STRUCTURE OF CRITICISM DISCOURSE OF THE THEATRE OF THE ABSURD
ACCORDING TO THE PHENOMENOLOGICAL APPROACH (A THEATRICAL STUDY)

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ABSTRACT
During World War II, the Theatre of the Absurd outlined a setback for humanity. The drama of the Absurd departed from the Aristotelian constants in dramatic structure text, as playwrights of The Theatre of the Absurd tended to rotate the dramatic structure of the text so that to let it move in a non-fortitudinous whirlpool. Hence, traditional endings disappeared and dramatic events stilled monotonous. This created a theatrical space based on differentiation and condensation. Thus, the introduction of multiple philosophical concepts of the theatrical performance changed the movement of theatrical phenomenon through multiple interpretive Phenomenological readings in order to achieve aesthetical recognition, and to engage in a more spacious space in the study and analysis of text and performance as an apocalyptic philosophy. Hence, Phenomenological approach constituted a methodology and direction for things which assigned them a meaning and established their indications within direct experience. As a need had arisen for a study which specializes in the structure of the critical discourse of the Theatre of the Absurd in light of the Phenomenological approach within a specific objective to detect Phenomenological characteristics in the Futile Critical Discourse Structure. It analyzed an applied sample based on the Phenomenological approach in the analysis of information.

Factors and characteristics of the Dramatic Structure in the Theatre of the Absurd
"Sometimes it seems to me as if the World is devoid of meaning, reality is unrealistic, a feeling of a falsified reality, and the search for an indispensable reality—outside of which I do not feel my existence - is what I wanted to express through my characters which are lost in a deficiency of harmony, which cannot be but a tragic ironic. Hence, the World seemed incomprehensible, and I wait for them to help me comprehend it"(1). This is how Eugenelonesco expressed the futility of reality and human loss.

It is recognized that the Theatre of the Absurd is the nascent of interaction between a set of subjective and objective conditions, integrated with each other to produce this kind of rebellious and rejective theatre, this pioneering theatre which rode the wave of experimentation to offer us a pattern of theatre which reflects the reality of Western Man who ended up living a tragic internal reality despite the lavish appearances that furnished the
surrounding within which he was planted. Theatre of the Absurd was not a new trend as it took advantage, within the framework of dialectical demolition and construction, of a number of theatres, creeds and philosophies on the ruins of which it established its philosophy in life and vision of the Universe and Human.

Existential philosophy has had the most prominent influence in shaping the features and attributes of the Theatre of the Absurd, especially with Sartre and Albert Camus, as they agreed on the futility of life, put Existence prior to Matter and perceived that the fate of humanity is doomed to annihilation, which is the essence of Futility, and death is the unambiguous proof of the futility and absurdity uselessness of life.

Existential philosophy contemplates its interest in the "Being" which is the foundation of Existential aesthetic thinking and the production processes of the creative act, as analysis of the nature of Human-being and the Existence would be balanced with the effectiveness of bolstering the idea of Priority of the Existence, or the precedence of Existence to Essence: "The Existential finds himself in a direct confrontation with the Existence prior to any recognition, and Existence is not converted into an entity but by the Human" (2).

Although playwrights of the Theatre of the Absurd did not reflect the Existentialism, but they dramatically intersect with this philosophy which believes in both the Mind and the No Mind, so, Existentialism philosophy at its various levels and axes was the core and essence of their dramas, and contents of the Drama of the Absurd assumed, within their folds, characteristics of Existentialism, as the philosophy of the Absurd converges with the philosophies of Heidegger, Camus and Sartre, "Perhaps, the roots of Sartre's Absurd trend might lie in his dramas and epic works, particularly in the persistent question which constantly occupied Sartre: to what extent people accept the Existential example of freedom" (3). Freedom of the individual in Sartre's thinking would inevitably lead to rejection and rebellion, while, for the futility thinkers; it contributes to further Human loss in the midst of this meaningless World.

