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Sartre's esthetic view on dramatic literature and theater based on the philosophy of existentialism

Mohammad Hossein Banaei Keshtan

Ph.D. Student in Philosophy of Art, Sanandaj Branch, Islamic Azad University, Sanandaj, Iran

Email: keshtsanfilm@yahoo.com

Seyed Sadegh Zamani

Department of Philosophy of Art, Sanandaj Branch, Islamic Azad University, Sanandaj, Iran

Corresponding author email: zamani@iausdj.ac.ir

Naser Aghaie

Assistant Professor of Department of Fine Art, University of Tehran, Tehran, Iran

Email: Nasseraghai@yahoo.com

Abstract---Sartre is a great philosopher and creative artist who has skillfully put the ideas of existentialism thoughts in writing in the works of art, especially the plays. The current study aimed to investigate and critique Sartre's efforts in extending the philosophical thoughts of existentialism, such as the "distancing," "look," "choice," etc., to the style of performance, directing, writing, and acting, and even the stage and the spectator. In this regard, first, the esthetic thoughts of Sartre in art and especially the theatre are addressed, which have been expressed about the subjects such as "theatre of the situation," mental analysis, time, place, etc., which are founded based on the existentialist thoughts. Second, we would investigate and critique these theories and answer the question, do these theories apply to all arts and all styles of art and schools, especially theater, or not? Or, in other words, how much these theories and the extension in the mind of Sartre are approved by the experts of the field and the esthetic theoreticians? The current study is descriptive-comparative-analytical research using over 30 years of experiments and directing, writing, researching, and teaching experiences of the author. Although I, and the family of art and philosophy, praise Sartre as a philosopher and playwright, criticism of his esthetic ideas in the field of arts, especially the theatre and its elements such as directing, writing, acting, stage, etc., does not diminish his high value and his immortal

works, and even though he has discussed these theories with Albert Camus, Jean Cocteau, Jean-Louis Barrault who are among the great figures of the art of philosophy, the result that would be obtained in the current study is not only some of Sartre's theories in the field of directing, acting, stage, spectator, and writing are not universal, but also, in some cases, they have been naive, and sometimes imperative, subjective, and unrealistic ideas, and in this article, we have tried to prove it from an esthetic point of view in art.

Keywords---esthetic, art, existentialism, Jean-Paul Sartre, theatre, cinema.

Introduction

A graduate of the école normale supérieure, Jean-Paul Sartre, with classmates such as Paul Nizan, Raymond Aron, and Maurice Merleau-Ponty, was influenced by the teachings of Descartes, Hegel, Heidegger, and Husserl. He became an existentialist and called his philosophy "human originality." Because of this, even when he speaks of 'existence,' he means 'being', and considers it debatable only in human existence, and believes that " we are the ones who give meaning to the world, we call the earthquakes, floods, and natural disasters to be devastation, or we attribute beauty and vitality to nature. His literary works reflect these philosophical ideas, including short and long stories, plays, articles, and biographies. What is the subject of this article is a critique of some of his theories in his lectures entitled "Theater of Situations " and his aesthetic theories about theater? Especially the distancing discussions in the style of screenwriting, acting, directing, decoration design and implementation, the stage, and spectators, which have been formed based on the generalization of Sartre's existentialist philosophical ideas, and we seek to know how this generalization has been formed? Moreover, are his ideas compatible with the esthetic approach in art, especially the theatre?

Review of Related Literature

What is written about Sartre and the philosophy of existentialism in the theses, articles, and books, which are abundant and available, is more about the concepts such as the will, freedom, death, anxiety, and other cases, such as the articles "The investigation and critique of the nature and will of the man from Sartre's perspective" (Kalantari, 2018, 101) and "Determination of the mentality in the geographical space recognition in the framework of existentialism with emphasis on the Jean-Paul Sartre's freedom" (Lashgari, 2018, 11). However, we have seen very few articles and research about four areas of Sartre and his artwork:

First Area

The articles about the reflection of existentialist themes in the artworks are only a handful with a literary theme, such as:

“Jean-Paul Sartre and ‘False belief’ in Becket’s Krapp’s Last Tape” (Asgarzadeh, 2019, 221), “Jean-Paul Sartre existential freedom and Edward Hopper’s paintings” (MohammadShahi, 2020, 195)”, and “Investigation of existentialist thoughts in the contemporary poetry” (Khanali, 2020, 85).

