
The Impression of the Originality of Existence Philosophy Concepts in the Dramatic Literature with Emphasis on Three Plays (Nausea, Dirty Hands and the Satan and God)

Hamid Kakasoltani^{a*}, Pedram Dadfar^b

^aPh.D. Department of Theatre, Faculty Member of Arts, Central Tehran Branch, Islamic Azad University, Tehran, Iran

^bPh.D. Student, Department of Photography, Faculty Member of Arts, Central Tehran Branch, Islamic Azad University, Tehran, Iran

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Abstract

Jean-Paul Sartre's point of view on the originality of existence philosophy is interleaved with concepts such as: freedom, apprehension, choice, awareness and human presence as well as everything that leading to man's liberation is reflected in his plays. Jean-Paul Sartre puts existence precede to the nature and considered the man as a potential free being that in the way of freedom he is responsible not only for himself but also for others. In the book of "Existence and Non-Existence" he is believes in deconstruction in all social and cultural fields. Sartre sees drama as a window for attitudinize the universe. The concept of existentialism in his plays is under the influence of philosophical and ideological propositions. Moral and political characteristics in the works of Jean-Paul Sartre expressed in such a way that describes a kind of worldview with philosophical propositions and dramatic, artful technique.

Therefore, one of the questions in this article is how did Sartre's dramatic literature benefit from the philosophy of existentialism?

How does existence and non-existence appear in most of Sartre's plays? What does the concept of hell basically mean in his works? In this article, an attempt has been made to demonstrate how existence and non-existence and the critique of dialectical wisdom have been evaluated in his plays.

Keywords: Originality of Existence; Choice; Freedom; Existence and Non-Existence; Existentialism; Nausea; Dirty Hands; Satan and God

* Corresponding author. Tel: +98-9122145591
E-mail address: hamidkakasoltani@yahoo.com

1. Introduction and Subject Statement

One of the three thousand year old concerns of researchers and theorists in the field of philosophy and art in Iran and the world is discovering hidden and obvious angles of man and the scope of life accompanied by a deep view of man as the most perfect living being. The twentieth century is beginning with the emergence of thinkers such as Sartre, Nietzsche, Kafka, and so on that comprises study laboratory of a nascent school called existentialism. Sartre's thoughts can be considered in three important areas of attitude, knowledge and insight. According to Sartre, the basis and foundation of all value is freedom. Man is doomed to freedom and his freedom is complete and unconditional. Sartre considers man to be completely free, in his view, freedom is one with "Existence"; that is, man has freedom by finding existence and cannot escape from this freedom (Muzaffari Pour, 2009: 89). Evidence shows that Sartre, Nietzsche, Kafka, Sadegh Hedayat, and according to many western philosophy reporters, Albert Camus, Arrabal, and even Harold Pinter, under the influence of the existentialism school, created works in the field of dramatic literature and it seems that they made an attempt to portray the existence and freedom of human. Existentialism is not entirely integrated philosophical system that equally accepted by all delegates. "Heidegger" didn't like to call him existentialist, and Camus openly stated that his works were not influenced by existentialism. But still all of them had same favorite concepts. Concepts such as existence, freedom, apprehension, choice, emptiness, awareness and human presence in the situation and whatever deals with human liberation has a significant place in all their works. It is from this perspective, that the authors of this philosophy describe the human's status in the world and the mankind situation.

Walter Kaufmann, philosopher and author of existence believes that existentialism is not a philosophy but a label on very different repugnance against traditional philosophy that many philosophers of existentialism have also refused to accept this label. Certainly, existentialism is not a school of thought and its reduction is related to a set of impossible principles (Safavi Moghadam, 2013: 65). Sartre wrote about existentialism that despite the many variations and differences in the views and opinions of existentialist thinkers, the common denominator of all these thinkers is the belief that in man, existence precedes nature. The existence of man is the same as consciousness or science to exists, this consciousness is the non-existence to which, existence is measured by and in this sense, it is former in nature, because until this "Non-Existence", which is the principle of human existence is not embodied, thought does not take place and the emergence of nature is only acceptable due to the thought; that is, in order to understand "Nature", it must first be measured by the validity of existence. Therefore, the priority of existence over the nature became absolute (Sartre, 2006: 10). Accordingly, some people divided Sartre's theater into two different parts:

- First; Political and ideological theater
- Second; Philosophical theater

Plays such as: *Dirty Hands*, *Nekrassov* and the *Noble Prostitute* can be placed in the first category and his other plays like the; *Satan and God*, *Flies*, etc. can be considered as the second category. Sartre's plays are of the type of myths and austerities, in terms of morals and also in terms of aesthetics (Ali Abadi, 1991: 183). This study tries to trace the cognitive origin of the existentialism school in dramatic literature by paying special attention to the dramatic works of Jean-Paul Sartre and in this regard, find appropriate answers to the question, what were the important reasons for the presence of the school of existentialism in Sartre's plays? How, when, and where it formed? What philosophical concepts did Sartre use in his plays? Sartre's political and social orientations to what extent has it appeared in his plays? To what extent is Sartre's characterization in his plays influenced by his philosophical thoughts?

