

Reflecting the Hero's Confusion in Sartre's Existentialist Attitude: conditions of appearance and characteristics

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The current article discusses the issue that the hero in Sartre's existentialist attitude lives alone and confused in an absurd world where moral foundations are not very important. He is forced to choose and by choosing values, he creates his desired ethics and by this means he invites others to those self-created values. In this way, Sartre gives a new meaning to the word hero. Sartre's hero becomes even more limited by the "other" with his terrifying decisions, the only way to save him is conscious self-deception. Although he knows that he is free and has to choose, and he is also familiar with the responsibility and commitment. The current research was carried out with a fundamental purpose and its main issue is to investigate the characteristics of the hero in Sartre's existentialism philosophy and the conditions of its emergence. In this research, in search of the conditions for the emergence of the hero from Sartre's point of view, it shows that originality is the result of practical actions in the situations in which Sartre's hero is placed, so it is connected with consciousness and freedom is the relationship of consciousness with the world. The research method is qualitative and in order to reveal the research problem, the Paris-Texas film has been selected and analyzed as a case of study based on the purposeful selection. The result indicates that every action of today's hero is original and self-determining because it was formed in freedom. He is nothing but what he makes of himself; This construction happens in the public sphere, so authenticity is no longer an individual action, but a conflict in social relations.

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Introduction

The philosophy of existentialism is one of the most influential philosophies of the 20th century. Everything that the existentialist philosophers have written becomes especially important in literature, philosophy and political ideas today. One of the most important philosophers of the school of existentialism is Jean-Paul Sartre. Sartre's philosophy and his literary works have played an important role in the formation of modern and postmodern literature. What Sartre describes about the lonely and confused man and the hero who actually has the characteristics of the anti-hero and sees him as dark, hopeless, tired, pessimistic and unable to establish social relationships and aware of his weaknesses, plays an essential role in the formation of new drama. Despite the numerous researches about Sartre's opinions, none of them have investigated the characteristics of the hero from his philosophical point of view. Hodayoun Katayoun Niloufari in "The evolution of "Matheo Dollaro" in Jean-Paul Sartre's Ways of Freedom" *Literary Criticism Studies* (2010) deals with the fundamental concept of Sartre's "authenticity of existence" in the triptych of Ways of Freedom and comes to the conclusion that the protagonist of Sartre's story is in search of Freedom goes beyond the author. Manijeh Hojjati Saeedi in "Rereading Sartre's Opinions on Theater and Ethics: Artist and Audience as Creators of Moral Values" *literary criticism and theory* (2015) examines the relationship between ethics and art in Sartre's philosophy and shows that for Sartre theater is not only an aesthetic event, but it is a moral guidance that can be extended to the real world. Mino Abuzar Jamhari and Mohammad Hossein Naserbakht in "The Discourse of Violence in Jean-Paul Sartre's Dramatic Works with Emphasis on the Unburied Dead and the Condemned of Altona" *Theater Magazine* (2015) to the interrelationships of violence in creating human choice and freedom based on Sartre's existentialist views in the two mentioned plays discuss and show the necessity of violence and how it is related to human choice and freedom. Nabizade Ardabili and Asghar Salahi in "Traces of Literary Existentialism in the Story of the entry that Lotish was dead, by Sadegh Chubak" in *Literary and Rhetorical Research Quarterly* (2015) examines this story as a completely existentialist work written according to the opinions of existentialists. Because in it Chubak has tried to show his point of view about loneliness, aimlessness and the emptiness and destitution of man in this world, in the form of an entry without a owner and alone. Ebrahim Kalantari in "Examination and Criticism of Human Free Will from Jean-Paul Sartre's Point of View" *modern religious thought* (2017) examines human free will and its scope from Sartre's point of view, and in explaining what challenges free will is from Sartre's point of view, existence prevails over nature in man. His article raises the main question, what are the characteristics of the hero in the philosophy of existentialism and what are the conditions for its appearance in Sartre's works? In other words, this article deals with the characteristics of heroes of literary and dramatic works based on Sartre's philosophy. Therefore, according to Sartre's special emphasis on the category of freedom, first freedom and then its results in humans should be examined. After that, Sartre's definition of "false belief" and "morality" will be explained from the influence of the "other's" point of view, and in the meantime, the hero's condition will be described from Sartre's

point of view through the analysis of Antoine Rocanton, the main hero of the Nausea book. At the end, by examining the characteristics of the hero in the Paris-Texas film, we search for the conditions of its appearance.

