

Analysing the Correlation Between Derridian Deconstruction and Absurdist Philosophy through Being and Nothingness by Jean Paul Sartre, The Trial by Franz Kafka, and Insects are Just Like You and Me Except Some of them Have Wings by Kuzhali Manickavel

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Abstract

The philosophy and critical theory of Deconstruction is a successor of Absurdism, not directly related but almost identical in approach. Both Absurdism and Deconstruction can be used as lenses to look at political, social and personal spheres of human existence as they run parallel regarding the belief of inherent meaninglessness. In the contemporary culture of the modern world, theories such as deconstruction are extremely valuable since the rise of post truth politics; language must be understood as a tool rather than a naturally existing element of life in order to understand the power we allocate to language and structures that are a consequence of language, meaning every structure, political, social or personal.

Keywords: Absurdism, Deconstruction, Existentialism

1. Introduction

In the vast canvas of Existential thought Absurdist philosophy emerged in the later 19th century pioneered by Immanuel Kant, Soren Kierkegaard, Albert Camus, Franz Kafka and others. Absurdist philosophy is part of a three branched school of thought, namely Existentialism, Absurdism and Nihilism. The common string of thought which threads all three philosophies is the acceptance of meaninglessness inherent to one's being and the existence of the world alike. Each philosophy then chooses to deal with said meaningless existence in a different manner. Pioneered by Jaques Derrida, Deconstruction mainly focuses on language and structures, pointing out their inherent lack of meaning. Deconstruction falls from a broader study in linguistics that is "Structuralism" which focuses upon the underlying structures which govern human thought, language, culture and societal make up at large.

Absurdism however poses a philosophical question and Deconstruction presents a more linguistically inclined scientific analysis. Both theories have come from a defiance towards what is considered normal in society, posing the question of against which backdrop do we consider something being either normal or absurd, given that all of life is randomized in nature.

Identity politics and social movements have embraced the inherent absurdity of political discourse, particularly in the 21st century, through denying essentialist notions of binaries and identities, this has allowed for a constant instability or disruption of the system which proves to be fruitful towards the democratic build up. A more personal example of post modern absurdity would be the very existence of social media, wherein spaces are being created digitally with absolutely no physical presence needed and thus presenting an arena of infinite participation in cultures that are micro-niche, something for everyone, it serves the illusion of choice with never ending possibilities of friends, micro cultures, choices, narratives, political uprisings, music. There is something for everyone on social media, and yet nothing that is of actual substance. An absurdist study of the very existence of social media and the structures within the realm of it can prove how easy it is to create structures of power and systems of knowledge. Social media allows for a closeness that is entirely fabricated and yet makes us believe in information it derives from our own mind, algorithm, programs that are created to understand your own pattern of behaviour and then to match it with the content you are consuming thus making you your own subject of commodity is a genius strategy which is entirely absurd in nature.

Human existence, involves meaning, purpose, and identity intertwine to form the fabric of our existence. Yet, amid the complexities of modern life, the search for coherence and understanding often proves elusive, as the boundaries between truth and fiction, reality and illusion, blur into a nebulous haze. It is within this labyrinth of ambiguity and uncertainty that the significance of applying philosophical theories such as Deconstruction and Absurdism onto the social, political, and personal realms of human life become extremely important. At its core, the human experience is marked by a relentless quest for meaning and significance. From the existential angst of confronting our own mortality to the perennial search for identity and belonging, we grapple with fundamental questions of existence that defy easy answers. In the face of this existential quandary, traditional modes of thought and belief often falter, leaving us adrift in a sea of ambiguity and doubt.

Herein lies the relevance of deconstruction and absurdism as philosophical frameworks for navigating the complexities of the human condition. Rooted in a skepticism towards fixed truths and grand narratives, these theories offer a radical reevaluation of our assumptions about language, knowledge, and reality. By deconstructing the binary oppositions and hierarchical structures that underpin our understanding of the world, deconstruction reveals the inherent instability and contingency of meaning, opening up space for multiplicity, ambiguity, and difference.

Similarly, absurdism confronts us with the inherent absurdity of human existence, challenging our preconceived notions of rationality, coherence, and purpose. Through the lens of absurdism, the futility of our search for meaning is laid bare, as the universe reveals itself to be indifferent to our human concerns and aspirations. Yet, amidst the absurdity of life, there lies a profound freedom—the freedom to embrace the inherent ambiguity and uncertainty of existence, and to create meaning in spite of the inherent absurdity of the human condition.