2. Methodology

Given to the subject of existentialism and dramatic literature as well as Jean-Paul Sartre's view of existence and non-existence, this article is analytical descriptive (qualitative-in-depth) and method of collecting information is library, documentary. In order to review and reaching the desirable results, qualitative content analysis method has been used.

3. Discussion

The unknowns of this research project are expressed as follows and then the available known is also expressed. What is obvious is that plays give known answers to the origins of Sartre thought.

3.1. What is the Origin of the Existentialism Thoughts in the Jean-Paul Sartre Writings?

In Christianity, man is a will that reason has been added to it, and this will, with its propensity towards Jesus Christ, heals a kind of gap and wound, which according to Christians, exists in the human soul and is the effect of original sin, and only after the propensity of human will to Jesus Christ and enjoying his grace and blessing, the human reason can begin to work correctly. That is why all great Christian philosophers, since the beginning of the Christianity history has always been said that man must first believe and then reason. According to this point of view, man firstly is a creature with a will and, secondly, with reason and the power of reasoning. With such a background, the Renaissance revolution took place.

As in the eighteenth century, rationalism had abstracted issues, in such a way that they were very far from human life and the real needs of human existence, so Kierkegaard confirmed the other dimension of the subject and said, that we are not interested in wholly abstract and mental matters, but we are dealing with what we are facing at the moment and it is a part of our current life (Navali, 1993:17).

In fact, one of the causeways of existentialism begins in Kierkegaard's writings, and because of that in philosophy, he known as Dostoevsky in literature, considered as one of the twentieth century gods. Both of them are known as a movement predictor in the twentieth century. The German philosopher Nietzsche, who was more of a poet than a philosopher, had a kind of intuition and perception of the future of philosophy existed in the West. When Nietzsche said: God is dead, which is in fact a poetic discourse and not a philosophical discourse, it was a reference to the emptiness of European human intellectual life of meaning, meaning as absolute meaning and transcendent dimension. All of these matters, whether Dostoevsky in literature, Nietzsche in German philosophy, or Kierkegaard as a Christian missionary, all reflects against rationalist philosophy, which started with Descartes and reached to the end with Hume and Kant. The twentieth century is a period that, firstly, due to two very big wars and secondly, due to the destruction of many ideals and aspirations and even the idols of the nineteenth century, a kind of very deep conflict and chaos in the spiritual and intellectual life of the Europe people has come into being (Croce, 1988: 204).

What we call philosophical existentialism, in Germany and in France took on two different colors. In Germany, at first Husserl was the founder of the phenomenology religion and much more than him, his students Heidegger and Jaspers tried to flourish the philosophical aspect of existentialism, and in fact the famous word of Heidegger, who says: "Philosophy began with Plato and ended with me", is not very far from the truth. This means that if we consider the concept of existence in such a way that since Middle Ages onwards, gradually limited to became a merely

mental concept, we see that the philosophy ends with Heidegger. Although, German existentialist philosophers not understand the meaning of existence, as they have been in Eastern wisdom and mysticism, they have tried to overcome the limitations that the history of European philosophy imposed to them and maintain a kind of transcendent dimension and, following this dimension, to put values on human beings and human society.

One of the questions in this article is how and in what aspects of existentialism does Sartre's dramatic literature benefit? The findings show that: All ten of Sartre's plays are rooted in his two philosophical works, namely existence and non-existence as well as critique to dialectical wisdom.