1. Sartre's theoretical foundations about human characteristics of existence

1-1. Freedom

The word existence is derived from the Latin word *existere*. The original meaning of the word is to appear, stand out and stand out. Of course, the word existence has many uses and in various cases it has its own meaning, but what is different about the way existential philosophers use the word existence is that they limit this word to a type of existence that belongs to humans; And this should not be taken to mean that only human beings or existing agents are real. Existentialism is one of the philosophical schools that includes a large part of contemporary philosophy. Existentialist philosophers reflect on human existence as a distinct species from the existence of other beings and call human existence "existence" carefully according to this distinction. They are trying to show the difference between human existence in this world and other forms of existence. As a result, they are forced to research the way and form of human being in the world and examine existential issues, one of the most important of which is freedom. "In this sense, talking about human nature is a mistake; a person is nothing but what he makes of himself (Daniali, 2020, 159).

What man makes and clearly chooses is "freedom". Of course, the philosophers of this period have gone beyond the analysis and explanation of the cause of the crisis in the social life of contemporary man and have tried to reach the possibilities and neglected areas of man, but finally their thinking is the effort of contemporary man to understand himself.

Existentialism talks about individual and personal concrete man with the totality of possible limitations and gives importance to it to such an extent that according to the great existentialist philosopher Karl Jaspers, "man is everything" (Jaspers, 1996: 15). In a word, existential man is objective, he is alone, he is made of nothing and therefore he has authority.

In Sartre's opinion, this loneliness is carrying the burden of being in the world, and no one can lighten this burden (Bashiri and others, 2022: 371).

One of the most famous philosophers of existentialism is Sartre, and among the concepts that Sartre is famous for explaining, the most important one is freedom. According to Sartre, human destiny is not predetermined. He is forced to choose without excuse. Man is not only free but also condemned to freedom and this is the basis of morality in his opinion. To exist is to choose, and freedom means the possibility of choosing. The completeness of human freedom means that he can freely choose between different options at every moment of his life.

In fact, man's freedom is due to his situation in the necessity of choosing. Indeed, freedom comes from limitation. Because man makes plans due to his limitations and is forced to choose options (Ahmadi, 2012: 228).

According to Sartre, the person who is aware of his freedom or the necessity of it, lives in the original way in this world.

From Sartre's point of view, the main characteristic of man that distinguishes him from other beings is freedom (Grami, 2009: 85).

Man is not born with a certain nature, so he creates himself with his choices and in existence. As a result, freedom is the condition and agent of making nature. But here Sartre explains with his realistic pessimism that freedom does not mean endless and boundless possibilities because only limited and finite beings can choose.

In the world that Sartre draws, the unchanging basic principle is that man is fully responsible for what he is and what he does, due to the existence of freedom in his choices. Therefore, Sartre's freedom is accompanied by fear and he always tries to escape from this scary freedom. But no limit is created for it, except with freedom itself. Man is the eternal prisoner of freedom. As a result, from Sartre's point of view, man does not want to be a hero.

Although in the state of anxiety, the person is an active and dynamic subject, but he cannot respond to the situation and free himself from its trap. A person is standing on the threshold of panic in front of terrible abyss. He is free, but his freedom is the source of his fear (Ahmadi, 2011: 242). Because most people know that they have to accept the responsibility of their free choice, they usually run away from this heavy responsibility and seek refuge in a powerful, autocratic and uncontrollable force in order to be freed from the evil of free choice. From Sartre's point of view, anxiety is an existential situation against oneself. Because everyone knows that it is not fully made and paid for.

In more simple words, "man is a project", that is, man is a creature that constantly wants to be ahead of himself. There is nothing else before this "plan". There is no destiny for him. Man, first of all, is the one who has planned it. It is something that he tried to achieve, not what he wanted to be (Rahimi, 2016: 30).

1_2. False belief

In Notebooks for Ethics, Sartre writes:

Most people like slavery and allow themselves to be 'treated as objects' (Sartre, 1983: 473).

This is one of the situations in which a person considers himself independent of the situation and is not willing to act freely. The point is that he knows that he is in this situation, but he wants and tries to pretend to himself that there is something beyond this situation.

These types of people know the truth but deny it. These types of people do not consider authority for themselves. They have given up and are lying to themselves (Yohnai; Jamali, 2019: 75).

Sartre uses the word false belief to define this characteristic of human social life.

Sartre has specified two types of false beliefs: 1) Man considers himself pure transcendence. It is as if it is always beyond any situation, and thus neither chooses nor is responsible. He identifies himself with the image that is required of him (in ancient and usually reactionary or conservative traditions and moral beliefs). This obedience to the order of others makes him live a carefree life. 2) Man, completely rejects transcendence, sees himself as a powerless tool and a helpless being, and sees the values and meanings of his life as things that already existed, and he must accept them and live peacefully. An example of this is the fact that most people believe in conspiracy theories. Most people prefer to think that some people have all the power in their hands, and they decide the fate of others (Ahmadi, 2007: 244).