In today's increasingly complex and interconnected world, the application of deconstruction and absurdism onto the social, political, and personal dimensions of human life takes on heightened significance. In the realm of politics, deconstruction offers a critical lens through which to analyze the construction of power, authority, and ideology, exposing the contradictions and inconsistencies that lie at the heart of political discourse. Similarly, absurdism provides a potent tool for challenging the status quo and imagining alternative futures, as we confront the absurdity of entrenched systems of oppression and injustice.

On a personal level, the insights of deconstruction and absurdism invite us to embrace the uncertainty and

ambiguity of our own identities and experiences. By questioning the fixed categories and labels that society imposes upon us, we are empowered to reclaim agency over our own narratives and to forge new paths of self-discovery and liberation.

In light of these considerations, the application of deconstruction and absurdism onto the social, political, and personal tapestry of human life emerges as a transformative endeavor—one that invites us to confront the inherent contradictions and absurdities of existence, and to forge new meanings and possibilities in the face of uncertainty and ambiguity. Through a critical engagement with these philosophical theories, we are poised to embark on a journey of existential discovery and creative transformation, as we navigate the complexities of the human condition with courage, curiosity, and resilience.

Meaning, purpose and the make up of identity remain some of the most integral parts of human existence. Once an individual begins cogitating said existence and examining structures of power, labels, binaries, structures, it becomes complex to find out the ultimate truth out of all that is learnt and experiential. The search for meaning, coherence and understanding thus often proves to be elusive. The more one contests pre-existing belief systems the more the boundaries of truth and fiction, illusion and reality blur into a haze. It is at this stage that one shall probably discover the theories of Absurdism and Deconstruction, and start applying them into their personal, social and political spheres to perhaps better fathom and control the possibly destructive nature of a meaningless life.

Here lies the importance of deconstruction and absurdism as frameworks of philosophy, helping one to navigate through the maze of life. Both theories present rhetoric that is only rooted in one absolute truth, that is the lack of an absolute truth, absolute being, absolute structure, language, knowledge, and absolutism in general. By deconstructing one's own reality and navigating through the complexities of the human life by rooting oneself in skepticism towards fixed systems allows for the most objective analysis of the human experience of everything. It reveals the inherent instability of human made systems, contingency of meaning, opening space up for differential discourse.

Similarly, Absurdism confronts the philosophical problem of the inherent lackluster meaning of human life, forcing one to first accept the meaninglessness in order to then live a fulfilling life knowing that there will never be "one" way to live the correct life.

In today's incredibly complex and interconnected world, the connection between absurdism and deconstruction can possibly allow for a new perspective in a society where one's mind is constantly overloaded with information and structures based on these information pieces. The post modern world suffers from the acute problem of believing anything and everything is true from a subjective point of view, whereas one should perhaps approach life with the opposite cynic view of everything being unstable and built on a shaky ground, this allows for the growth of the individual, society and world at large without attaching to identities and frameworks which are beneficial to some and harmful to others. Subjectivity comes inherent, objectivity however is something to be learnt and practiced for the sake of others and the bigger more important things than oneself, to grasp the density of the universe one must first understand and accept their own insignificance. On a personal level both absurdism and deconstruction allow us to embrace the imperfections and uncertainties of our identity and experiences

As a society people tend to create comfortable, to some at least, structures to be governed and ruled by; human civilization at large has moved through multiple phases of tried, tested, failed and rebranded methods of governance such as- Authoritarianism Totalitarianism, Oligarchy, Theocracy Dictatorship, Democracy; such is the case with social and personal spheres as well, divided by religious choices, cultural upbringings, and personal desires. Absurdism suggests that all aforementioned structures are made to cope

with the inherent lack of meaning. Through “Being and Nothingness” by Jean Paul Sartre, “The Trial” by Franz Kafka, and “Insects are Just Like You and Me Except Some of Them Have Wings” by KuzhaliManickavel all three spheres of human life can be dissected and understood to better fathom why structures fail or succeed, what is the cause of conflict of interest between individuals and societies, and how to then move with the friction that comes alongside being a conscious being with a mortifying, undying curiosity and yearning for purpose.

