

# 为什么在荒诞主义者看来，生活真的毫无意义 Why Life Really Is Meaningless According to Absurdist

The A to Z of -isms. Absurdism.

Most philosophical-isms are attempts to make sense of the world.

从 A 到 Z 的主义.荒诞主义.

Who are we? Why are we? What's the point? And so on.

大多数哲学主义都在试图理解这个世界.

But one-ism wastes no time on this topic at all. It's called absurdism.

我们是谁? 为什么是我们? 有什么意义? 等等诸如此类.

In answer to the question, "What is the meaning of life?" Absurdism says, there isn't any. No meaning. No point. No worries.

但是,有一个哲学主义在这个问题上一点时间也不浪费.它叫做荒诞主义.

Life is pointless. Existence is meaningless, and look how many peas I have in this pan.

在回答"生命的意义是什么?"这个问题时.荒诞主义会表示,什么都没有.没有什么意义.没有什么重点.没什么好担心的.

Absurdism was pioneered by the Danish philosopher, Soren Kierkegaard, who said that, "As the reality of God is beyond human comprehension, it is absurd for humans to have faith in God."

生活是没有意义的.存在是没有目的的,看看在这个锅里我有多少豌豆.

In the 20th Century, absurdist removed the concept of God entirely from the equation, choosing to make meaning and meaninglessness an entirely human issue.

荒诞主义的开创者,丹麦哲学家索伦·克尔凯郭尔说,"鉴于上帝的真实性已经超出了人类的理解,那么于人类而言信仰上帝简直是荒谬."

Albert Camus believed that, as life is meaningless, we can have one of two responses.

早在20世纪,荒谬主义者将上帝的概念完全从等式中移除,选择将意义和无意义完全变成人类的问题.

We can end it all or we can find our own meaning. It doesn't matter.

阿尔贝·加缪认为,由于生命是没有意义的,我们可以有以下两种反应中的一种.

You can, as one of his characters does, spend your life transferring peas from one pan to another. Or you can jump off a bridge. It's all the same thing.

我们可以结束这一切,也可以找到自己的意义.这都无所谓.

Life is absurd, say the absurdist.

你可以像他笔下的一个角色那样,一辈子的时间都用来把豌豆从一个锅里转移到另一个锅里.或者你可以从一座桥上跳下去.都没什么差别.

There is no God, so there is no point.

荒诞主义者说,生活是荒谬的.

But they go on to say, "that's fine."

没有上帝,所以没有意义.

Absurdism is an-ism whose influence has been strong in the arts.

但他们接着会说,"没关系".

The idea that nothing has meaning is a liberating one, particularly in areas like literature and drama which have traditionally been all about the search for meaning.

荒诞主义是对艺术一直都有很强影响的一种主义.

Most notably, absurdism spawned the Theatre of the Absurd, probably the only theatrical movement inspired by philosophy.

"没有什么是有意义的"这一观点是一种思想解放,尤其是在文学和戏剧等传统上都是关于寻找意义的领域.

The Theatre of the Absurd gave us the French writer, Eugène Ionesco, whose play *Rhinoceros* was about the dangers of conformity and featured a lot of rhinoceroses.

最值得注意的是,荒诞主义催生了"荒诞派戏剧",这可能是唯一受到哲学启发的戏剧运动.

The Irish genius, Samuel Beckett, whose work is less rhinoceros-based, and the British writer NF Simpson, who wasn't really an absurdist at all but is very, very funny indeed, especially in his absurd masterpiece, *A Resounding Tinkle*.

"荒诞派戏剧"让我们认识了法国作家欧仁·尤内斯库,他的戏剧《犀牛》讲的是循规蹈矩的危险,其特点是里面有很多犀牛.

Beckett, by the way, could also be very serious, and as in Ionesco, the critic, Kenneth Tynan, famously once said, "Once you have seen all of Ionesco's plays, you have seen one of them."

还让我们认识了爱尔兰天才塞缪尔·贝克特,他的作品相比前一位没有那么以犀牛为基础创作内核;以及英国作家纳夫·辛普森,则根本就不是一个真正的荒谬主义者,但确实非常非常有趣,特别是在他的荒诞派代表作《响亮的叮当声》中显现的淋漓尽致.

Which is absurd, but true. Just like absurdism.

顺便说一句,贝克特也可以写非常严肃的文学作品,而在尤内斯库的作品中,评论家肯尼思·泰南曾有句名言: "一旦你看过尤内斯库所有的戏剧,你就会发现你只看了其中一部."

Absurdism suits comedy in fact because the best comedy is essentially absurdist—and perhaps this is why absurdism will never really go away.

这听起来很荒谬,但却是事实.就像荒诞主义一样.