Existential philosophers exhibited prolific literary which embraced their visions, ideas and philosophy of human existence, but in a literary style, as they considered artworks as a manifestation of futility. Albert Camus, for example, regarded the works of art as a "phenomenon of futility, but a phenomenon which reveals the person's awareness to others who take him to have brought them consciousness and a reference to common destiny, thus, in this sense there can be, and should be, a futile literature" (4).

The Theatre of the Absurd enjoyed the uniqueness of a set of styles in drama writing significantly distinctive from all that was prevalent in the literature of the monodrama theatre,
as there was no more talking of a beginning, middle, end or a plot, but all is mixed, tangled and suspended. Pioneers of the Theatre of the Absurd revolted against the Aristotelian theatre and its well-known literature; there would be no longer a story which has a beginning, middle, a plot or a resolution, but rather a beginning of a play for which no end is found. These were prototypes of situations repeating themselves endlessly. The plot could also include a main plot and sub-plots all but unresolved, as is the case in the plays (The Chairs, Killing Game and The Bald Soprano). Therefore, the Absurdist play rejected traditional models and abandoned familiar components in the development of the dramatic event. Martin Esslin indicates that events of Theatre of the Absurd do not develop in an ascending line, but the acts tend to be circular to focus on a structure of detailed fragments.

There would also be no more talking of the language as verbal language was emptied of every bit of its semantic contents. Experimental and pioneering theatres intended to eliminate the playwright and sometimes the director which offered a wide prospect for the deployment of other audio-visual Semiotics languages. The Theatre of the Absurd transformed the language into meaningless sounds and empty voices, and since words did not carry any meaning, we notice that death, corrosion and silence shrouded them from every side. And as playwrights of the Theatre of the Absurd wrecked the verbal vulgar language, they proposed fresh perspectives related to the reality of Human, his consciousness and subconscious senses; as the Theatre of the Absurd destroyed the language traditional functions and opened up new horizons to break into other audio-visual languages which might be much more expressive than the verbal one.

As for the characters in the Theatre of the Absurd, these neither have any autonomous existence nor any evident psychological, social or cultural dimensions. "The character is an essential element of any play, however, in the Theatre of the Absurd there is no perceptible characters as these have turned into almost mechanical puppets" (5). Nabil Abu Murada says: "The sketched characters do not put the viewer into a reincarnation coma, nor they play any direct educational function as Brecht wants. Characters in the Theatre of the Absurd have a distinctive nature which keeps them incomprehensible to some extent, and, as much as they are of vague nature, they lose their human side, then, it would no longer be easy to understand the world from their point of view"(6). They emphasise the world of individualism, imagination and dreams regardless of the effects of the outside world. The characters are manifested the same way their outside world is manifested, hence, they are abnormal and neurotic in most of their models, and, therefore, their internal world is self-
These are characters governed by their neurotic sickness, and are also conventional non-individual models as they are embodiments of prime Human situations and, therefore, have no fixed identities and often exchange roles and convert into other characters.

Moreover, playwrights of Theatre of the Absurd resorted to break into other methods such as Symbolism, as is the case in (Waiting for Godot), by Samuel Beckett, which symbolises the disproportionate relationship between the master and slave, and the wait for salvation (Godot) who might come or might not. Symbolism is also apparent in Adamov's works which symbolise the conversion of life to theatre and masking it in the form of a simple game where the Human is nothing but a ball which never stops moving back and forth between the players. Naim Attia believes that the objective of Absurdist playwrights' tendency to symbolism is: "to characterise new worlds which have never been previously touched; so Life looks through symbolic style as a dream and Reality as a great theatre" (7). Theatre of the Absurd performances are patterns of visual configurations which begin realistic and end up symbolic as they deploy coded "vocabulary" such as: a tree, a chair, a table, shoes ... etc., in accordance to a system of realism, but as dramatic events develop and mature, as a result of turning dramatic acts, these coded signs shift from realism to symbolism.