2. Meaning is Dead- A Social and Political Analysis

To understand the human experience and feelings of alienation from self, world, and purpose one must first understand Phenomenology vis-à-vis absurdism; developed by Edmund Husserl in the late 19th and early 20th centuries, phenomenology is the study of phenomena as they appear in the conscious human experience, aiming at an understanding of the structures and meanings that individuals attribute to their lived experience. Phenomenology encourages a suspension of assumptions, which translates into human beings abandoning pre conceived notions and learnt understanding of the human world and in return get a fresh and nuanced experience and retention of the actual absurd nature of life. Phenomenology describes the ascribing of meaning or rather ‘importance’ to things that are cultural, political or personal in nature directly to one’s lived experience, humans circle around things that settle priorities where it has been favourable to them experientially or familiar to them in conduct, being creatures of habits and patterns makes humans privy to assume roles, responsibilities, feelings, attributes, and ideologies based on this cycle of learning. Curiosity however is what has allowed humans to experience different ways of living before settling into what they consider the best for themselves, however this morbid existential curiosity is also what leads one to explore the inherent loss of living with no destined or divine purpose. God, can be examined as a being created to fill this gap between human yearning and the silence of the void, that is the universe. Human beings created concepts of fate, destiny, God, and fixations so on to contrast or adjust with the existence of free will; the lack of understanding of the scale and gravity of not only human existence but the hyperawareness of life all around, and the knowledge that humans are the only creatures not just possessing consciousness but exhibiting acute recognition of one’s existence, self-awareness and mortality awareness that is, leaves us yearning for a bigger purpose. While Existentialism and Absurdism remain as mere acknowledgment of this encouraging acceptance and rebellion, existential thought can also turn destructive under a Nihilistic approach; Nihilism suggests in some parts to end life or to continue living does not make much difference, to exist or not, at least on an individual level does not seem to make any particular difference in the natural nature or conduct of the universe. If we are to look at the societal makeup through this idea of morbid understanding of one’s existence and yet no ‘divine’ or ‘destined’ purpose we can justify human beings turning to either of two options, both with the pre-requisite understanding of the inherent meaninglessness of the universe-one, to go on living in a hedonistic manner but in alliance with others, meaning being hedonistic but not merely on the level of self but also for others, for all, all things, people, phenomena, accepting that since all is meaningless it can be turned meaningful by personal association. This chain of thought is likely to lead one towards morally right choices, given that morality is also a man-made construct by nature, one will live with the conscious acknowledgment of whatever there is, is here and no action of theirs will reward them or conclude their life and stitch it with meaning.

The other choice remains to live in a hedonistic manner but entirely for the self, or sometimes not even for the self, to engage in destructive behaviour in and outside of one’s existence because in the grander

scheme of things it does not matter. Now acknowledging both ways to conduct one's life we can have a vague understanding of the basis of culture, habits, morality both personal and shared; applying this thought work to the human experience of empires, relationships, relationship with self, people, and god one can understand what is right for one, subjectively that is might be a sin for the other. In the precursor of the post-modern society, the times we live in, it is widely accepted for one to choose and live how they wish to as long as they follow humanitarian laws. However, this does not seem to solve the problem of curiosity. Curiosity might've killed the cat but it has kept the human alive, through curiosity the human civilisation has been able to develop and grow to where we stand today, but curiosity might just be a slow poison for the mind. Two plagues that have stayed with human kind and work in partnership are curiosity and inability to know it all, we are now not only aware about the lack of a told purpose but also of the lack of any evidence that can possibly go against it. Friedrich Nietzsche famously declared that "*God is dead.*" However, the truth is God is revived, killed and changed as per our conveniences, when one wants to feel big, he kills God, resurrects God when he fails to understand what he has become, reshapes when his persona conflicts with that of God's, a God mind you who was created by somebody else first. The supernatural and godly aspects of absurdism are lesser discussed but are a salient part of the conversation given that God is perhaps the greatest attempt of humanity to seek meaning beyond what lies in front of the eye. Religion consequentially also seeps into political, social and personal spheres of human life, given that spirituality cannot be practiced in isolation, not physical isolation but isolation in meaning that is. Easily derivable then becomes the co-relation of these aspects of life, every system of thought, knowledge, culture, politics and so on is a game of Jenga, where pieces all rest on top of each other sharing some base values such as language in congruency to sustain each other. God is not dead because the system which bestows belief upon said God, lives.