Existence and non-existence are highlighted in most of Sartre's plays. The same issue has distinguished his point of view. Ten plays has left from Jean-Paul Sartre that after writing the tenth play (in his own words) he withdraws from his work. The play "Flies" was written in 1942. "Flies" and "Trojan women" is a rewritten text of "Euripides". But it can be said that in this relation, there is a kind of ignorance that the value of the work also depends on this feature, because Sartre transforms the generality of the work (especially from a structural and intellectual point of view). The significant point in all of these plays (according to Sartre's intellectual condition) is that two words or two Key concepts are repeated over and over again. One is hell and the other is (them or others). Two concepts in his view are rooted in maturity relations, which he refers to as bourgeoisie relations. The relations that are targeting human humanity, distances him from himself day by day. It is obvious that from his point of view, this hellish atmosphere is created by human hands, so it is experiential. That is, it is objective, palpable and tangible. The fire of hell is flaring up with firewood of unhealthy relationships or, as we see later, human ignorance. In fact, the cornerstone of this hell is the ridiculous and deformed relationships of humans, which are based on the interests, it is unhealthy and untrue. Because it is not rooted in the real need of human to relationship, rather, it originated from ephemeral and stark demands. This type of relationship, that is, relationships that do not arise from the inherent human need for relationship, causes stagnation. The stagnation that is necessarily determines the construction of the play. That is, the stagnation of relationships causes the loss of movement and non-dynamism of the characters' actions and deprives the play of the necessary dynamism. For example, like the dynamism that Greek plays have. That is why the relevance with these works should be sought in its irrelevance. That is, Sartre, while using the dynamite works of ancient Greece, and even loyalty to their main theme and subject, due to the transformation of space and construction, turns his works into static plays, which this stasis in most of the cases is the same (theme) of the work. In this respect, the static construction replaces the meaning in his works. Obviously, in stagnation, silence and stasis of anything can be ruined, including the human relations that in this play and other plays, takes the form of a mirror and finds a decalomania state. In other words, these non-dynamite hellish relationships are figure out the static construction, not the other way around. That is, the generality of the social structure (which is the content of the work morphologically) became the founder of a construction that does not follow logical mechanisms to move and achieve human goals. So, what is more important than anything else in choosing this word is that it is hellish. That is, he (Sartre) does not use other words or expressions such as rottenness, malodor and the like, because the rottenness and malodor of everything can be removed from it. Rottenness can be cleaned by disinfectant and malodor by deodorants. But he focuses on Hell. (Ebrahimian, 2005: 108). Jean Paul Sartre in his novel *Nausea* refers to the revelation of his view of the universe and wrote: "He believes in bringing people together to continue the path and considers the only way to continuance of universe in consensus." He wrote: "They, too, have to come together to exist" (*Nausea*, p. 72). "All these people spend their time on this to explain their conscience, and happily acknowledge that their views and opinions are

the same"(Nausea, p. 75), he also speaks ill of the past and theoretical history, writing: "I find historical research not valuable that to waste my time on dead person whom I would not have deserved to touch if he were alive "(Nausea, p. 144). Sartre even objects to human thinking, believing that "I do not want to think ... I think I do not want to think. I should not think that I do not want to think, because this is still a thought, will there never be an end to it?" (Nausea, p. 201). My thought is my own: that is why I cannot stand. I exist by what I thought... and I cannot stop myself from thinking" (Nausea, p. 201.). It is also individualistic thinking and not God-oriented. So he emphasizes again, "I am, I am exists, I think, so I am; I am because I think, why do I think?" (Nausea, p. 203). I felt so terribly lonely that the thought of suicide came to my mind. What stopped me was the thought that no one, absolutely no one would be affected by my death and after the death I will be much lonelier than life "(Nausea, p. 224)". I'm bad! I'm very bad: I'm suffering, suffering from this filth, suffering from nausea, and this time it took me in a new form in a cafe. Until now, cafes were my only refuge because they are full of people and shining. I do not know where to go when I get stuck in a room." Sartre hatred of the world and matter and all that is visible and tangible is expressed and relies on the fluid world of the mind and still in the world around human beings considers the rule stupid. The play "Satan and God" is one of Sartre's most prominent plays in an existentialist atmosphere. The plot of the play is as follows: A man wants to freely experience first "evil" and then "good". First examples Satan then God, but he realizes the futility of this choice; because it is useless to do that takes place in isolation and away from society. Gotes, the warlord, who is the son of a bastard, a mother from the aristocracy and a father from the peasantry, at first decided to do evil; he plunders and fights and betrays his allies; but in the end, evil seems monotonous and he gets tired of always committing new vileness. In a confrontation with a priest named Heinrich, he decides to do good deeds from now on and become a holy man. But his motivation is not a love for human beings, but a desire to reach a position. In this play, Sartre expresses his views about existence and non- existence, or in other words, has written dialogues about his point of view that expresses an absolute truth about man from its pre-existence to eternity. A number of dialogues, monologue and solilogues are as follows: "The rich people of the city rebelled against the archbishop that is the lord of the rich, when the rich fight, the poor must be killed." Sartre in this point considers loneliness of the poor and the loneliness of the rich. "No, there is no need to explain! When they describe victory, it is not clear its difference from failure". In this play, Sartre considers both aspects of failure and victory to be foolish and attacks to pragmatic human beings and believes that: "The intensity of action is worthy of those who have nothing to lose". And more also introduces himself as follows: "I do not have piety; maybe our children will be pious, on one condition that we shed as much blood to give them the right to have virtue." Although he believes in the universe and considers human actions the cause of his later conditions, I despise your chosen ones who can be happy." And he attacks people like this: "I want to tell you why you are not afraid of death? Because each of you thinks death will happen to others, but not yourself. In this war everyone will be killed." "In this world there is no more than one day, this is one day which is always repeated. They give it to us in the morning and take it back at night." But on this earth and at this time, good deeds is not separate from evil, so I accept being bad so that I can be good"(Sartre, 1973: Dialogues in text pages). Sartre, according to his ontology, does not acknowledge the existence of any objective and independent human criteria for moral values and considers the values as the result of human's free choice. In his point of view, there are no external or pre-determined criteria. He is neither accept the existence of a being beyond the human universe to determine any principle and basis for human action and choice nor accept the existence of any meaning and objectivity beyond the human world and does not believe that there is a general