So, Absurdist plays do not offer any solutions, but they would rather try to navigate the spectator through a sense of bitterness resulting from an attitude towards reality. These plays are poetic sketches which excite the spectator and persuade him to conclude the question which he should pose to himself if he were really willing to extract the meaning of the play and dive to its significance. Hence, drama and Theatre of the Absurd emphasise the sense of anxiety and uncertainty, in an attempt to answer questions haunting the Human in his quest for existence. In this approach, he initially denies their logic and everything appears away from its natural spot, therefore, raising astonishment in a multiple impact. "He sets not to carry on in a stagnant monotonous life based on arguments which were accepted without a debate, to attain to new values derived from the smashing of settled links between things"(8).

**Directional Characteristics of the Phenomenology Philosophy**

"Phenomenology" in its Latin origin means (the Science of Phenomena). Some Arab scholars translate it into Arabic as (Thahiratiya) or (Thawahiriya). However, Arabic literal transliteration of the Latin word (Phenomenology), is more common, widely used and is much more accurate than other terminologies. It refers to the science that is restricted to
descriptively studying phenomena commencing in the feeling with a sense of analysis and uncovering the reality of acts of cognition and their components.

This term is relatively new as it was used by (Immanuel Kant) in the late eighteenth century to differentiate between the outward and the inward of things, and was later used by (Friedrich Hegel) who launched it in the late nineteenth century as an explicit philosophical science which he branded as (the Science of Spiritual Phenomena), and was extremely idealistic. Usage of the word then became widely common but for new other meanings till the time of (Edmund Husserl) who assigned it to anew integrated philosophy the foundations of which he established created in the twentieth century. Subsequently, the term (Phenomenology) was associated with his name as its most significant founder and representative in contemporary philosophy when it became widely known and its influence extended to many other contemporary philosophies, and some Human sciences.

"Phenomenology aims at renewing our concepts through offering us perceptions and emotions which cause us to be born in the World; not as children or as Hominines, but as legitimate Human beings in themselves so that their ideal views form the basis of this world" (9). Phenomenology is, therefore, a form of idealistic methodology which seeks to fathom an idea known as (Human Consciousness) and the world of particular possibilities. However, while Husserl tended to reject experimental, psychological and situational trends in natural sciences, he also claimed to have severed his links with the Classical Idealism of a thinker like (Kant). (Kant) was entirely unable to answer the question: How come that the Mind truly recognised the right things which existed out of it? Phenomenology was keen to go beyond this suspicion by claiming that what was given in the Pure Perception was the true essence of things, as (Husserl) adopted the non-separation between the Theory of Knowledge and the Philosophy of Mind.

Phenomenology initiates its study of human consciousness through the recognition of the necessary infrastructure which is essential for any possible experience. Adopting this route, (Husserl) depicts his Phenomenological approach as is limited to returning to the things themselves, since the things in question are nothing but phenomena or conjectures of the world of things. The idea of intentionality had taken its shape at the hands of his teacher (Franz Brentano), who focused on Docility of Awareness towards the world of things. At the hands of (Husserl) intentionality took new dimensions and implications which exceeded by far the narrow framework of his teacher's theory (10).
Phenomenological criticism was aimed at a comprehensive untamed reading of the text away from any external influence. Hence, it condensed the text itself to purely contain the author's consciousness and to realise both its manifestations; the stylistic and the semantic, as two essential components of a single complex essence which is the author's thought.

