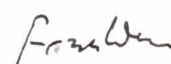


Summary

Philosophy of absurdity is an area of humanistic reflection located at the verge of philosophy and literature, which, although present in the discourse since at least the middle of the previous century, has not been systematically developed. The term absurd was and still is used by researchers of the works of my thesis heroes: Albert Camus, Jean-Paul Sartre, Franz Kafka, Miguel de Unamuno, Fernando Pessoa, and others. However, there is no monograph comparing these thinkers as representatives of philosophy of the absurd. My list is also not complete – it is a selection of writers, as well as their specific works, allowing for the characterization of philosophy of the absurd. The very status of absurdists – writers rather than "graduated" philosophers – may seem problematic. I use the term of absurdist following Józef Leszek Krakowiak, who defines an individual representing a certain worldview. Therefore, Camus, Kafka, Sartre and the heroes they created: Sisyphus, K. and Roquentin are absurdists. Thus, works that fit into the philosophy of the absurd belong to both literary and philosophical discourses. However in my opinion this is not a valid reason to disregard this area of humanistic thought. The connections between philosophy and literature are, after all, undeniable; They have actually always existed, as confirmed by Plato's dialogues or 18th-century philosophical tales. At the same time, literary discourse plays a completely different role than philosophical (here: scientific, academic) one. Addressing existential issues in the form of fiction results from a number of ideological and philosophical assumptions guiding their authors. These include: the problem of clearly defining the matter constituting the subject of the philosophy of the absurd (subjective experiences including the sense of absurdity can only be narrated), aiming for the best possible text inclusiveness, fictionalization in favor of personal involvement in the discussed issues.

My work consists of the introduction, two main parts, the summary and the third part, which is the dictionary of absurd terms. In the first part, I explain the meaning of the term of absurd and related concepts, which posed a certain challenge due to polysemic nature, negative connotation in natural language and interdisciplinarity. I also present the history of philosophical thought, which prepared the ground for the establishment in the 20th century the trend called the philosophy of the absurd. Finally, it included an analysis of the absurdists' programmatic text: *The Myth of Sisyphus* by Albert Camus, thanks to which these issues were noticed for the first time defining the human condition of those (but also our) times. It would not be an exaggeration to say that later texts on the absurd constitute a footnote to the Camus's essay – an approving or polemical one, but a footnote nonetheless.



The second part contains the results of my directed research on absurdity. It is an exegesis of the features of absurdity distinguished by me and understood as a philosophical or, more precisely, existential category.. Each of these features appears in the thought of the absurdists whose works I am analyzing, but – for the clarity and consistency of the already extensive discussion – I talk about them one by one using individual examples. I analyze absurdity as a reaction to the desire for immortality and the related issue of the (non)existence of God based on the work of Miguel de Unamuno. Oriented to a specific human, a human of flesh and blood, the author of *The Tragic Sense of Life in Men and Nations* wanted to live at all costs. Therefore, when talking about the experience of death, he wondered whether salvation from it could come from the absolute. I also examine absurdity as a product of consciousness in relation to Fernando Pessoa. Lonely and unable to define himself, the Lisbon man created heteronyms, whose lives were to lead him away from the real existence to the imagined one. He saw the antidote to absurdity in imagination and writing, which is well reflected in his magnum opus: *The Book of Disquiet*. To examine absurdity as a disagreement with logocentrism, I use the example of Franz Kafka. The characters of *The Trial*, *The Castle* and *The Metamorphosis* are and are not certain, certain things do and do not happen to them; absurdity immobilizes them and prevents them from making judgments about the world. Kafka's reality is accidental and impossible to anticipate, and the *Aphorisms of Zürau* represent a desperate attempt to penetrate it. Finally, absurdity may be understood as both a universal and an extremely personal experience – at this point I return to Albert Camus (*The Stranger*), comparing it with Jean-Paul Sartre (*Nausea*) and (in counterpoint) with the novel by Kamel Daoud (*The Meursault Investigation*). Here I demonstrate, firstly, the interconnectedness of the creators' fates and their personal involvement in the discussed issues, and secondly, the variety of absurdity sources and the seemingly contradictory intersubjectivity of experiences. I present human existence, experienced and defined by absurdists, as a project that involves effort, but I also formulate remedies for the absurdity indicated by my heroes.

In the next chapter, I explain the literary form of the Absurdists' philosophical texts. I write more broadly about why conceptualized absurdity ceases to be absurd. It is because defining terms from an area, that cannot be covered by reason, is doomed to distortion. then literature comes to the rescue of philosophy - absurdity can tell what "my" absurdists do. In this chapter, I argue, that the supporters of the philosophical (here: scientific, academic) discourse underestimate works, that are part of the literary discourse,. There is such a rich collection of books dealing with the issue of the philosophical nature of literature and the literariness of

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philosophy that I consider them as a truism and direct the argument towards the benefits resulting from the literary (mainly prose) form of absurdist texts, which are impossible to obtain in any other way.

The final part, the dictionary of absurd terms, only seemingly contradicts the statement, that it is impossible to conceptualize absurdity. In this part, I compile slogans, which are specific to the philosophy of the absurd, which typically trigger completely different connotations. Although the definitions I have created are far from meeting the strict criteria of science, I am convinced that they allow to organize the issues raised by absurdist and create a framework of the philosophy of the absurd.

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