Second Area

Investigation of the concepts and themes extended to the existentialist ideas of Sartre, or in other words, investigation and exploration of the themes and issues that are done at the author’s free will, such as:

“Sartre’s views on theater and the ethics of the artist and the audience as creators of moral values” (Saeidi, 2016, 115), “Combining the epic with the tragic existentialist aspect of the contemporary man in a dilemma in the movie “Zamharir” with a view at the epic ‘Rostam and Esfandiar” (Yazdani-14;202), “Unreliable Narrators in Jean-Paul Sartre’s The Age of Reason and Iris Murdoch’s The Bell” (Banifatemi, 2020, 1), “Existentialist interpretation of the concept of identity: cases study of novel Each One by Milan Kundera” (Daniali, 2020, 151), and “The Discourse of Violence in Jean-Paul Sartre’s Plays with Emphasis on The Dead without Burial, and The Condemned of Altona” (Abuzar Jomhuri, 2016, 88).

Third Area

Articles about “reflection of the existentialist ideas of Sartre in artworks” such as the subject of “being and nothingness” in the play ‘flies’ (Kaka Soltani, 2018, 101) and the concept of “the other” in the play ‘no exit’ by Sartre (Taslimi, 2021, 7).

Fourth Area

The effects and reflection of the thoughts of other existentialist philosophers on Sartre and his artworks, about which only the article "Reflection of Kierkegaard 's Thoughts on Sartre's Theatrical Works," published by the author in Tarbiat Modares University Journal, can be named.

However, about the subject of the current study, which is the investigation of the esthetic ideas of Sartre about the theatre based on existentialism philosophy, no books, articles, or theses to professionally investigate and critique Sartre’s definitions of the elements of theatre of situations which has passed through the mental charter of his existentialist philosophy, can be found, or at least, the authors of the current study could not find one. The reason behind it is perhaps the limits and boundaries of the philosophy and art, which Sartre can only manifest as a philosopher, and Sartre as an artist who has professionally entered the realm of esthetics in art and the theory of art; a realm both not-artist philosophers who do not have the knowledge and experience of creating works of art and no-philosopher artists who have not acquired the knowledge and awareness for philosophizing have not been able to enter into.

Theatre of Situations

Sartre considers the theatre to be an “expression of reality” and believes that the difference between the movie and the cinema is the actors who do not act live on the cinema stage. We are faced with the actors acting in made-up stories and incidents, which is called ‘presentation’, and unlike the cinema, he considers the theatre to be like an orchestra (hot jam session) accompanied by the live presence of the actor's body. Sartre considers the situation for the human in the plays to be characters put in specific situations, and in this situation, they should decide between the two choices and the paths they can go through. He believes: “... in the art; some situations should be found that are so general and public that all can participate in them ...” (Sartre, 2008, 14).

In Sartre’s perspective, the play should provide situations where the man can freely choose his path. He suggests putting the men in situations where there are only two ways to exit and making them choose one. In the play ‘Flies’ (Sartre, 2014: Translated by Safavi), Sartre chooses two ways through the character of “Electra,” daughter of Agamemnon, who has been killed by a traitorous ruler and puts her in a position where she either has to be like the public, i.e., people of Argus and surrender to the demands of Jupiter, the god of death and flies, or stand against Jupiter and be free like his brother Orestes. Nevertheless, she chooses the first choice (surrenders to Jupiter). In the play ‘the respectful prostitute,’ again, Sartre puts the character ‘Lizzie’ in a dilemma she should either not testify in the court against the ‘Negro’ or surrender to the demands of the senator and testify falsely to accuse the negro. She chooses the second choice and unwillingly gives in to humiliation and signs the false testimony.

Distancing

Sartre introduces one of the main pillars of the ‘theatre of situations’ to be the process of distancing. He states that: the origin and meaning of the play, in my opinion, is the manifestation of the human world, keeping an absolute distance. This distance is the same distance between the spectator and the stage, or the spectator and the actor in the show. He likes the show in the show, which occurs in the traditional Italian shows and creates a doubled distance and opposes the psychology. He believes the man should be understood by his acting on the stage and considers the “dumbshow” and the pantomime to confirm it.