"Time for (Husserl) was to demonstrate itself by itself, it would further express itself as an illustration of a living essence, and what is illustrated is the living thing itself; both the illustration and the essence, the story (History) and the example. Time, as an illustration, would manifest itself beside what is expressed, heard, lived and said"(11). (Husserl) also found that in recognising the present (now) in music a clear example of recognising the time represented by the artwork and its indication: (the Inner Time). Phenomenological criticism assumes that the language of a literary work somewhat exceeds expressing its inner meanings, as the language did not take but very little of (Husserl)'s attention, as he assumed that the Meaning preceded the Language, which means that Language is nothing but a secondary activity which brands the meanings owned beforehand. (Husserl) wrote about the Language saying: "It's an exact match of what is realised in its full clarity" (12).

While Roman In garden (1893 – 1970), the founder of phenomenological aesthetics, believes that the intentional theme is a manner of existence which applies to artwork but not the realistic subject since existential situation of the artwork is not separate from the process of its identical intentionality by which it is exclusively constrained. In garden states that: "Literary work is not based on the intentional acts by the author, making it possible for the reader to live his own conscious as a reader"(13). He regards the phenomenological project on two inseparable levels; the level of the ontological (Subjective) structures of things and assets, and the intentional (Objective) level of the conscious activities the Human, "this undividable knowledge between the ontological structure and the practical intentionality is the same inseparable relationship between intentional subject and the intentional act" (14).

The coherence integration between the ontological theme of the artwork and the relevant experience is taken as a contribution to the development of the Phenomenological approach through which the distinctive style of the existence of the artwork can be understood.

Philosopher (Martin Heidegger) (1889 -1976), the most famous of Husserl's students, was the one to declare the split with his teacher's philosophical pattern, as (Husserl) commences from the idea that the Ego is transcendent, while Heidegger rejects this starting point to begin, instead, from thinking that Human existence is irreducible as it was previously given, and so
a shift from (Husserl) to (Heidegger) implies a transition from the field of Pure Reason to the philosophy of contemplation of what can possibly be alive.

Heidegger turned towards the issue of "Being "rather than the individual Ego, so the human being for (Heidegger) becomes a definition of the existence itself, as "a human being cannot be defined but by his own existence, i.e. starting from his potential to be or not to be what it is. Since there only exists one Being who can query himself about the existence, "therefore, through thinking itself, the Human can get to the meaning of the existence as a whole"(15).

Anxiety is closely associated with Heidegger's philosophy. In his opinion, the Human being tends to escape from his own self where his Ego is in a non-authentic existence, either through getting engaged with the affairs of the world of things, known to him as "Care" or by indulging himself in daily lives with others, known to him as "Concern". "Anxiety is a special style of existence manifested to the Human being through the futility of worldly subjects and vanity of various things existing in this world and that everything in this World being non-substantive, nothingness or non-feasible"(16). Heidegger reaches this idea of nothingness by the core idea that we are finite beings, hence, this same idea interferes with determining the type of existence and whether we exist or not since we are earthly beings which abstain at the last moment of our existence is the moment of death.

The Existence, therefore, materialises characterised by the legitimacy of Time and Movement to the state of absolute ubiquity which is unrestricted by a finite time or a limited space. Time is, therefore, a phenomenon, an illustration, and it creates in us a temporal sense as (Husserl) calls it, as he tries to relate the inward acts to those of high trend. Hence, Real Time cannot recover the past while Factual Time can make the passing moment, by changing the pattern, looks vivid as if it is present and alive.

(Heidegger) took the inevitability of Death as an absolute possibility, so he freed the future from the infinite encumbering it through common awareness, thus emphasising the scope of freedom offered by the future, entirely due to the limitations derived by this absolute possibility, which we all know but incline to forget as no one can really recognise death or relieves others of their death. Outside of death is the future which is the freedom.

Phenomenology is, therefore, committed to studying phenomena and their relevance to Human awareness of Phenomenological explanation of the discovery of intentional value which unites the experience of consciousness. Therefore, "Phenomenological explanation is merely a sensory recognition of the existential structure of phenomena and their meanings which predominantly dominate the experience of awareness of the world" (17), leading to the
production of Human denotation through the non-spoken languages such as body signs, limb
movements and instructions which are symbolic expressions represented by coded objects
and anything which can be of significance or be branded. Human communications happen
through symbolic exchange between human beings in order to deliver the common meaning
of human existence through assigning theses coded objects new semantics other than those
they originally have.

