

Analytical and Rheological Study of Existentialist Aspects in Dramatic Literature with a Look at the Dramatic Works of Jean-Paul Sartre: (Case study: Nausea, Dirty Hands, Devil and Good Lord)

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ABSTRACT: The real purpose of this article is to study the etymology of existentialism in the field of dramatic literature with a particular look at three great works by Jean Paul Sartre titled as “Nausea, “Dirty Hands” and “Devil and Good Lord”. Jean-Paul Sartre has been able to take a new look at dramatic literature within the limits of existence. According to the findings, it is obvious that Sartre relied on a non-existent existence and believes in fundamental deconstruction in all social and cultural contexts. In the meantime, he had considered the Platonic, Aristotelian, and Socratic perspectives and opened the doors towards the dramatic world because he had good knowledge of drama. Sartre's dialogues and monologues show how he views the world and the hereafter. This essay intends to find the correct answer to the question of what are the main reasons for the presence of existentialism in Sartre's plays. How, when and where was it formed? What philosophical concepts has Sartre used in his plays? To what extent has Sartre's political and social orientations appeared in his plays? How effective was Sartre's characterization in his plays in expressing his philosophical thoughts? This paper is descriptive-analytical and library-documentary, and finally analyzed by qualitative content analysis .

Keyword's: Existentialist, Dramatic Literature, Jean-Paul Sartre, Rheological, Aristotelian.

1. INTRODUCTION AND EXPRESSION

One of the concerns of researchers and theorists in the fields of philosophy and art in Iran and in the world over the past three thousand years is the discovery of the hidden and open angles of human beings and the scope of human life. The passages from the third millennium BC on the work of drumming poets such as Aeschylus, Sophocles, and Euripides, derived from the laws of ancient Greece, were excluded from study in the middle Ages and published elsewhere after the Renaissance. The beginnings of the twentieth century with the rise of Sartre, Nietzsche, Kafka, and scholars like these have entered into the experiment of the school of existentialism called existentialism. Sartre's ideas can be considered in three important areas of attitude and knowledge. The first is

his work on the school of existentialism, the second is Sartre's acquaintance with the field of thought phenomena and realm of fantasy, and the third is Sartre's field of dramatic literature. But philosophical questions and unknowns remain unanswered in the realm of dramatic literature, which are meaningful and explanatory. For Sartre, freedom is the basis of all values. Man is doomed to liberty and his freedom is complete and unconditional. Sartre calls man completely free. In his view, freedom is one with "being." That is to say, man is free to find existence and cannot escape the freedom. (Mozaffari Pour¹, 2009, 89). Evidences show that Sartre, Nietzsche, Kafka, Sadegh Hedayat, and according to the reports of most Western philosophy reporters, Albert Camus, UNESCO, Arrabal and even Harold Pinter, have influenced existentialism to create works in the field of dramatic literature. To portray human freedom Heidegger was severely tormented by being called an existentialist, and Camus was openly saying that his works were not influenced by existentialism. But still, all of their favorite concepts were the same. Concepts such as existence, freedom, fear, choice, emptiness, awareness and presence in the human being and everything related to human emancipation. Voltaire Kaufman believes that existentialism is not a philosophy but a sign of very different outbursts against traditional philosophy (Safavi Moghadam², 2013, 65). Sartre's view of existentialism in human existence is the same as consciousness or knowledge of existence. Therefore, the priority of existence is determined by the nature (Sartre³, 2006, 10). Accordingly, some Sartre theories have been divided into two distinct parts as follows:

First: Political & ideological Theater

Second: Philosophical Theater

We may classify "Dirty Hands", "Nekrasov" and "Respectful Prostitute" in the first category and his other plays such as "Devil & Good Lord", "Flies" and etc. can be classified in second category (Ali Abadi⁴, 1370, 183).

2. RESEARCH METHOD

Regarding the subject of existentialism and dramatic literature and Jean-Paul Sartre's view of being and non-being, this article is a descriptive-analytical (qualitative, profound) method and a method of library collection. Qualitative content analysis method has also been used to study and achieve desirable results.

3. DISCUSSION: (DATA ANALYSIS)

All unknown items which have been discussed in this paper are as follows along with current known factors. What is clear is that Sartre was a regular insurgent on the subject of existence and non-existence. This view has been clarified in all his plays. The plays provide answers to Sartre's questions. Examples include unknowns and existing information. One of the questions in this article is how and how did Sartre's dramatic literature benefit from existentialism? The findings show that all ten of Sartre's plays are rooted in his two philosophical works, Being and Nothingness, and have a critique of dialectical reason.