Deconstruction bases its argument on the instability of linguistic structures; language is a construct and thus can be deconstructed, altered, stitched with meaning and deprived of meaning thereof depending on the context of where and how it is used. This discourse is directly applicable to both social and political hierarchies and structures around us, deconstructive politics suggests that essentialist concepts such as truth, ethics, justice, power cannot be absolute. In "The Trial" by Franz Kafka a commentary on the bleak, opaque and random nature of law and crime can be observed from the character's struggle to figure out his wrong doing. The arbitrary nature of the court proceedings in the novel and the unanswered suspect oscillating between a fight for what is his human right to the "truth" of the matter and his inability to fathom the structure which governs said absolute truth and justice. Political tensions and structures remain contested in democratic or communist ideas of law because the society and the system it runs on must be constantly altered, critique and changed every time a new set of information or input is received. This understanding then consequentially burdens political systems with the same flaw of instability as language, of never being absolute. Deconstruction can also be directly read alongside post-structuralism as both present an argument against Structuralism. Post-structuralism also poses a rejection towards binaries are established structures, suggesting the lack of 'absolutism' in the world; Post-structuralism thus also poses a "Myth of Sisyphus" based loop of problem, if a structure is detected to be fallible, which all structures are with Deconstruction as the base, then it must be replaced by another structure, the established structure hence forth becomes the subject of critique then asking for replacement, and the ladder thus becomes an endless one. The inevitability of failing attributed to all these structures and the lack of meaning can then also be conjugated with absurdism.

In the contemporary culture of the modern world, theories such as deconstruction are extremely valuable

since the rise of post truth politics; language must be understood as a tool rather than a naturally existing element of life in order to understand the power we allocate to language and structures that are a consequence of language, meaning every structure, political, social or personal. Identity politics and social movements have embraced the inherent absurdity of political discourse, particularly in the 21st century, through denying essentialist notions of binaries and identities, this has allowed for a constant instability or disruption of the system which proves to be fruitful towards the democratic build up. A more personal example of post modern absurdity would be the very existence of social media, wherein spaces are being created digitally with absolutely no physical presence needed and thus presenting an arena of infinite participation in cultures that are microniche, something for everyone, it serves the illusion of choice with never ending possibilities of friends, micro cultures, choices, narratives, political uprisings, music. There is something for everyone on social media, and yet nothing that is of actual substance. An absurdist study of the very existence of social media and the structures within the realm of it can prove how easy it is to create structures of power and systems of knowledge. Social media allows for a closeness that is entirely fabricated and yet makes us believe in information it derives from our own mind, algorithm, programs that are created to understand your own pattern of behavior and then to match it with the content you are consuming thus making you your own subject of commodity is a genius strategy which is entirely absurd in nature.

Social structures and binaries of the society, for instance gender, have only recently been accepted as fluid and something to be broken. Humans as creatures require a set of instructions to go about their lives, said structures are built upon not general agreement but majoritarian agreement. Majoritarian belief systems aren't more often than not unequal and differently benefit or disadvantage individuals, the concreteness of these structures is only maintained by those who create knowledge meaning those who have power. Thus, societal binaries also remain a battleground of binaries with fads starting and ending mostly in an arbitrary hour or decided by the need of the hour. Sartre in his work "Being and Nothingness" declared that existence precedes essence wherein he suggests that human beings are inherently born with a purpose, unlike objects, but are condemned to create their identity, be it social, political or personal through conscious choices. In the same work, he also introduces the idea of 'Bad Faith' referring to the societal roles and identities which we assume to create constructs which pull an individual away from existential thought and anxiety which are the only inherent qualities of human condition. This contrasting necessity of structures which are always inherently fallible and the absurdity of existence which is filled with anxiety creates a loop of binaries being constructed, contested, deconstructed and then reconstructed. Sartre also points out the 'anguish' created out of this inherent quality of human kind. Individuals experience life through each other, meaning that one human creates a spectacle of the other's perception and vice versa till we are all regulating systems of personal and societal conduct at large through the gaze of the said 'other.' In "The Trial" we see the consequences of this in an exaggerated, Kafkaesque manner wherein Josef slowly becomes alienated by society at large once feeling abandoned by the system of justice. This also emphasizes the subjectivity of perception and how the individual even after integrating with the systems and constructs of the society feels violated on an individual level but carries the burden of the system nonetheless.

The concept of 'Neant' introduced by Sartre necessitates the existence of nothingness for the existence of one's 'being' this nothingness arises from the absence of fixed things, meaning fixed narratives, structures, knowledge systems and in opposition forces one to create meaning through arbitrarily generated structures. We as humans are then left with a choice to either refrain from handling one's identity through a