False belief as the denial of freedom is an important existentialist concept that refers to the ways in which people admit to themselves that they are not free through accepting and performing roles in everyday life. Man's relationship with himself in the course of false belief is like the relationship of an actor with the character who plays his role. And this is a fundamental thing in human reality, and the normal form of people's everyday life. The tendency towards it lies in the heart of being for others, and arises from the inability of man to test his freedom. False belief is fear of the truth, and in this false impression that people make of themselves and accept it, and in the process of going along this path, they fall into what Heidegger called "falling".

Like Heidegger, he also evaluates the fallen form as an unoriginal form (Ahmadi, 2007: 248).

But Sartre is interested in this fallen and non-authentic man, in fact, in these ordinary people, because there is no difference between human existence and his freedom. As a result, Sartre's man is alone and he himself is the creator of meaning, truth and every important value that exists in his world. Therefore, he is supposed to live in a world where there is no solid and reliable foundation. He sees himself as an object that is a part of a complete social mechanism and he must play the approved role he accepts by pretending to fit into that role well. This avoidance of the responsibility of freedom that a person does through false belief makes him vulnerable.

1_3. Ethics

According to Sartre's subjectivist view, the values that are called moral are inventive, and do not exist in advance to be discovered. Man chooses how and for what reason to live. So, they create values that give meaning to this life and to his choices.

Values reveal freedom, but at the same time they make it like something foreign (Sartre, 1946: 25).

Alienation is the result of the forced acceptance of other people's values, which Sartre's original man does not give in to, as a result, he chooses self-imposed loneliness. On the other hand, a non-

authentic person, although he is not alone, is ashamed of himself with a false belief and does not have the courage to speak about himself. He obscures his goals to free himself from apprehension.

The element that eliminates the possibility of extreme moral relativism in Sartre's thought was the belief in human responsibility and obligation (Ahmadi, 2016: 248).

The option that commits others will bring the greatest amount of fear and anxiety for a person, because he knows that he is responsible. Since man can hardly bear the burden of responsibility, he prefers to deny his freedom. He thinks that he is not forced to choose in this situation, or that others have put him in the situation of choosing certain options. Because false belief is lying to oneself, it is not a simple lie. The original form is for man to tell himself the truth. It means to choose and be responsible for this choice.

1_4. Communication with another

The known world of man, which he built alone and with difficulty, worry and fear on the shaky pillars of his existence, turns upside down in relation to another.

In contrast to existence for oneself, there is another existence called existence for another; That is, while we think about ourselves, we find another existence in our existence that is dependent on my existence, while it is separate from me (Taslimi and others, 2021: 24).

The bitter irony is that every human being is another and the observer and evaluator of another individual's world. According to Sartre, the other person grasps the human world because he looks at it and arranges it around himself and for himself and gives it meaning and direction according to his will. So, every moment when another person appears in the particular world related to that person, the objects of the world are all drawn towards that other person. The other looks at man and man becomes his servant. A different look at human errors can weaken his hands and feet. So he escapes from it too. If there is no other person looking at the mistake, he may be able to deny it and thus the way to escape will be open, but the presence of another person and his evaluative look will change everything. In a glance, the being that belongs to man is handed over to him who looks. When a person looks at another person, he enters into the fearful conflict of human relations, freedom and agency. In fact, it is the same in the individual context. So that a person is constantly fluctuating between one state and another without being able to find a state of balance. So, a person is doomed to failure in everything; both social relationships and individual hope. It seems that Sartre's human is better to be alone, as if the desire of every human being is to be alone. But basically, it means that he is not responsible for social relations, especially with his relatives. On the other hand, Sartre's literary works describe a human being who needs the existence and presence of another to exist; although the price is a constant conflict between one's freedom and one's freedom with another.

2. Analysis

2_1. Hero

The human being described by Sartre lives in an absurd world. Therefore, the hero is no longer in the meaning of this word and finds a new meaning. Therefore, for him, the world is not the existence in which moral foundations have special importance. He is aware of his situation with daunting decisions and responsibilities, the only way to save him is conscious self-deception, on the other hand, he becomes more limited. There is hardly anyone who does not lie to himself, who knows that he is free and has to choose, he knows that this choice commits him and he is also familiar with the fear caused by it. Such a person has an authentic approach to his human existence in Heidegger's sense. Authenticity is the result of the practical actions of Sartre's hero, so it is not unrelated to consciousness. Freedom is the relationship of consciousness with the world. Every action is its own original and defining hero because it is formed in freedom. Although Sartre finally comes to the conclusion that man is nothing but what he makes of himself. This construction happens in the public arena. Authenticity is no longer an individual action, but an engagement in a social struggle.

