

Agony of Being and Its Linguistic Representation in Eugene Ionesco's Dramatic Oeuvre

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Abstract

In his dramatic works, with the purpose of staging the void within mankind and the annihilation of his being, Eugène Ionesco chooses a language which is able to depict defeat in both words and the core of human life. In fact, Ionesco approaches language from a different perspective and through pinpointing the insufficiencies of language in order to establish the ground for its deterioration in reader's mind and destabilize the equilibrium between language and thought. Through establishing the void and showing both human beings and words as disjointed, Ionesco releases his characters in a meaningless world, leaving them without a haven or a shelter. Building on such an approach to Ionesco's dramatic works, in the present article we will attempt to study the annihilation of the human being in the world of sound and fury through analyzing the dissolution of language. To this purpose, we will make use of Arnaud Rykner's views regarding nouveau theatre as well as some of Ionesco's dramatic pieces.

Key words: Eugène Ionesco, Arnaud Rykner, Nouveau Théâtre, dissolution of language, void existence, agony of being

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