binding moral law and absolute values. (Copleston, 2011: 247.) Conditions in which everything is burned and turns to ashes, this means destruction. Thus, he believes that inappropriate human relationships have reached the point where there is no hope for saving it. This despair (or lack of hope for recovery) is, in his view, rooted in ignorance and, in Brecht's words, rooted in human simplicity. The naive and foolish man who is captured by the bourgeoisie and its relations, the system that for its own interests uses him, dragging him into the abyss that for example, the main character of "The Condemned of Altona" has fallen in it.

Sartre's plays are basically rooted in his two philosophical works (Existence and Non- Existence) and (Critique of Dialectical Reason). It means that the early works (such as the *Flies*, *Without Burial Deaths*) are related to the first book. Plays such as (*The Condemned of Altona* and *Satan and God*) with the book *Critique of Wisdom*, the subjects of the first book are in fact the transformed form of problems that found in the novel *Nausea* and *Flies*. The most important idea that can be seen in these works is the idea of precedence of existence over nature. That is, man cannot be condemned for past events and deeds that he has already committed. Rather, the judgment about him should be based on his actions in the current situation. Hence being and human action is taking meaning in this moment, that is, the moment of doing action. That is, human humanity is crystallized in the situation and action in it, decision that he takes in this situation and what he does in this situation. But there was no chance for Sartre himself to create a character like Everest, Everest who was in such a special philosophical and political position. From the writing of the *Flies*, all his attention is focused on freedom and action based on it. The idea that exists in the *Flies* in raw form. That is, Sartre creates a simple image through the similarity of the two kings, which does not correspond to reality. The king (Aegisthus) after committing murder and then forging repentance and remorse by being punished is saved and loses his freedom. But Everest considers himself free and consciously chooses the path of freedom and decides to kill Aegisthus. That is, he commits an act in a special situation. The important thing is that his intention is not just killing, but he and Sartre intention is freedom, an act that in the end makes him a Christ and a savior. It means not only he does not seek redemption and does not repent, but also bears the guilt of others. With this action, he drives out the flies and frees people. That is, the freedom of the people depends on free action or freedom. Thus, Sartre in this play claims that if we want to escape from oppression, we must first free ourselves from the closed circle of hellish powers. Then, after rescuing ourselves, provide the means for the freedom of others (Ebrahimian, 2005: 48).

3.2. What Significant Signs are there in Sartre's Plays?

The philosophical works of Jean-Paul Sartre (1883-1969) are completely influenced by the philosophical discussions that took place in Germany during his time. The term existentialism, unlike other isms, does not refer to a single ideology. This term is used to refer to the philosophers that while having some similarities, they also have significant differences with each other. Philosophers under this term can be classified under two categories: Misbeliever and God believer. Some of the God believer existentialists are: Kierkegaard, Jaspers and Gabriel Marcel. Sartre and Camus are also among the Misbeliever existentialists.

Man is always on his way to making himself and does not have a pre-determined form. (same: 170.) Sartre in the "Dirty Hands" play is focused on this form of human freedom and writes: "If I had the courage to shoot him when we are alone in the office, he would die because of this and I could think of myself without shame. I'm ashamed that I killed him later ". About his loneliness he said: "Sometimes you have to build a wall of loneliness around yourself, not to keep others away from you, but to see who is breaking down the wall to see you." And in comparison, between dying

and living, he wrote: "To die is nothing but to die miserably? Even when one is tired of everything, like a bitch woman who goes and kills herself, worse, like a stupid boy who others fears from his inconveniences and perversions and get rid of him. Do you wish such a death?" Therefore, he considers the world sorrowful and writes: "I have been living in this sorrowfulness for a long time. It was to complete this sorrowfulness that I shot the arrow". For personal settlement with death or existence and non- existence in a short dialogue in the play "Dirty Hands" he wrote: "Karski [To Hugo]: It is very likely that you will take responsibility for your father's death. Hugo: It is almost certain that he is responsible for my life. Thus, we are innumerable. (Sartre, 2016: 84). And finally in the age of reason he believes that: "This baby that is born is the logical result of a situation in which you deliberately put yourself and you want to destroy it, because you do not want to accept all the consequences of your actions (Sartre, 2017).