materialistic weight of traits we pick and choose for ourselves or to let go and accept the absolute meaninglessness of one's existence. If one chooses the former, they decide to stay bound to artificial circles; if one chooses the latter, they are riddled with the question of what to do with this meaninglessness? This question then divides the existential thought into three schools-Existentialism, absurdism, and nihilism are three separate philosophical schools, each with its own perspective on the human situation, existence, and purpose. These ideologies emerged in the turbulent aftermath of the nineteenth and twentieth centuries, and they have had a tremendous impact not just on individual thought but also on society and political landscapes. Existentialism originates as a philosophical response to the crisis of meaning that follows modernity. Existentialism, founded on the works of Søren Kierkegaard, Friedrich Nietzsche, and Jean-Paul Sartre, emphasizes personal freedom, responsibility, and the pursuit of authenticity. Existentialism holds that existence precedes essence, which means that people are defined by their choices and actions rather than by their nature. The emphasis on radical freedom allows people to create. Existentialism holds that existence precedes essence, which means that people are defined by their choices and actions rather than by their nature. This emphasis on radical freedom enables people to make their own meaning in an apparently indifferent universe. Existentialism has a major influence on people's thinking by emphasizing the significance of personal responsibility and self-determination. Individuals who embrace their freedom face the inherent uneasiness and ambiguity of existence, dealing with problems of purpose, identity, and morality. Existentialism questions cultural norms and traditions, encouraging people to question authority, tradition, and assumed wisdom. This culture of questioning raises awareness of social injustices, inequalities, and repressive structures, inspiring people to strive for greater autonomy and authenticity.

In politics, existentialist emphasizes the value of individual agency and democratic engagement. Existentialism advocates a vision of society founded on the concepts of equality, fairness, and solidarity by acknowledging each person's intrinsic dignity and worth. However, existentialism cautions against the perils of authoritarianism and ideological conformity, emphasizing the importance of ongoing awareness and critical engagement. Absurdism originates as a reaction to the apparent absurdity and meaninglessness of human life. Absurdism, advocated by thinkers such as Albert Camus and Franz Kafka, holds that the search for meaning in an intrinsically irrational and indifferent cosmos is ultimately pointless. At the heart of absurdism is the recognition of the absurd, a fundamental conflict between humanity's search for meaning and the universe's indifference to human concerns. This recognition triggers a strong sensation of alienation, disillusionment, and existential sorrow. Absurdism has a huge impact on people's thinking by exposing them with the harsh reality of their existence. Individuals must struggle with nihilism and existential anxiety in the face of the ludicrous, confronting life's fundamental unpredictability and contingency. Absurdism originates as a reaction to the apparent absurdity and meaninglessness of human life. Absurdism, advocated by thinkers such as Albert Camus and Franz Kafka, holds that the search for meaning in an intrinsically irrational and indifferent cosmos is ultimately pointless.

Absurdism emerges as a reaction to the apparent absurdity and meaninglessness of human existence. Absurdism, as promoted by thinkers such as Albert Camus and Franz Kafka, maintains that the search for meaning in a fundamentally irrational and indifferent universe is ultimately futile. The acknowledgment of the absurd is central to absurdism, which represents a fundamental clash between humanity's search for meaning and the universe's indifference to human concerns. This recognition produces severe feelings of estrangement, disappointment, and existential sadness. Absurdism has a significant impact on people's thinking because it confronts them with the brutal reality of their existence. Individuals must grapple with

nihilism and existential angst in the face of the absurd, recognizing life's underlying unpredictability and contingency.

On a societal level, nihilism represents a dramatic challenge to established institutions and belief systems, advocating for the complete rejection of authority, tradition, and received knowledge. This nihilistic critique destabilizes societal norms and structures, leaving people feeling disoriented and disillusioned. In politics, nihilism undermines political legitimacy and the pursuit of utopian goals. Nihilism puts into question the legitimacy of political systems and ideologies by revealing their intrinsic meaninglessness and absurdity, instilling citizens with scepticism and disillusionment. Finally, existentialism, absurdism, and nihilism are three distinct solutions to modernity's meaning dilemma. While existentialism emphasizes personal freedom and responsibility, absurdism addresses the absurdity of existence, while nihilism welcomes the ultimate. On a social level, nihilism poses a significant challenge to established institutions and belief systems by arguing for the complete rejection of authority, tradition, and received knowledge. This nihilistic critique undermines societal norms and systems, leaving people disoriented and disillusioned. In politics, nihilism undermines political legitimacy and utopian aspirations. Nihilism challenges the validity of political systems and ideologies by exposing their inherent meaninglessness and absurdity, infusing citizens with scepticism and despair. Finally, existentialism, absurdism, and nihilism are three distinct approaches to modernity's meaning problem. While existentialism emphasises personal freedom and responsibility, absurdism confronts the absurdity of existence, and nihilism welcomes the ultimate. Culturally Absurdism has largely contributed to the critique, humour and satirical approach towards cultural makeup, inviting audiences to present an antithesis to the predominant culture at different points in history. Critique in general as an integral part of society has somewhat been derived from Deconstructive abilities and indirect application of absurdism, to critique a subject one must first be well versed with it and then create an antithesis or counterargument assuming differences that are counteractive. Absurdism and Deconstruction at large have contributed to the political and social spheres of life by creating space for argument and difference of thought and perspective.