Heidegger's philosophy is categorised as (Hermeneutics), i.e. the science or art of
interpretation, and Heidegger's philosophy is typically referred to as (Hermeneutical
Phenomenology) to distinguish it from the Transcendental Phenomenology of Husserl and his
followers. They, also, transcend well because they were founded on issues challenged
through construing the historical interpretation, instead of transcendent awareness.

Interpretation is a question not an answer. It is questioning the text while allowing the text to
respond with a question.

Phenomenology recognises the interpreter’s horizon and questioning, and that this horizon is
part of the Hermeneutical Interpretation dialogue as interpretation exhibits the considerations
under which the event, idea, experience or intentionality scrutinises the meaning, says the
words and reveals the limits, as accomplishing the interpretation is a convenient space which
belongs to neither the interpreter nor the interpreted, it is a space which exposes what must be
said about what is being interpreted (18). Thus, when the thing is interpreted, it reveals a
world and this world which separates itself from the thing and grants the thing its autonomy,
it is not the Ego and it is different from this thing, but it can be it in various ways.

Based on the above, we can say that the Absurdist drama has advance to and departed from
the Phenomenology philosophy at the same time, as it was primarily associated with the
Existential philosophy which formed its authority in its endeavours and most of its drama
texts. This is what we also found in phenomenology philosophy which relied on
Existentialism philosophy as its reference and authority, and that characters in
Phenomenology owe an essential element to Existentialism as they have their own existence
and role in the escalation of dramatic event, while they became obsolete in the Theatre of the
Absurd as they lacked the awareness and had been transformed into mechanical puppets of
mysterious nature which is deficient of their human side.

Phenomenology has created the absolute intentional subject, which is an inseparable
relationship between ontological and scientific intentionality which was characterised in the
Theatre of the Absurd by its intentional conscious structure which is balanced with the
creator's awareness of the discovery. The art has turned out to be an absurdist phenomenon but a phenomenon that reveals the subjective awareness seen by others, and is founded on the issues of interpretation and revealing a world that separates the thing from itself and bestows it its independence.

The Ego in Phenomenology is the foundations of existence, and Heidegger's effort was turned towards the question of "Being" and so it made it something that includes both the subject and the object in one unit and an entity which exists for its own sake. Heidegger's philosophy was also linked to the Futility philosophy as it focused on the "Being" and confirmed that the Existence does not turn to its “Being" but only by the Human beings.

The Theatre of the Absurd is an illustrative configuration which starts realistically and ends up symbolically, and coded icons such as a chair, a tree, a table ... etc., have been recruited in accordance to a realistic system, but, consequently, dramatic act transfers these vocabulary icons from realism to symbolism, and in Phenomenology they are symbolic expressions, too. The relationships between these coded items and their merits render them a meaning independent from the code according to the feeling acts given to this effect, and the Theatre of the Absurd inflates the sense of anxiety and uncertainty, as it is an attempt to answer questions haunting the Human in his search for existence. Phenomenology has been closely associated with anxiety to the extent that anxiety has became a specific feature and attitude of Human existence through the futility of worldly subjects, and that everything in the objective existence is a format of uselessness and waiting for death.

Hence, an applied sample should be addressed for this study; for this objective, the Phenomenological analysis method has been adopted, based on the phenomenological approach for the analysis of information. The methodology the study has used in this approach was the descriptive method in the analysis of phenomena. An intentional sample has been selected as it became apparent that this sample will contribute to the enrichment of the study, and following identification and verification the play selected as a sample appeared to be (Waiting for Godot) by (Samuel Beckett).