The lack of understanding of directors or analysts of Sartre's philosophy for his plays has always conveyed vague and fragmented concepts to spectator. Philosophy, drama and existentialism in Sartre's thought are of great help to know more about Sartre. Jean- Paul Sartre is one of the leading figures of French philosophy and dramatic literature who during his lifetime left a tremendous influence in the field of philosophy with the theory of humanism (existentialism) and dramatic literature. "Flies" (1955), "Dirty Hands" (1948), "Satan and God"(1951) are among the plays of this author that have been performed many times in different scenes of the world. The play "The Condemned of Altona" premiered on December 23, 1959 at the Renaissance Theater in Paris directed by François Drabon and was greeted by spectators and critics.

In Sartre's view, implies my self-awareness to present myself to what I lack in order to identify myself with myself and this is the structure of desire and the moving towards perfection. Such a person no longer has a God who wants to move towards him, but he must, step by step, realize his own existence within himself and create himself in order to be perfect. This man wishes to become God, but God is a self-contradictory thing (Blackham, 2010: 171-176). Presence of human in universe, means "Being Himself", in other words he is always trying to establish his existence. Of course, the existence that he wishes for "Himself" originates from him, he bases his existence on himself, and this is the ideal of becoming God and moving towards perfection. We always strive to experience humanity as a historic object of destiny, but we can never do it, because there is nothing beyond humanity (Ibid, 195-196).

Sartre's "I" is so rebellious that it leaves no room for "Other" beings commonality in this realm, to make room for the presence of God. Sartre's Misbelieve is something beyond Feuerbach's Misbelieve, who said: human made God from himself and believed that man draws what he does not have from perfection in his mental God (Copleston, 2011: 291-293). Hence, man is the creator of God [conceptual and ideal God]. But Sartre believes that man should not even wish for divine perfection but he must make perfection "In Himself" his ideal (Dehghan Sistani, 2012: 62).

Sartre wrote:

Existentialism is an attempt to extract all the effects and results of a coherent state, without relying on necessary existent (Sartre, same: 80)

For Sartre, the debate over the existence or non-existence of the necessary existent is a pointless argument: in our view, the fundamental issue is not the existence of necessary existent, the important thing is that man must retrieves himself personally and make sure that nothing can free him from himself, even if he finds a reason to prove the being of necessary existent (same). However, he refused the God to defend the principle of human freedom and considers it a self-contradictory thing, so that he can base his philosophy on human self-foundation (Copleston, 2011: 254 -255).

Believing in the attribute of creativity for human beings is the main theme of Sartre's existentialism. Sartre thus has provided the foundations of his moral theory. In fact, Sartre's theory of moral existentialist is based on the primacy of human existence over his nature and absolute freedom and believing in the attribute of creativity for human being. Man, first exists only, but is left to himself to create what nature for himself. In other words, human exists, but he creates his being, from this view, Sartre considers morality as same as art:

The common denominator between art and moral is that in both cases, we are dealing with creation and innovation. In the world of moral as well, we can decide what must be created before action and in the improvisation of the reason (Sartre, same: 67).

In this attitude, man in all his social and individual interactions, must regulate his actions in such a way that creates his own identity. In fact, he should choose all the behaviors on his own and on the way he wants. Therefore, man, because of his enjoyment from "Absolute Freedom", does not find excuses for his actions to relays the responsibility of his existence to it. (same, 40). He is free to choose what he wants. Based on this view, each human is the God of his universe and in fact, he is not man, but God.

Based on this kind of attitude towards man in Sartre's philosophy, can his thoughts on morality be justified?

To answer this question, we will first state the foundations of Sartre's thoughts on morality, then we will judge whether it is justifiable or not.

4. Foundations of Sartre's Thought on Morality

Sartre's moral theory is based on several principles:

1. According to Sartre's anthropological explanation, the meaning and emergence of the universe in his view, depends on the existence of man and the denial of God, therefore, values such as moral values, find meaning only in the realm of the human universe by relying on a kind of misbelieving humanism. Sartre by removing necessary existent claimed that all values, including moral values, are created only by man and for man. In fact, the ideal observer in Sartre's thought is man himself, and the moral perspective, which is the criterion for distinguishing a moral judgment from an immoral one, is also based on the centrality of man. In fact, whatever action man chooses will be good, and whatever he not chooses will be bad (Dehghan Siskani, 2012: 69).