He does not like the contents of the works by Becket, Adamov, and Ionesco, and considers them to be Bourgeoisie, and believes that they are outside the society. He thinks the works by Molière and Racine are not popular and considers those plays useful that directly speak about the people (Sartre, 2008, 86). Sartre does not confirm any relations to the happening and does not like the spectator's reaction to the convulsive lights, deafening noises, and the release of various and often dirty liquids performed by “Jean-Jacques Lowell” in his plays and believes it is a kind of people abuse. He not only does not conform to Peter Brook's performance, but he also believes that his performance is theatre and not theater at the same time.

Sartre praises Bertolt Brecht, the German playwright who has used the distancing style in his plays, since “he believes that Brecht represents today’s man through the movements that represent actions, and states that the man depicted by Brecht is wise and beyond one’s will. Brecht wants to discover ourselves as “other” (Sartre, 2008, 107). Another issue confirmed by Brecht is the selection of the theme. The choice of epic themes. Moreover, in Sartre’s perspective, what Brecht does, who knows Plato to be the origin of the philosophical art, is to create surprise by familiarizing what is unfamiliar. He believes that Brecht does not bring the hero to the stage. If he narrates the fate of a new Jeanne d’Arc, he brings a 10-year-old child to the stage so that we can identify with this character, and the courage of this child would fall beyond our reach (Sartre, 2008, 98). For this reason, when he is asked about his favorite contemporary playwright, he instantly answers: “Brecht, undoubtedly.” However, it should be noted that Brecht’s show tricks are different from those of Sartre’s, but they are also not compatible with his artistic principles (Sartre, 2008, 146).

For example, Brecht is known as a formalist or a classical due to his consideration for “unity.” When Brecht states that winning over the painful and contradictory situation of every worker is not to be done by one person, but the whole society should evolve in a historical movement, Sartre disagrees. The distancing of Brecht and Sartre is fundamentally different. Brecht’s distancing technique is practical and applied, and he has used it in his writing. However, Sartre’s technique is theoretical, and a part of it is used to present the content without any changes in the theatre and its performance.

The theoretical ideas of Sartre also include the distancing in the techniques of directing, acting, stage, and spectator and the relationship between them, the spectator's sensory connection with Sartre's plays, and even the writing, characterization, and acting style. However, the subject of Brecht’s distancing is neither acting which numerous theatre theoreticians cite in Europe, the United States, and Iran, nor directing. The “distancing” technique of Brecht is limited to the writing style of the plays. It is the writing style of his plays. The distancing technique has been implemented in Brecht’s plays, i.e., when you are reading the play, the character first expresses a subject as a narrator and then tells the spectator that now the play comes up in the position and situation of a suggested character, and it may again leave the introduced character and play the role of narrator or analyze, or even take a stand and react. In the acting style of Brecht’s characters, the actor should simultaneously play two roles. He should play a “two-sided” role. This technique, which Bertolt Brecht claims to have been inspired by Eastern plays, is very similar to the Ta’zieh (passion play) and actings. For example, in a passion play, the actor first introduces his real character and position in society and work to the people and sometimes narrates the story. Then, in the framework of the Ta’zieh, he acts as the bad character (Ashqiya) or good character (Owliya), and sometimes, when he steps out of the role, he cries and even reacts against the character even if he is playing the bad character.

Brecht and Spectator’s Reaction

Brecht does not intervene with the spectators' reactions to his plays because the structure of the dramatic texts of his plays has determined the performance style.

However, in terms of the style and technique of directing his works, he has not shown any sensitivity, which I am not aware of. Brecht, unlike Sartre, limits the spectator's reaction to the performance, to the facilities of the theatre, and we cannot control the show for the spectator since the percentage of effectiveness of each artwork on the spectator is very different and depends on many parameters most important of which is the method and amount of the spectator's perception of the play whether he could connect to the play and understand it or not. The spectator may not be at a level of esthetic knowledge to digest the complex art issues, and he may not pay a hundred percent attention to the play. He may also have a different goal of coming to the theatre regarding his age, experience, knowledge, and occupational and cultural situation. Can the taste thoughts, ideology, and emotions of the spectator be controlled?

However, the performance style of Sartre's writings is not only different from that of Brecht but also is identical to other classical plays. He has not even used Brecht's distancing technique in his texts and writing style. Sartre has acted quite similar to other playwrights in observing the dramatic principles for the creation of the plays, but what distinguishes him from others is using these principles craftily in the plays and visual works with a philosophical theme, in which the characterization and incidents are formed based on such requirements.