The notion of Being and Nothingness is obvious in most of Sartre's plays. This has made his position completely distinct. The Flies play was written in 1942 and failed in

1943. The play "Flies" and "Trojan Women" have been rewritten from the Euripides text. Like "Dirty Hands" that can be described as a turning point in his artistic life. By Farshid Ebrahimian, a critics' analysis of the Dirty Hands is that the play is an anti-communist work. Not anti-Marxist, of course. What is important is that in all these plays two words with two key concepts are repeated over and over. One is hell and the other is "them or others". Two concepts which he considers to be rooted in bourgeois relations. In a nausea novel, Sartre refers to the revelation of his view of the universe and writes: "The only being in existence is consensus". They also have to come together to exist (Nausea5: 72). He also has a misconception about the past and theoretical history, writing: "I do not consider historical research so much valuable as to waste my time on the dead that I would not have been able to handle if alive". (Nausea6: 144). My thought is my own. So I can't stop. I exist. I think so I am alive. Because I think. Why I think (Nausea7, 203). "Devil & Good Lord" is one of Sartre's most prominent plays in an existentialist atmosphere. Here's the story: a man wants to experience "bad" first and then "good". He first places Satan and then God as his example. The scene of events in Germany is the Renaissance, when landlords fight landlords and villagers fight landlords. Goetz, the warlord, the son of a bastard mother of a nobleman and a father of a peasant class, has made a bad decision. He loots and fights and betrays his companions. But in the end it looks bad, and he is tired of always having to invent new vices. In the face of a priest named Heinrich, he decides to make a good decision and become a holy man. But his motivation is not the love of humanity, but the desire to achieve the status. Some of the dialogues, monologues and soliloquies are as follows: "The city's rich have rebelled against the archbishop, their wealthy master. When the rich fight each other, the poor must be killed. Sartre views both sides of defeat as stupid and preys on pragmatic people".

I want to tell you why you are not afraid of death? Because each of you thinks death will be sent to another, not to himself. There is not a day more in this world. The same thing is always repeated one day. They give it to us in the morning and take it away from us at night" (Sartre8, 1351, 46). In his view there are no external or predetermined criteria. (Caplestone9, 2010, 247). Sartre's plays are basically rooted in his two philosophical works (Being and Nothingness) and (Dialectical Critique). Sartre creates a simple image through the resemblance of the two kings that is not very true. The Shah (gesture) was deprived of his freedom by killing, forging and repenting and being redeemed through punishment. But Everest frees himself and deliberately chooses the path to freedom and thereby decides to kill Ejjist. His purpose is not just to kill, but to mean freedom and Sartre. In this play, Sartre claims that if we want to get rid of the tyranny of oppression, we must first free ourselves from the closed circle of hellish powers. Then, after liberating ourselves, to free others (Ibrahim10, 2005, 48).

What are some significant signs in Sartre's plays?

Sartre's plays (1882-1969) are influenced by the philosophical debates that took place in Germany during his time. Like many of his contemporaries, he is not convinced of the common philosophical debates in France, and is more involved in discussions influenced by his wife and Heidegger. (Cristina, Sartre¹¹, 1X to XVII Hawelz). He was keen on Marxism and its foundations and believed that Marxism, though not a complete philosophy for the whole future, was the only living philosophy of the time (Frederick Copstone¹², 372.). His attachment to Marxist thought led to many of his ideas in

literature. To present a Marxist (Peasant Sistani¹³, 2012, 52). In the play of the infected hands, Sartre deals with human freedom, and the writing sometimes has to be pushed around a single wall, not to get rid of others but to see who to Seeing it breaks down the wall, he says, between dying or being alive: "To die is nothing but to die in misery". No, when Adam is out of everything, like a living beast that goes and kills himself. Whatever the death of a cantaloupe ?

Negar Noshadi, Sartre's author in Hell, portrays hell as part of the play. We're turning on our eyelids. The name of this thing is blinking, like a curtain going up and down. When the eyes meet, the world disappears in front of our eyes".I don't want to live without eyelids! Do you understand me? (Hell, 11). You can stop Tony's mouth. But can you hide your existence (Hell, 32). Isn't it enough for us humans to come together and judge one another for the sake of a hell and a righteous hell? In the end, Sartre's definition of hell can be summed up just as well .Hell means to others. (Noshadi¹⁴, 2015, 42).