Absurdism and Deconstructive theories thus cannot just be viewed as prisms or spectacles but are rather a simple observation and circle the pre-existing condition of human kind. Beyond political and social spheres where one shares spaces with others, one's individual space is where absurdity of life can be easily caught. Absurdist fiction thus becomes more important than the theory itself, every personal writing if made absurd becomes classified as a semi-fictional if not entirely fictional given the symbolism, magical realism and surrealism inherent to the writing style and narrative. Ironically however these writing choices are made to highlight the dense absurd nature of life. Kuzhali Manickavel's absurdist works mesmerizingly capture the absurd experience of human life, Kuzhali entered the literary space with her debut novel "Insects are just like you and me except some of them have wings" in 2008 and has since been categorised as a "weird fiction" writer. Although not as famously read, Kuzhali remains a pioneer towards Indian Absurdist fiction with her compilations of short stories, majorly set in India. In "Insects are just like you and I except some of them have wings" Kuzhali presents an array of 36 stories, some only being about half-a-page, each with new characters and setting.

3. The Personal is Absurd

Kuzhali has successfully made a spectacle out of the human experience and turned it into stories which leaves one amused, scared and fretful. The title holds significance not only in the context of the stories but in the absurdist discourse at large. 'Insects' have been used as motifs and symbols in absurdist writings

since the dawn of the philosophical thought. Kafka's most famous and adored work of writing "The Metamorphosis" wherein the protagonist Gregor Samsa finds himself turned into a giant vermin, uses the insignificant life of an insect against that of man, with the only difference being that man forces himself to create meaning. Kuzhali involved insects in narratives and even diagrams to represent landscapes to possibly hint at a similar thought. Delving deeper into some of the key works from the compilation wherein an individual's life can be analysed through absurdism, the first story title "You have us all late and follow" explores commentaries on class, lifestyle, unawareness and contrasting lives. The story follows the narrator and her friend Veena as they move through the city with no particular aim known to the reader. Veena is portrayed as an avid reader substantiated by her quoting random lines throughout the conversation with the narrator. What is ironic however is despite being a voracious reader and thus assumingly aware she does not recognise a wall sketch of Che Guevara; this unawareness is met by anger from the character of Mr. Puratchimani who then asks both the narrator and Veena's opinion on the condition of their country. Later Veena keeps repeating "Che Guevara" to which the narrator poses the question of whether or not she is going to write the name down, presuming her interest, to which Veena says no, and mention how she only likes saying it. All three spheres social, political and personal can be examined through absurdism in this scene, Veena being unaware about Che's existence represents how even after being "well read" she remains unaware, not unaware by ability but by choice since it is made clear that neither does she intend on reading about him nor is she affected by Mr. Puratchimani's nagging; this becomes a reflection of the post-modern individual who chooses their identity in a hazardous manner, something else to note is the treatment of the beggars and the fear of stolen kidneys seen in both friends, they are constantly hyperaware about the beggars around them, they complain, they understand and yet fail to do much about it, such is the existence of a post-modern being. The mention of Communism and the Argentine Marxist Che Guevara further solidifies the political theme of the story and poses as a commentary on perhaps how different people pick and choose their wars and systems of knowledge also through the identities, they have designated themselves. The social tension can be sensed when Mr. Puratchimani shows offense at the puzzled faces of the narrator and Veena when they fail to recognise Che, his offense and reinforcement of identity by encouraging both of them to get a subscription of the Communist newspaper shines light at how political ideologies become personal agendas, that is not to say that people shall refrain from educating others with what information they deem important but only to be noticed that what is important and grave to one does not seem to bother the other. The narrator at night dreams about a jumble of everything that occurred throughout the day, wakes up and is unable to remember the vague nightmarish dream, she attempts at reiterating a line she thought might intrigue her friend but butchers it.