Theatre from Sartre's Perspective

Sartre considers three fundamental benefits for the contemporary theatre: 1- Psychological benefit, 2- the story benefit, and 3- the benefit of any realism (Sartre, 2008, 195), and the most important attribute of this theatre is the creation of distance in terms of the form and the content. In the book "Realism and Anti-Realism," Dr. Mitra states:

"... in existentialist literature, the man is depicted as an eternal and supernatural being, who is not affected by the time, place, and social environment" (Parham, 1981, 156).

Furthermore, for this reason, Sartre states: "... in my opinion, the origin and basis of the play is a depiction of a human world with keeping an absolute distance" (Sartre, 2008, 26), and that is why he suggests two methods to create distance in theatre:

Distancing

Indirect Method

One of the methods suggested to create distance in the plays, novels, or screenplays is the selection of historical themes. The historical themes are justified by their time distance, and that is why Sartre believes the theme should be chosen "that is far from the time and place" (Sartre, 2008, 31). In the play "No Exit," the incidents are far from the current time and place. The location is also unknown. In the play 'flies,' Sartre has used the historical themes of Greece in which the time is not known, and the incidents are happening a long time away. The location is also unknown. All this also applies to the play 'the Trojan women.'

Sartre gives an example from Camus to explain and confirm this idea and states: “ ... the incidents of ‘the misunderstanding’ by Camus are happening in Czechoslovakia, a relatively far country (spatial distance)” (Sartre, 2008, 31).

Distancing by Characterization

Sartre believes one of the methods for distancing is the creation of character and mentions Camus: “ ... Camus selects the character whose situation inherently requires distance from the others” (Ibid). Although Sartre has not mentioned the role of characterization in the creation of distance, the creation of the characters in the Camus style can be seen all over his work, like in the play ‘No Exit’ in which the characters are escaping from each other and distancing, or in other words, their hell is that they have been put together, and this is considered torture and torment. In the play ‘flies,’ Orestes and his sister can be heroes, conscious, and beloved characters of Sartre when the distance from all the inhabitants of the palace and the emperor and the people of Argos and their ideas and beliefs. In the play ‘dirty hands again,’ the main character of the play can liberate when he distances himself from the party, its members, and the policies that rule the political society of France. In other works of Sartre and the characters of these artworks, we can see this distancing between the characters.

Distancing by Language

The matter of language and speech is rooted in the effects and thoughts the existentialist has cited. Nietzsche, in his studies, considers the rise and fall of Greek culture and art to be attributed to two symbolic gods, Apollon and Dionysus. He supports the balance and non-superiority of one of the aspects of the symbolic god over the other. He considers “Apollon to be the symbol of discipline and brightness and limitless jubilation” (Naqibzadeh, 2016, 133). Moreover, the fall of the Greek culture, especially the tragedy, was initiated when this balance was distorted and the Dionysian aspect overcame the Apollonian aspect. He introduces ‘Socrates’ as one of the culprits, who “dismissed the cause of knowledge and knowledge-seeking from the highest position ... the effects that made Plato burn his anthology” (Naqibzadeh, 2016, 122). He believes it was initiated by Euripides, the famous playwright and comedian of the time, since he has performed the ideas of Socrates in his plays. Another criticism he has made of Socrates is: “ ... before him, the philosophers expressed the deepest thoughts in the shortest speech, but Socrates changed this shortness of speech back to long conversations ..., and Nietzsche considers being stuck in the trap of limitless emotions to be inadmissible and a sign of inability” (Naqibzadeh, 2016, 1122), although he does not deny the Dionysian art in the jubilation and enthusiasm that existed in Schopenhauer music.

Heidegger selects the meaning ‘speech’ for the Greek term ‘logos’ among its other meanings and uses the speech as a “statement.” Due to this approach, Aristotle uses ‘Logos’ as a statement (Naqibzadeh, 2018, 187); it allows for something to be revealed and seen. Heidegger emphasizes two aspects in terms of the discourse:

1. A discourse that is inherent 'Dasein' and should act as the first way of Parmenides; that is, it should reveal the truth of things.

