

## SYNOPSIS

In this research I have undertaken survey of BESTIALITY both as a functional and stylistic tool and explored its constructive and positive dimensions in The Theatre of the Absurd. A diverse motley of plays ranging from A Slight Ache, The Caretaker and The Homecoming by Harold Pinter, The Anthill and Time of The Locusts by Ezio d' Errico to The Zoo Story by Edward Albee, Waiting for Godot by Samuel Beckett; Jack or The Submission, The Future is in the Eggs and Rhinoceros by Eugene Ionesco are scrutinized here. The functional utility of bestiality is revealed as an innovative device to expostulate the main thematic concerns, signifiers and signifieds and the merging of various art forms\_ such as mime and drama etc. Secondly the inherent poistivity of bestiality is revealed as an honest state of existence, as the natural essence within existence where all actions and reactions subsist on a pure, natural plane and is devoid of all artificial and worldly props holding man in visible and invisible fetters.

The structural pattern of this research paper is in the form of a degenerative journey where chapter by chapter human behavior digresses. Human form regresses to sub-human mechanical status and finally to animalistic depths. This regression is initially in the form of an animal or raw awakening in man, to displaying instinctive reactions be it territorial instinct or mode of defense and attack, to animalistic dance movements in the form of a bestial mime and finally to a literal metamorphosis. The flexibility of the Theatre of the Absurd makes such regression possible as the rational laws of cause and effect are abandoned in favor of irrational. This structural pattern lends focus and direction to this thesis forestalling possible pandemonium that an undertaking of so many plays by such a heterogeneous group of dramatists writing in the genre of Theatre of Absurd could have created.