Dreams are yet another recurring motif used in absurdist writing, much like Gregor Samsa waking up from his nightmare, another story by Kuzhali titled "Hoodooos" explores the psyche of the character Annamika on an abrupt evening, she too dreams of bearded butterflies later when she sleeps; a mush of her evening experience, the butterflies are said to climb in, out and around her space particularly her mouth. Her dislike for hoodoos and dinosaurs is also emphasized on twice in the story but driven to no conclusion. Often in absurdist writings, language is deliberately randomized to show the meaninglessness of dialogue, as deconstructionists suggest; language only makes sense in context and association along with a general agreement to use it, meaning a table is called a table only because we as the masses have agreed to call it one. Words, phrases and sentences inherently lack meaning, in fact, connecting them to emotions and human thought work also based on the human experience which is vague only adds to the arbitrariness. In the story "Hoodooos" Annamika is asked twice whether she likes dinosaurs or not, both times no

deliberation or acknowledgement occurs on her dislike of dinosaurs; another story titled “Cats and Fish” randomly jumps to a man pulling cats out of his mouth, when inquired he denies being allergic to or bothered by them and changes the topic by pulling out a fish this time which is said to be the fish that the other character in the story had lost, it is unclear as to if the fish had died but the character refuses to accept the fish by mentioning that is not their fish. This random yet intended lack of substance in dialogues highlights not only the absurd nature of the story but also the random nature of human life. Most days the conversations one has with their closed ones or those in close proximity with them, are arbitrary in nature, conversations that are most enjoyed generally with loved ones dance from one topic to another, some humorous some grim, often to no conclusion or end. Human nature to remain social and engaged can also be viewed as a sanctuary created to both avoid and expand the meaninglessness felt by all. Idioms and Phrases only generate reactions when the context of their history is known and more importantly felt thus aren't universal.

Another story titled “Murali” captures the protagonist in mourning what can only be assumed to be the death of her partner Murali, she calls her friend Diya frantically informing how Murali just yawned and disappeared, there is a door that the protagonist cannot get open, she knew Murali could open it and hopes that Diya will perhaps be equipped with what it takes to open that door but her expectations stay stranded. The door, can be assumed to be a metaphor for one's own grievance, in this case the protagonist's inability to accept death. It is never made clear as to if Murali ever existed, or if Diya for that matter ever existed since there are no physical evidences of either of them, but the question remains, does it really matter? Is the grief of the absence not enough? The protagonist describes how there are no signs of Murali, no physical signs that is, “...no fingerprints, no butterfly wings, no note saying “*gone fishing*” or just “*gone.*”” A bigger question to ask in context of this story would be the problem of life, or rather the problem of death. The quote “*The only real problem is suicide*” is attributed to Albert Camus, in “The Myth of Sisyphus” Camus argues that this meaninglessness of life must be fought against not by creating false meaning but in rebellion of living regardless of the lack of an ultimate purpose.

Teeth or the moth as a symbol are also repetitively used in the stories of Manickavel, in stories- “Hoodooos”, “Cats and Fish” teeth and the mouth can be viewed as symbolic of mortality and fragmented human condition and the lack of a proper discursive conversation regarding what it felt. As spoken about earlier, language remains pointless in absurdist works of writing, beyond establishing the alien nature of writing this technique is applied to show the inability sometimes to fathom and express human emotions. One often cogitates interpersonal relationships and emotions which are the product of said relationships in a deeply complex manner, more often than not it is tough comprehend others' thought and action against one's own; in “Hoodooos” the character's mouth is shown as being full of butterflies which demand things, money to be specific, what this means is up to personal interpretation but it is easy to assume that Annamika probably does not like the butterflies in her mouth and yet cannot allow them to escape, because if they do so they shall “...*cover the sky with their angry wings and her father will have nothing to point at.*” This might hint at a discombobulated relationship between her and her father, or at the anxious state of her thoughts which cover her sky. In “Interpretation of Dreams” by Sigmund Freud argues that all dreams represent our subconscious fears and desires, although the scientific study of dreams has not shown a direct reasoning for dreams, dreams are mostly based on our conscious experiences and thus subconscious understanding. Falling of teeth, or teeth related dreams are a common recurring theme in dreamers all across the globe, studies suggest that fear or loss or change, and feelings of anxiety can be attributed to the dream. Dreams can be viewed as the primary source of truly unabashed absurdism, since

we often jump in and out of dreams with the most nonsensical, amusing, abnormal happenings generated by our mind which the mind also tricks one to believe. Dreams on a more spiritual level were always seen as divine representation or message, often recognized as prophecies especially by ancient civilizations. Anything that falls under the experience of being a human being but not categorised as scientific or is inexplicable is put under the category of the 'divine' which can be regarded as the denial of the absurdist nature of one's being.