2. Discourses that eliminate the consideration for foundation and claim that it is needless of that block the way for any search. Heidegger considers three aspects of it:

1. Superficial statements, 2. Saying to say, and 3- Uncertainty. He believes these three aspects of speech are prevalent among the illiterate and low-level classes. "... everyday superficial speech ... non-accurate ... he considers it useless" (Naqibzadeh, 2016, 198). It is not inclusive to the speech, but the writing can also be included. He criticizes 'superficial writing.' The reflection of what was said above can be seen in the play 'the respectful prostitute' of Sartre, in which Lizzie gets involved in garrulity, superficial everyday conversations, and nonsense to forget what she did. Also, in the play 'flies,' the people of Argos are examples of such conversations, putting them at the top of illiterate and low-level classes described by Heidegger.

However, Sartre states: "what language should be used in the play to make it everyday language and at the same time, guarantee the distance? (Apophansis) (Sartre, 2008, 32).

1. The word should not express the inner states, but it should only be about the legitimacy, law, and wage.
2. It should be concise and compact, i.e., the movement ends in speech, and speech ends in movement. The actor's thoughts should be diminished, and the movements should replace them (Sartre, 2008, 35).
3. The words should be correct. "Omission of one word damages the play." The sentence cannot be placed anywhere other than its intended place (Sartre, 2008, 36).

In the case of the last condition, it is also accepted and confirmed by other authors and even critics, the experts in play, screenplay, and novel writing. For example, in the theatre, the golden and famous words of the prominent playwright of the history of theatre, Anton Chekhov, who had stated that if we hammer a nail on the stage at the beginning of the show, we should use it until the end of it. In terms of the importance of the language, Sartre criticizes Antonin Artaud, who considers a secondary role for the language and agrees with Heidegger, who said the man behaves in such a way as if he creates and controls the language while it is inverse, and it is the language that dominates him (Sartre, 2008, 191). In terms of the second theory of Sartre, who said the word should not express the inner states, there are some criticisms.

Denial of Psychology

Sartre considers the play to be an enclosed field in which the men try to deny the rights of each other (Sartre, 2008, 29). In his view, it is not important what is the character's motivation and his spiritual and psychological states because he does not believe in that. He considers the people in the show to be individuals who take some actions to achieve a goal, and they get these actions to a place other than psychology (Sartre, 2008, 28) (*Ερωσκο, K. A., et. al., 2020; Hanawi, S. A., et. al., 2020*). Sartre considers psychology to be the most abstract science and considers it one of the basic issues of life. In his perspective, Creon's tyranny and the

stubbornness of Antigone in the eyes of Sophocles and Jean Anouilh in the madness of Caligula in the eyes of Camus, while being an outburst of emotion, but it is an expression of a firm will that reflects individual values and rights and collective morality. Sartre sees psychology as subject to love and jealousy. In Sartre's view, love is the enemy of freedom, and he sees it as captivity. He says look at the plays these days. Most of them are a collection of worn-out psychological plays based on old Bourgeoisie themes. However, he has forgotten that the characters in the artworks are general characters from a social group or level and have a specific characteristic and personality among which one of the most important ones is the individual's mental characteristics, which distinguishes him from other people of the same class. The emotions cannot be separated from the efforts to do any actions. Sartre does not deny the strong feelings about the Oedipus complex and the rape of their daughters by their fathers (Sartre, 2008, 151), or he also confirms Uncle Tom's Cabin, where the slaveholder spectators cried during the show (Sartre, 2008, 172). Is the outburst of these emotions by the characters and the spectators not psychology? He even believes that in the text of the play, the part that expresses the actor's thoughts should be omitted, and instead, the acts and moves should do the job since, in his view, the word is the same as the act, and he considers it as one of the methods of action in the hands of the character of the play. In terms of the play 'Alien' by Eugene O'Neill, in which the main character talks to himself about his inner states on the stage, Sartre criticizes it and states: "the word should not describe the inner states, but it should be about the legitimacy and rights of people and the like (Sartre, 2008, 35). It even contradicts the dialogues of the characters in Sartre's plays. Is the hatred and resentment of Orestes and his sister in the play 'flies' expressible by anything but words? Can the words not have an emotional load for expressing the hatred, anger, and resentment of their father's killer? Or in other plays of Sartre, especially the 'The Dead without Burial,' 'dirty hands,' 'the respectful prostitute,' 'the Trojan women,' and 'No Exit,' can the fear, regret, and other inner emotions of the characters be expressed by anything but words? If there are no inner states, how are the motivation and action formed? Sartre did not believe in character psychology in the theatre and did not consider the emotions, feelings, or background of the character and his inner intentions, social environments, and family effects to be permissible in theatre.