2. Sartre's meaning of man is not a general human being, because in Sartre's existentialism the individual is always considered, not the general human being, therefore, individualism and reliance to it can be considered as a one of the most basic principles of Sartre moral existentialist. Morality is related to the human and what makes an action moral comes from the individuality of that action (Thomas, 2003: 231).

3. Man is a creature whose existence precedes his nature; that is, it has no pre-determined form and is left to himself. He makes his identity with his choices, and of course he must take responsibility for all his choices. Sartre divided existence in two categories: "In Self-Existence" which is a full, exaggerated and self-existent existence, and also "Out Self-Existence" which is an empty, contradictory and out of self-existence. Therefore, according to Sartre, the human being is responsible for what happens; he must accept to take responsibility for what is he making. Sartre says: "From the moment I appear in the universe, I carry the burden of the world alone, without any help from anyone" (Blackham, 2003: 214).

In fact, Sartre holds the human being entirely responsible for everything that happens in his universe, even if it is a war that he had no role in it. He has chosen to defend and preserve freedom for humanity. Now, suppose that there is a war occurred in the universe that the two sides intend to

violate each other's freedom, in which case, all the human beings in that period are responsible for the war and have intended to violate other's freedom. Therefore, it can be concluded that all human beings are committed immorality (Dehghan Siskani, 2012: 65).

Awareness of this responsibility is, of course, painful and exhausting (Lavin, 2008: 460). "No human or individual nature causes that I act greedily, if I do, it is because I have chosen. Therefore, all the responsibility is with me" (Eric, 2008:9).

Sartre believes that:

Man must accept the existence of freedom in himself and strive to construct his nature by his own responsibility and choice. He says: "Moral anxiety occurs when I find myself in a fundamental relationship with values" (Sartre, 2008:62).

According to Sartre, some people deceitfully shrug off the burden of this heavy responsibility, which is a kind of self-deception and undermines human value. This self-deception occurs in such a way that man denies his out existence and hides his freedom from himself. Sartre wants to show how a human being can deny his out existence by denying his freedom; and with this denial, he shrugs off the burden of responsibility for his behavior and actions; from the "Responsibility that it means being aware of the undisputed cause of an event or being something" (The Thomas King, Sarter).

Man in his action must choose completely freely and independently, therefore, in this worldview, absolute freedom has intrinsic value and we must fight and defeat "Others", including "God", and not allow the "I" to be captured and the freedom of the "I" to be restricted. "I" must try to overcome "Others". What is valuable to me is that I should capture others, though others are also thinking of capturing me. This constant struggle between my existence and other existence is always established (Sartre, 2008:309).

For Sartre, God is the perfect example of the "Other." It is meaningless to speak of human freedom in relation to God, because in that case, before God, man will be an absolute thing and, like other things, will have no freedom. A man, who looks at himself through the eyes of God, became alienated with his true self "Subjectivity", and becomes merely a worthless object alongside other objects. Sartre believes that the Christian man accepts what God has ordained for him as the only true determination and tries in his life to meet the divine expectations. He relies on other (God) to know what will happen. However, this understanding of the relationship between God and man denies the most important element of human existence, namely freedom. Consequently, man is the "Absolute Object" and God is the "Absolute Subject". Man will receive the meaning of his existence from the outside and define himself according to the definition that God gives him. This means human self-alienation. Man feels ashamed in front of such a God and loses his identity. This is the source of man's fear of God.

One of the factors that cause God's view to deprive man of his freedom is that he sees everything with his keen eye and he knows everything. With his absolute knowledge he knows every truth about me and has predicted all my deeds from the beginning and I can do nothing but what he knows. The condition of human freedom of action is that his behavior is unpredictable and even God does not know what he will do in the future. But God's eye is futuristic and his look is eternal and this eternal look gives human beings an eternal identity. In this case, man must always seek to discover the eternal purposes of God in order to know how to behave (Dehghan Siskani, 2012: 52).

According to Sartre, freedom for human beings is a kind of absolute freedom, because human beings, through this freedom, shape and mean the world and gives it value. Not only human act on his own in different moral situations, but also sets the criterion for moral value of action himself.