The philosophy and drama and existentialism of Sartre's thought is one of Sartre's most important cognitive points. Sartre is one of the leading figures in French philosophy and theatrical literature who has had a profound impact on philosophy with his theory of humanism (existentialism) and theatrical literature throughout his life . "The Flies "(1955), "In Hell or Hell" (1944) "The Homeless Dead "(1955) "The Great Prostitute" (1946) "The Dirty Hands" (1948), "Devil & Good Lord"(1951), "Nekrasov" (1955), and "Altona Settlers" are plays by the author. According to Sartre, not only does God not exist as a reality, but there can be no God at all. For emphasizing the existence of God is in fact a statement that is inconsistent with pleasures (Copestone¹⁵, 2010: 254-255). There is no god whose concept of nature is in its essence. There is a man and enough. Man is nothing but what he made of himself. (Cornerstone and Sartre¹⁶, 1394: 75). It is as if every human being is the God of the universe and is not actually human but God.

Being aware of this responsibility is painful and overwhelming (Lavin¹⁷, 2008: 460). Anxiety and pain are the result of knowing that everything is up to us. (Eric¹⁸, 2008: 9). One has to embrace the existence of freedom and strive to create one's own nature with responsibility and choice. For Sartre, some are deceived by the deceptive responsibility that this is a form of self-deception, which diminishes human value as an object next to other objects (Thomas King¹⁹ 62). Man in his act must choose freely and independently. Therefore, in this worldview, absolute freedom is intrinsic value and one must fight the" others "of the" God "republic and defeat them and not allow them to capture" me "and restrict the freedom of" me. (Sartre²⁰, 2008: 309). In Sartre's view, the omnipresent presence of God, which leaves nothing out of sight, is intolerable to man and frightens him (Sistani²¹, 2012: 52). Sartre wrote I live only to die (Sartre²², 217). According to Sartre's idea, man has to create his own essence. That is, shamelessness, arrogance, righteousness, inaccuracy, and so on ... which he himself should create them in himself (Foelike²³, 2010: 68).

What dramatic structure & philosophical content do Sartre's plays have?

The design of committed literature and the critique of art for art include the moral obligation for writers and their stand against injustice, the difference between music, painting, and poetry or prose. Sayed Al-Waleh Hassan Najafi: Sartre denies any sign of music or painting. But he says that verbal art is something and in other arts

everything becomes an imaginary thing. According to Lagos Agri, every word that is uttered must be the product of the 'play person' in terms of the three physical, psychological and social factors. The " game person "has to tell us himself who or what the joke is and point out what will happen. (Agri²⁴, 2004: 387 and 386). Sartre has written a play on Trojan women based on a play by Euripides.

Unlike the writers of his generation, Euripides, like Sophocles, was not very interested in theatrical acts and was trying to convey the idea through the verb to the audience. This central idea has made his work among the most difficult writings. That is why thinking of the danger of Euripides's writings in society has always led to anxiety. Anything that was a taboo in Euripides's life allowed Sartre to seek out his mental concerns in the form of his writings (Shahbazi²⁵, 2015: 24). Sartre fears loneliness" :I felt so terribly lonely that I thought about committing suicide. What stopped me was the thought that no one would be affected by my death and that I would be much longer in death. (Nausea²⁶, 324). When God is silent, any claim can be attributed to Him. Yet in all of his monologues, he has spoken of the love and the good and the joyous passing of life. He plays the devil and God blunt love and joy and good and evil and the world of fun and freedom irregular knows (Sartre²⁷, 1351: 154).

4. CONCLUSION

According to the findings out from the explanation of the questions it is obvious that Jean-Paul Sartre, not only in articles but in his lectures & books have been able to convey his subjective notions of man, being, and existence. But in his plays he has achieved this importantly by means of the technique of imagination, imagery and movement. Sartre's monologues have borne the philosophy of existentialism and gone beyond Nietzsche, Camus and Kafka. As in his personal life he ignores all the rules of the day and calls other people useless cookie machines. In response to the question of when and where Sartre's mentality was formed, Sartre may have noticed at a time that he had other counterparts and used philosophical concepts in his plays. His political and social orientations have appeared in his plays and his characterization has been influenced by the manifestation of his philosophical thoughts. Sartre hates the commandment of men". Who are you ordering me? What do you need to hear his commands? No one has the right to do anything except the chiefs you have chosen".

I tell you the truth. Either all people are prophets or there is no God. I have no piety May be our children will become piety. Provided we provide them right things in order to enable them to find the correct. He places the action or theatrical action as one of the author's aims in recognizing Sartre's work over other non-dramatic works. In the end, it can be acknowledged that Sartre launches controversial illustrations in his monologues and, with his illustrations, creates a psychological revolution in the audience and in his meaningful silences creates excitement and dramatic action. Sartre should be considered the god of dramatic impulses in self-talk or something else.

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