When Jean Anouilh's play Antigone is criticized by the American critics, Sartre supports Anouilh and opposes their critical ideas, stating that:

"... showing a pure will is a separate and free choice. Here, emotions cannot be separated from actions. In their view, what is general and eternal (the French playwrights) is not human nature. However, the man's situation, i.e., the man is not a collection of mental states ... the man should not be considered a "talking animal" or "social animal." However, he is a free creature who has to choose between some obligations ... anyways, he plays his cards and takes the risk ... thus, the situations should be brought to the stage that manifests the main facades of "condition humaine" and makes the spectator participate in the free choice of the man based on his specific situations (Sartre, 2008, 59). He exemplifies the character of Caligula in a play by Albert Camus, stating that his goal is only to warn the others about the emptiness of the world. He also

describes the play as a description of how this generalization is performed, not an emotional issue, gentleness and humility; or, in terms of the character of the ruler in the play 'The Useless Mouths' by Simone de Beauvoir, he gives an example for denial of the psychology, stating that we are not trying to know whether he is passionate or frigid.

Distancing through the Actor

All Sartre's characters seek freedom followed by a goal. In all theatrical performances, and in the analysis of the plays and training by the director, the actors, to understand the goal of each scene, seek to know the motivation and goal of the character or that of the playwright from writing the character's dialogues in each scene. The actor would not be able to act correctly without knowing this goal and motivation. The fact that each character should have a motivation or goal in any dramatic text is a general matter and one of the prevalent rules among most writers.

However, in his analysis, Sartre limits the characters to the goal set by the writer and states that they somehow become the prisoner of their goals. Although by investigation of the works by this philosopher writer, an analysis contrary to Sartre's ideas can be presented, he, in his analysis of the theatre, expresses the matter of freedom in a play as follows:

“ ... freedom emerges based on a design and is focused on a goal the character is advancing towards ... the characters of the play are people with goals, taking some actions to achieve those goals ... we are not faced with mental bolts and nuts, but the rights are what we are dealing with” (Sartre, 2008, 18). Moreover, in terms of the spectator's reaction against the actor's goal and the action he should take to achieve those goals, he states: “ ... the spectator suddenly sees himself the actors moral judge, weights their claims, and says: This one is right, the other is not” (Sartre, 2008, 29).

Although we would discuss the spectator at the end of this discussion, can the reactions of the characters of the play to the incidents be empty of emotions? Can the emotional reactions be provoked outside the mental motivations of the characters? Can the people in artworks (characters) be isolated from the effects of the family, environments, and contexts in which their personality grows and forms? Are the time and date and the geographical location effective on people's culture, behaviors, and formed personality? Is each person's reaction to the dramatic phenomena or incidents the same regarding the differences in growing up, education, work, life, and various levels and layers? Are the emotional reactions of each person to a phenomenon, person, or subject the same as another person?

Can the reason behind it not be the variety in thoughts and the vision in the mental archive and the experience of each character in the life? Can the inner state of someone be separated from his outer state?

The Acting of the Actors

Sartre, who had seen two performances of the play 'the trial of Oppenheimer' with two different directors, one in Germany and one in France, considers the reason behind the success of the French version to be the acting of Jean Vilar. As Jean Cocteau asserts, there are some nights the actor and the spectator show creativity. Antonin Artaud states that the acting in the theatre is a practice based on the motivations, different types of evolutions of states, conditions, and incidents. Those coming to see the theatre for consecutive nights would never see the same performance. In terms of the actor's acting, he states that the show on the stage should be an unrepeatable thing since the actors act well or badly due to their mental preoccupations (Sartre, 2008, 168).

An actor, to present a role, would be successful if he permeates into the inner motivations of the role besides the outer practice of the role or actions and movements in the situation Sartre names it, i.e., in addition, to correctly performing the outer actions of the role, he should be able to reflect the inner actions and motivations of the role well, apart from the different theatrical styles, the actors may work in different forms and performances. Like the sterilized movements of the theatre or the performance by which the actor expresses his goal and expression, for the actors to play their role in the plays such as those written by Sartre, Brecht, Chekhov, Shakespeare, etc. should pay special attention to the inner world of the role and its mental reflection.