Describing authority in such a broad and absolute sense poses many difficulties for presenting a moral theory, because human freedom and authority are the basis of moral values and its criterion. Freedom and authority in Sartre's meaning loses its common meaning, because freedom in its common moral meaning, means being free to choosing different conditions of an action, but in Sartre's sense, freedom is bringing different conditions of an action and then valuating them in himself and in the end, choosing one of these conditions for action. In simpler word, according to Sartre's definition of freedom, if we want to describe a free action, we must say that it is a free action whose actor, while acting, laying down a meaning for universe, in which there are different situations and conditions for an action and the actor of the action, choose one of the different conditions of the action according to the setting and forgery of arbitrary values. In fact, with such a description of freedom, free action occurs when the actor has already created the world from nothing in which that action finds meaning in it. Of course, it is clear that presenting a moral theory in such a situation is meaningless and impossible. Moreover, such an absolute description of human freedom and inevitability means that every action man's chooses and every behavior he commits arises from his free will and choice, and such an assumption inevitably, falls into the trap of a kind of radical moral anarchism (Dehghan Siskani, 2012: 72).

In fact, this kind of attitude towards moral is a violation of moral values. One of the important channels for finding moral and expressing moral behaviors is in the interaction of human beings with each other, while according to Sartre's view; human beings should always be in the thought of destroying "Other". Sartre says:

What is valuable to me is used by another, while I try to free myself from the control of other, other struggle to free himself from my control. While I try to capture the other, the other thinks of capturing me and in any case, this constant struggle between me and other and in other words, between my existence and other existence is always established (Sartre, same: 309).

Sartre argues that there are experiences in which we immediately and unequivocally discover another being. One of these experiences is the feelings of shame. Shame is a conscientious experience and a state of conscience. Shame, like all states of conscience is intentional and about belonging, because to be ashamed is always to be ashamed of something, and this belonging to shame is the "I" myself. "I" am ashamed of myself for my being. But shame is not an inner feeling of self, because I am lonely and hidden, imagination of simple shame requires an alien observer. "I am ashamed of myself is in front of someone and ashamed of myself as in another opinion"(Sartre, 2008: 266)

According to Sartre, another presence for the out existence occurs in two ways: one is a physical presence and the other is a presence in the out existence mind. Thus, the other is always present for the out existence. Other constitutes the culture, tradition, and history of the out existence and in this way he tries to turn the out existence into an object (same, 309).

The gaze shakes the hearts, turns hope into despair and despair into hope ... The gaze, like a stream of electricity, burns the man and its spark prevents the heart from working (same, 31).

Thus, in the world that Sartre portrays, there is no possibility of friendship and compromise between me and the other, and we are always trying to enslave each other. In other words, each of us wants to expand our freedom by denying the other's freedom and attain our choices and desires. It is not unreasonable to say that Sartre's moral theory encourages human to enmity, war, elimination or enslavement of others, because on the one hand, freedom of others denies and disrupts my freedom and, on the other hand, recognizing the other and making peace and friendship with them highlights the possibility of subjectivity and losing my freedom.

According to Sartre, the criterion of a valuable moral act is the preservation of freedom. This criterion, because it has no real support, will lead to a kind of chaos and confusion in moral practices. Denying the existence of any rules for human behavior and action, denial of any rational direction for choosing a person, misbelieving and finally leaving the determination of values to the person and human will, provide a good ground for anarchist interpretations in the field of morals. If the only criterion for one's behavior is what the person himself freely chooses, what reason is there for a saboteur not to claim by committing sabotage acts tries to respect his freedom and perform a valuable moral act? Based on the foundations of Sartre's existential morals, an anarchist can easily conclude that he has the right to defend himself against his enemies. Based on this argument, he will give himself the right to sabotage against all social institutions that threaten his freedom to in this way, devalue the imposed models of institutions. Therefore, it seems that Sartre's existentialist morals can provide justification for rebellion against many human institutions and achievements (Dehghan Siskani, 2012: 57).

In Sartre's moral thoughts, man becomes a being who is devoid of any transcendent goal, perfection or prosperity. His life is only going on to reach death. "I just live, to die..." says Sartre (Thomas, 2003: 217).

According to Sartre, the more man creates, the more he feels independence. "Man must create his own essence; that is, he should create shyness, arrogance, correctness, incorrectness, etc. in himself (Foulquie, 2010: 68).

In Sartre's thought, not only is there no God or ideal observer as the guarantor of moral values, but the moral values will lose any ontological support. Sartre built his moral theory without relying on metaphysics and religion and this is, in a way, the deprivation of morality from the guarantee support for the execution of moral values. By reviewing the foundations of Sartre's moral thoughts, we found that Sartre's theory of existentialist morals was unjustifiable and incompatible with shortcomings, inconsistencies and internal problems. This study demonstrates that Sartre's moral thoughts due to the adoption of humanist misbelieving and considering absolute freedom for the human leads to the denial of moral realism, the promotion of a kind of moral anarchism and the meaninglessness of morality. Also in this attitude, because preserving freedom is the only criterion for the morality of actions, the respect of other human beings in social interactions will be ignored and moral equations in social relations will become immoral matters. Sartre, in fact, removed the issue of morality, which significantly appears in the relationship between human beings and also in the relationship between man and God by denying God and disrespecting to "Other" (Dehghan Siskani, 2012: 68).