Insects, as previously mentioned are an integral part of the story alongside other animals as well, however there are some in particular such as beetles, ants and bugs which are present in almost every other narrative. A story titled "The Perimeter" with characters A. Lakshmi and B. Lakshmi follow these two girls on a scorching hot day where every movement feels like a chore, a beetle comes flying in and flips upside down unable to get up, one of the girls after less deliberation immediately crushes it with her foot, upon lifting her foot the other girl discovers it is still alive, B. Lakshmi who wanted to help the bug and do what was the ideal choice was, to move it outside with much care, decides against the idea solely because of her annoyance towards the day. Towards the end of the story there is an image described of the day getting colder and kinder, ants dragging the bug to eat. This story can be viewed from a multitude of angles, first regarding how the two characters are both Lakshmi classified by A and B, what can be derived from this is insignificance of identity much like the bug itself, in an absurdist storyline the name of a character if not carrying symbolic meaning does not carry much significance; B. Lakshmi mindlessly crushing the bug and A. Lakshmi's inaction towards the security of the bug and choosing the morally right path of saving its life is solely indicative of their own frustrating circumstances. Kindness and morality here can truly be viewed as not of much substance meaning structures which aren't fixed and are subjective to interpretation and action as per one's convenience or assumed importance. The ants carrying the beetle away and the two girls being graced by a cooler evening is indicative of the futile nature of the 'good' and 'bad' of the world, the randomized built of the universe allows for a chance of balance and order, ironically, no matter how vague. Ants as a recurring symbol in all stories pose as a recovery point or a concluding ceremony to the narrative, which contrasts with other insects being portrayed as trivial and unimportant at least to the human characters. Diagrams of beetles, bugs, grasshoppers, fruit flies etc. are also used to represent things, phases, poems, places, landscapes and ideas. For instance through the emergence of a dragon fly, the writer represents the phases of an artist's life; reducing down life events and notions of society, then representing them through the anatomy of an insect can be seen as an attempt to trivialize human life and point out the lack of significance in these cycles of life, hierarchies, notions and conducts.

4. Conclusion

The personal thus is political, the political personal, the personal social and vice versa; all human absurdities are interconnected and depend on each other's existence to exhibit any meaning at all. Even still, human made structures and assumed roles remain, uncontestably, absurd. Absurdist fiction although entirely based on subjectivity of perspective and generally lacking any easily identifiable universal theme, still somehow illuminates the reader with the intended emotion of the absurd and inexplicable.

Analyzing the correlation between Derridian Deconstruction and Absurdist philosophy allows for the integration and analysis of existential questioning, linguistic analysis, cultural and political subversion. Derridean deconstruction can be viewed as a by product of the philosophy of Absurdism, and language as well as conduct of absurdist narratives can be analysed better through Deconstructive techniques. Beyond their relevancy to academia, these discourses extend to a better understanding of the human experience in

general, offering profound insights into meaning and the search of it. Theories such as Absurdism and Deconstruction are relevant now more than ever, given we live in times of political crisis, rapid technological advancement, ambiguity and complexity. Through the Absurdist lens we are forced to challenge the source of meaning itself and through

Deconstruction we examine structures we have already set up with a magnifying glass. The aim of Absurdist and Deconstruction based works, theoretical or not, aren't to make one fret at the sight of instability of meaning but to help one better decipher and place importance where they then, with the knowledge derived by both theories, deem necessary. The aim remains to continue creating meaning which is only possible after denying the existence on one ultimate truth or one ultimate aim, if to progress is to know then to know one must let go of the notion that they can truly ever know it all. Deconstructive Absurdism then can be a separate allocation of thought work based entirely on criticism and antithesis, what's more is as this paper suggests, it then truly becomes universally applicable. No human need know and understand the theories separately to understand their existence, the absurdist and deconstructive nature of life is not to be learnt but merely to be observed and analysed. The connect between Absurdism and Deconstruction has perhaps been so obvious that no need to thread them together has been felt, however it is interesting to observe the connect between frames of thought one of which is entirely philosophical and one scientific. There are abundant works of writing which coddle the reader into a soft slumber, but kill the curiosity. Absurdist and Deconstructive pieces thus remain as conspicuous pioneers in the conduct of the postmodern man. Nuance is only representative of thought works which have been experienced but not keenly observed, derived and analysed; 'newness' particularly becomes scarce in a world whose beings have developed technologies to the point where they have to create a problem first to then solve it. Absurdism thus proves itself as a relevant theory in today's time where it poses an insolvable problem, or rather an unresolvable question, that is of existence. Deconstructions gives further food for thought to help apply the philosophy of absurdism to structures that already exist; the symbiotic relationship between the two adds to the human quest of understanding themselves a little more each day, for better or for worse.

5. References

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