Distancing through the Stage

" ... Existentialism believes that the world would not be tangible and effective without our existence, and in fact, it is us who give life to the real world" (Parham, 1981, 148). Sartre also asserts: " ... the base of the world and its incidents are founded on our existence, and if we do not exist, and mean those incidents and form them, those realities would not have a meaning on themselves (Lafrage, 1996, 153).

Sartre generalizes this theory to the theatre stage and decoration design and accessories and states that: " ... the stage decoration and the object on step out of the objective state and become concepts" (Sartre, 2008, 23). Why does he say so? Because he believes that it only happens in the theatre, while the decoration, stage, and objects are different in the novel. In the novel, the hero and I, identifying with him, advance with the tree or the table he is looking at. Also, in the daily life, I am before it with my memories and position, and in the cinema also, I advance towards the individuality of the object or tree, since I should "look at the tree, but in theatre, to see an object, I should tie it to my mental world" (Sartre, 1999, 23). Moreover, this communication with the objects of the stage and the decoration can only be established through the actors' movements. He emphasizes:

" ... it is not the actor's vision that gives life to the objects, but his movements create a general and abstract matter. Minor and objective matters ... he gives an example of the play 'the poor' in which there is no necessity for the objects on the stage because the objects are known and conceptualized by the actor's acting

(Sartre, 2008, 24). It is like the works by Polish Grotowski, which became very famous, or the play 'the poor' directed by Jacques Copeau, and the Russian-French actor Pitotff. In Sartre's perspective, the stage always has a "general aspect." On the stage, the only relationship between the spectator and the object is established through the actors' movements which create a general and abstract matter. Although I agree with Sartre in that it is the acts and moves of the actor that conceptualize the objects on the stage and make them a member of the play's structure, I oppose the idea that these acts and moves are only an outer action, since, for example, the actor's looking at a painting might have been done with inner motivations. An emotional view of the past, or the creation of emotion or motivation for the future by which the inner and psychological aspects of the character are affected.

Another different approach I have from Sartre's is his generalization and emphasis on the idea that the stage is an element of the actor's idea, and he only emphasizes the acting of the actor and the stage. This theory does not apply to all theatrical styles. For example, in performing the naturalism style, the construction and decoration of the stage and the presence of the objects on the scene are not limited to the element requirement of the actor. The stage and the decoration are made with great details to look like nature, and all these efforts are put to make you accept it as real nature. Alternatively, in the impressionism style, a high emphasis is put on the lighting and specific colors. In expressionism, the decoration of the stage is made according to the feeling of the same scene and the character of the story, and even the character's psychology and the theme and incident. Alternatively, in surrealism, we see the decorations and scenes much different from those in realism. In the Dadaism style, during the show, the more you try to find the logic and the reason behind the presence of the objects on the stage and the incidents and actions of the characters, the less you will be successful.

Distancing through Performance Style

Sartre states about the origin and meaning of the theatre: "... the play, in my opinion, is intended to depict the human world with keeping an absolute distance ...", and confirms the sense of empathy of the spectator in the novel and the cinema. However, he rejects such a sense in the theatre. Although he considers the physical presence of the actor in the theatre to be different from the cinema and the novel, he expresses his reasons as follows:

1. All the play's characters are outside the realm of the spectator.
2. The actor is not the same person we see in real life. I just see them on the stage.
3. In theatre, others do not look at me because the spectator is kept out of the acting (Sartre, 2008, 21).

And in terms of the difference between the visions in real life and the theatre: "... the man is usually inside the world, in the middle of it, and at the same time, outside of it, because he can look at it. But, about the play, I am outside, and can only look" (Sartre, 2008, 25). Sartre believes that there should be no relationships between the theatre's actor and the spectator, even the emotions and empathy.

Moreover, when Firmin Gemier, in designing the stage of the play 'The Taming of the Shrew' by Shakespeare, tried to reduce the distance between the actors and spectators by bringing them among the spectators, in Sartre's perspective, " ... Gemier made a big theatrical mistake by doing so because when the actor comes to the middle of the hall, the spectator inevitably sees the actor's character" (Sartre, 2008, 26).