The theatrical research, as per Beckett's style, addresses four characters of muddled existence which cannot be realised from the context of the dramatic handling drafted in a theatrical dialogue through which the playwright addresses accumulated and multifaceted constructivism relations, and carried every moment to (Godot)'s world. In this regard we noted by reading this text that (Beckett) sketches for us a visual text through which he
searches for the absolute conscience of things. He puts the Human, who has been implicated by his existence, in the circle of nothingness.

Hence arises the size of (Phenomenological Characterization) which complements the text and gets it aesthetically realised, via creating its aesthetic configurations through the outer formations which express the masked meaning, with nihilism being a key factor in comparing consistency of the dramatic discourse in creating the text visual language leaving the reader (recipient) to discover its secrets and the nature of the questions which readily reject the answers and stimulate a real human conduct to the problem of Human at the moment of his annihilation and in the middle of his nihilism, although he aspires to permanence and gaze to the future. The foundations of these questions, which are too obstinate to put right but through the visual language, start ever since the first seed of writing the text, and the collaborative interactive proposing recipient is the one who looks for the thrill of the text visual intellect not for the sake of getting answers, but through searching for the crucial questions the text confers.

The subject of Waiting (Beckett) deals with is the chord on which he played and is an intelligent form of writing today, as (Beckett) made his characters waiting for hope to no avail. The past is the real nightmare for them, yet they still wait for it, they are always anxious so we see them moving from one past nightmare to a current one. This sense of emptiness or annihilation drives them to move from a nightmare of waiting to a nightmare of chatter and futile existence. This description is the "Phenomenological Description" (Heidegger) adopted in his philosophy.

Anxiety is a style distinctive to human existence through the uselessness of topics, as everything in existence is in a form of annihilation and uselessness. (Beckett) created the characters as real models and authentic representation of specific manifestations of human life. (Vladimir) and (Estragon) represent, in fact, a social reality where safety and security are lost, and the state of ridiculous despair emerges as a reminder of a naive clown character. They are both homeless and have no roots whatsoever in any settled society. A homeless person refers, by his roughness, ragged appearance and poverty, to a general human condition, as (Beckett) illustrated it in a state of isolation, unilateralism and neglect which originally reflect the essence of Human existence, and in the same way. (Pozzo) and (Lucky) can also represent another kind of original models of human life even though they represent the relationship between the exploiter and the victim.
Therefore, the play four main characters represent two pairs; (Vladimir and Estragon) on the one hand, and (Pozzo and Lucky) on the other hand, which is contrary to what Phenomenology assigned to the character, as it considered the character an essential element which has its existence and essence. The character also plays the main and most significant role in Phenomenology, in both drama text and theatre performance alike. (Godot) is nothing but a fake image or an imaginative figure which want it to be, as long as he could justify our lives as a case of waiting, and perhaps he is the Waiting itself. It is also possible that he represents a hope in a time when there is no hope, as hope in this instance constructs a form of personal salvation embodied in (Godot's) character and perhaps in the pair of (Pozzo and Lucky), or by death itself. But when hope becomes an impossible proposal, the play theme becomes a model for the interpretation of Time (Life).

(Becket) used very light decorations (scenery) which we can notice in all of his plays. In (Waiting for Godot) he used a decayed tree which the pair (Vladimir and Estragon) avail themselves to use as shading. (Beckett) also used symbols which he embodied in the non-equivalent relationship between the master and the slave, as well as using the (symbol) and deploying it by manipulating it to this effect.

We can, then, say that the visual text can construe a visual code which establishes the Futuristic visual theatre performance within the Phenomenological semiotic concept. This coded interpretation is formulated by visual patterns which devise and constantly transform, modify and evolve themselves, and realise its autonomy of what links them to each other in the overall visual display. They, at the same time, form and constitute together the visual display illustrations. Such a text (and therefore the performance) cannot be visual unless it recapitulated from creative intentionalities (the Playwright- Director), and the text autonomy gets integrated as a result of various rich interpretive readings which it permits leading to the attainment of its instance in the visual display space (Creativity Time) not in the prose space (Paper Literary), and, in other words, the text is subject to the visual implications imposed by our perception of Time and Space in theatrical performance. The intentionalities of the literary text of the author and those of the director in the traditional theatre are radically different from the text intentionalities and the visual performance.