5. What is the Dramatic Structure and Philosophical Content of Sartre's Plays?

Sartre believes that prose is derived from logical thinking and is a naturally kind of signification, so the prose writer is committed to the meaning of something that he writes, but poets are free from the burden of commitment.

Seyed Abolhassan Najafi wrote:

Sartre's view of the difference between poetry and prose is similar to the view of Paul Valerie, who likens poetry to dancing and prose to walking. He used to say that walking is usually towards a destination, while dancing doesn't have a destination, and going to a destination by dancing would be ridiculous. So, the purpose of dance is the dance itself. Lajos N. Egri wrote, any phrase that expresses must be the product of the thought of an "Actor" in terms of three physical, psychological

and social factors. The "Actor" must himself tell us who is he and find out with irony and gesture what will happen (Egri, 2004: 386-387).

Sartre was more interested in presenting new theories and answering important questions in his day than in concentrating on literature. Sartre's most famous rule is: "The ultimate goal of art is to re-possess the world and exposed to see in the same way, but as if it originated from human freedom." The book of "What is literature?" is a combination of the sociology of art, the philosophy of art, the theory of literature, the psychology of literary perception, and the history of literature. There is dialectic between discovery, unveiling and creation, and the more we move towards creation, the more we lose discover or unveil. Sartre believes that this creation is always for other, because creation is a kind of act that takes place with a specific intention. This action, even if it is the re-creation of the world, is a step towards change. A changing effect that spontaneously exists in human being every action, including in writing, and this is where the meaning of commitment comes into play. So, before asking author to "What do you want to show?" we have to ask, "What do you want to change?" In his opinion, a literary work is a work that does not have a perfect cause and the audience is in a privileged position does not recreate the literary work, but creates it. In a way, the audience is the partner of the creator of the work in creation; of course, creation of audience is made with the help of a group of signs that exist in the work. From Sartre's point of view, a literary work has two types of readers: actual readers and potential readers. With this approach, paying attention to the audience of the art work in dividing the history of literature in third chapter is divided into medieval, seventeenth, eighteenth and nineteenth centuries. In any case, the book of "What is Literature" is the most important work of Jean-Paul Sartre and is one of the most significant books in the field of literature and literary theory. Sartre is a writer, critic, philosopher, politician, playwright and novelist. His writings are estimated at over five million words. His only manuscript about Flaubert although remained unfinished - it is three thousand pages (Najafi, 2009, p11).

6. Conclusion

The findings show that Jean-Paul Sartre was not only able to convey his mental concepts about human, existence and non-existence in his articles, lectures and books, but also in his plays clearly used the technique of brevity, image and movement. Sartre's monograms have carried the burden of the philosophy of existentialism and gone beyond Nietzsche, Camus and Kafka. In his personal life, he ignores all the rules of the times and calls other human beings involuntary cookie machines. "I find historical research not valuable that to waste my time on dead person whom I would not have deserved to touch if he were alive"(Nausea, p. 144) Sartre is also afraid of loneliness and believes that both this world and death are both not desirable for human. "I felt so terribly lonely that the thought of suicide came into my mind. What held me back was the thought that no one, absolutely no one, would be affected by my death and that I would be much lonelier in death than in life" (Nausea, p. 224).

Sartre hates human commands and prohibitions. "Who are you to command me? And why do you need to obey his commands? No one has the right to command you except the bosses you have chosen". "I'm telling you the truth or all the people are prophets or there is no God." I do not have piety; maybe our children will be pious, on one condition that we shed as much blood to give them the right to have virtue."

In his monologues, Sartre creates an illustrated commotion for psychological revolution in the audience; his meaningful silences also create motivation and dramatic action. So, Sartre must be the god of dramatic motives in self-talk and other-talk. Sartre considers God to be silent and helpless

and complains that if God exists, then why doesn't he exist and doesn't appear his existence in the need of human. "When God is silent, any claim can be attributed to him." With this attitude in all his monologues speaks of love, goodness and happy life. He is in the play of "Satan and God" straightforwardly deals with love and happiness, good and evil and considers the world as a place of irregular pleasure and freedom. "I wanted pure love but loving each other means hating the common enemy, I wanted good but, on this earth, and at this time, good is not separate from evil, so I accept being bad so that I can be good" (Sartre, 1973: 154).

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