In the esthetic discussions and the theory of art, especially in the cinema, theatre, and television, the director and the writer take responsibility for their expertise. The writer is responsible for his text and writing, and the director is responsible for his style. Even the idea and the goal the writer intended for his work might not be the main objective and perception of the director from work. He may depict other aspects of the main aspect intended by the writer or direct the work with other motivations. Each director can bring his own design and style to the stage and depict the incidents in terms of the performance style.

Bringing the actor's characters or the theatre scenes among the spectators is rooted in the director's reasons or his performance style. The freedom to act in the performance style in any artwork is among the director's rights. He can both limit his performance style to the framework of the stage and get outside of it. Nevertheless, in terms of the actor and acting technique Sartre is concerned with, I should state that the actions of the actor, either beside the spectator or in front of him, or any other place in the theatre, do not damage the creation of the character since the actor in the stage is the character whose acts and words are determined by the text and the director.

Distancing through the Spectator

Sartre insists that there should not exist any relationship between the actor on the stage and the spectator, and he raises the discussion of the distancing. He believes that, unlike the novel and the cinema in which the spectators identify with the actor, such a relationship does not exist in the theatre; a distance is present, and the spectator sees the actors from one level and state. He believes that in theatre, "The others never look at me" (Sartre, 2008, 41). Moreover, he denies any relationships between the spectator and the stage. If the spectators write the play just like a playwright when the play 'Coriolanus' by Shakespeare is performed on the stage by two different directors, why does Sartre call one a fascist and anti-democracy performance and call the other an authoritarian disclosure? Or why did Sartre and De Beauvoir, who had seen Brecht's 'The Three penny Opera' at two different times, have different perceptions of it? As the Radical Party of the Left in France saw his play "Dirty Hands" as anti-party, Sartre saw his intentions as contradictory (Sartre, 2008, 117). Alternatively, he admits that one of the problems of the theatre is because a play travels from one country to another, and often its meaning changes completely. When the spectator is changed, the play is also changed, as he believes that the French spectator does not like the American plays. Can the spectator's reaction not be limited to the works of Sartre himself? You cannot impose this idea on the spectator not to side with the hero's character or the subject of the play or not to show emotional reactions to the incidents and characters. No director or writer can limit the spectator's reaction to the work or control it because it is beyond his

power. Moreover, even when Sartre speaks about identification with the actor by the spectator in the cinema, this is not a fixed and unchangeable theory and does not apply to all cinematic styles.

I ask the philosopher and writer Sartre himself, do you apply this rule to your plays? Who is not to side with Orestes and his sister in the first scenes of the play 'Flies' and think they are rightful since their father was killed by the killer ruler? Who is not to empathize with them in their spiteful feelings? Or in the play 'the respectful prostitute,' who cannot praise Lizzie for her efforts to prove negro's innocence? And not grieve with her in the feeling of worry and sorrow for the innocent negro? Anyways, Sartre's plays shine as immortal works in the field of dramatic works, and they are very valuable. These discussions and criticism of the theoretical issues would never decline the valuable works of Sartre and his glorious thoughts.

Conclusion

Although Sartre tries to generalize his philosophical thoughts such as distancing, selection, view, choice, freedom, etc. to the style of performance and writing of theatre, cinema, and novel, and even names his theatre "the theatre of situations, but is his definition of the "the theatre of situations" and his version of writing welcomed by the artists of theatre, novel, and cinema?

The "theatre of situations" distancing is the main and pivotal discussion of Sartre's ideas. He tried to introduce the distancing through the actor, performance and directing style, stage design and decoration, the relationship between the spectator and the actor, the relationship between the spectator and performance, denial of psychology in the theatre, and characterization and instructions for distancing through the "place" and "time" and other elements of theatre. However, his esthetic approach contradicts his writings and questions the great writers and playwrights of the modern era's art. The denial of the psychology in art and the relationship between the spectator and the theatre and actor, and the prescriptive version of stage design and decoration, etc., cannot even be seen and are not used in the works of Sartre himself. His enthusiasm and efforts in the area of art cannot be ignored, although he has ignored a great part of the artistic styles and contemporary artists and writers in his theories and denied them and their works. These criticisms do not decline the supreme value of this great philosopher and artist, and his immortal works in the world of art, especially the play, besides his deep philosophical thoughts, would always be praised, welcomed, and used by the thinkers.

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