Based on this, it could be stated that from this study results have been reached which are summarised in the following:
1. Phenomenology and the Absurd philosophies have tried to answer questions haunting the Human in his consideration of the existence and Human anxiety, which is the life pattern of Human existence but stained with annihilation and uselessness.

2. The character in Phenomenology has differed from that of the Absurd, as in the former it took an essential role in sketching and clarifying the events, in contrary to what is found in the Absurd where the characters are nothing but moving puppets and their existence of no significance but to fill in theatrical spaces.

3. The symbol and coded icon both differed and agreed in Phenomenology and in the Absurd, as their usage in the Absurd stemmed from the realistic fact which changed during the course of the play events. While the symbol and the coded icon take shape in Phenomenology according to the meaning they are given as they alter their natural form once they enter the text or theatrical performance.

4. Phenomenology and the Absurd were both characterised by aesthetic and artistic imagery.

5. Phenomenology and the Absurd both depended on intentionality which realise another meaning for the recipient as a result of interpretive reading leading to achieving the (Creative Time) now and then.

6. Phenomenology and the Absurd both relied on the principle of waiting and death.

7. Phenomenology and the Absurd both adopted Sartre's annihilation.

**Terms of Reference**

The Absurd:
This is a school which confirms intuition, instinct, feeling or faith more than Mind, or states that the Universe is driven by irrational forces, while the non-rational Absurdist is a cultural code of belief which consists of doctrines, schools or poetic, literary and philosophical schools attest to the broad progress from the Absurd to deliberation or search. The non-rational is based on elevating the authority of imagination in art and life and on raising power and subconscious above the lordship of Mind. It rejects what the Mind leads to of nihilism and historical pessimism. The non-rational is the very opposite and reverse of pragmatism, as it is (an authoritarian or nihilist)aesthetic which sometimes oscillate on the fields of scientific discoveries which affect the Absurd (19).

The Absurd:
This is an interpretation of the term (Absurd) in nominal capital letters case. It is the Dramatic, theatrical novelist concept which is based on the Absurdist philosophy or
(Absurdity). When the first letter is in lower case (absurd), the word refers to the term (trivial, unreasonable). The labelled name would be trivial and inconsistent with the Mind. Since the first word in English and French refers to a philosophy as well as to the literature based on it, it would be useful to translate it in two forms (Absurd) when referring to literature and (futility) when referring to the philosophy. (20)

The Doctrine of Phenomena –Phenomenology / Phenomenalism:
These are affiliated with those talking of phenomena, and these two teams, the first denies the thing in itself and claims that there is nothing but phenomena, and that the phenomenon cannot be understood but as a composite of other phenomena, or as it is included in the composition of another phenomenon. These are the philosophers (Rinovier/ Rinoufihih, Shadow, Oarth, and Hodgson). The other team recognises the existence of the thing in itself, however, it alleges that the Mind doesn't realise but the phenomena. They are the philosophers (Kant) (Comte) and (Spencer).

Phenomenology is the philosophy concerned with precisely describing the phenomena with all provisions, and their core meanings in science in particular, in order to clarify and define them (21).

André Vergezstatesin the Dictionary of Major philosophies that: "Phenomenology is a method and a style of research rather than a set of theories which can be approached as a self-contained and complete pattern" (22).

Phenomenology is an approach of thinking which descriptively studies phenomena without adding or mental interpretation of them to get the basic facts; it is the way forward towards things themselves so that they themselves are the last resort as we learn of them without being influenced by a previous virtue (23).

References


14. Tawfiq (Sa'ied): a previous source, p 326.


