse, and makes stable and permanent the hope that is inside us.

Finding positive qualities in those characteristics of the world that evoke strangeness and mystery and which are beyond our comprehension can ease the burden on our consciousness, too. The mysterious and enigmatic details of existence can signify to us magical nuances, innumerable tiny impressions and exciting tiny experiences that have miraculous resonance. We recall Gyula Krudy and his heroes who saw the enigmatic vibrations of life delighted, and Dezso Kosztolanyi, for whom living was worthwhile because it was a sweepingly great experience to be alive in a mysterious world.

## **Chapter IV. Conclusion**

*We have reached the end of our work probably far from complete. In addition to the above-mentioned ways of transforming or neutralizing the anti-human forces of absurdity or of easing their weight on us, there are obviously other ways of struggles. We have attempted to summarize only our own knowledge and literary experience. The views and procedures of the poets, writers and artists that we have dealt with suggest the inadmissibility of the idea that life is generally, definitely, and in every aspect absurd; their works contrast and undermine even some stronger arguments of the Absurd works, and they definitely do not show human beings as defenceless or chanceless creatures confronted with the basic forces of absurdity. One thing they share is that they do not consider ending these basic forces to be indispensable to ending their anti-human character. Instead, they struggle to find ways of transforming the anti-human qualities into qualities that help human beings. But for the most part the creators achieve their results by extraordinary ways and often extreme means; thus revealing that the problem is unsolved if taken on a broader, more ordinary plane. Although several of leading creators have begun humanizing the absurdity of existence; victory is still remote.*