Man is nothing but what he makes of himself. This construction happens in the public arena. Authenticity is no longer an individual act, but a conflict in the social struggle (Sartre, 1946: 22).

Sartre explains in *Being and Nothingness* that a complete break from false belief is impossible. You can't reach originality, but you can move towards it and be true to yourself in the way you call it authentic.

Man is a determinate being who is governed by forced conditions, but his practical actions are based on spontaneity and not on the legacy of the past or the promise of the temporaries, which has a moral drive towards originality (Sartre, 2014: 67).

Those whom Sartre calls heroes are "enlightened" and experts; they know the situation of a person's existence and accept it:

I only have to make a decision about this, inexcusable and excuseless (Sartre, 2015: 273).

Authenticity is explicitly and seriously not discussed in Sartre's philosophical works, but in his literary writings. "Authenticity is the real relationship with others, with oneself and with death". Sartre's hero does not base his consciousness on the model of another consciousness. Although Sartre, due to his tendency towards Marxism, later came to the conclusion that his hero or the original human being is defined by his social action, but in any case, this hero described by Sartre does not have the characteristics of a classical hero at all. He is fragile, lonely, sullen and unable to establish relationships with others, pessimistic and individualistic. Basically, the most important thing he does is to accept the difficult conditions of life and cope with it. Therefore, from Sartre's

point of view, social relations are not only not supposed to cause the transformation and growth of man, but the presence of another disturbs his existence and contains a kind of blame and humiliation. For example, his exemplary hero, Antoine Rocanton, in the *Nausea* novel spends day after day in a state of depression, nausea, dizziness, and increased anxiety, so that the nausea becomes permanent. Even in the cafe where he lives, this situation happens to him. This cafe is always full of ordinary people who are busy with their daily lives. Days pass and he discovers that there is no rational order in existence. Objects do not have a nature that can be defined. Rokanton concludes that all rationality, all science and all laws are created by society itself. They have nothing in common with the entity they are called by. Existence is basically aimless, meaningless, formless and random. It's as if the objects have been separated from their names and when Rokanten encounters them in their naked existence, they seem simply disgusting and terrifying. This is where our hero experiences nausea.

Suddenly, while sitting on the park bench and looking at the roots of the chestnut tree, he comes to a painful revelation and the true face of existence is revealed to him. It is in this revelation that he realizes the unnecessaryness of things. This means the emptiness and futility of things, and this is the key to understanding his nausea (Shahrayini, Zeinali, 2011, 109).

Rokanten also mentions his hatred for the bourgeoisie and their servile belief in the uniformity of nature. Rokanten's nausea in the tram becomes more critical as he feels himself surrounded by nameless horrors. He jumps down from the tram and runs towards the park. He sits on a bench in the park and feels that existence penetrates him through his eyes, nose and mind. Then, Sartre's famous chestnut tree dream is expressed here. Rokanten looks around and on the chestnut tree.

A red-haired man is thinking on a bench. He can look at himself from a distance. Then he understands that nothing has the least reason to exist. Nothing is necessary. They are merely random, transitory and superficial. The key to existence is the key to nausea; the futility of life in any case, this life continues on its own way (Sartre, 2015: 211).

The secret of Sartre's hero lies in Rokanten's discovery, and that is the understanding of futility. It means the fundamental lack of any rationality in existence. This root of the oak tree, rokanten or anything else that escapes explanation and explanation simply exists without any reason.

Every living being is born without a reason. He kills himself due to weakness and dies accidentally. That's what life is all about (Sartre, 2015: 106).

Now Rokanten has found the cause of his nausea: nausea is what humans have no choice but to feel in the face of a world that is incomprehensible and pointless.

According to what Aristotle explains, the classical hero is the center and the reason for the formation of the drama, and he is strong-willed and pragmatic. He goes through the hard path of falling to reach awareness and transformation. In fact, this hero goes through an objective or mental

and internal movement in active struggles or during the process of collapse by other forces to achieve further evolution. The classic hero is often lonely, but this loneliness has made him the face of a victim. Because he does not like to be alone and suffers from this loneliness. But Sartre's hero, unlike the classical hero, does not fight with known external forces, so he is not pragmatic, and like Antoine Rocanton, all his conflicts are mental; To discover the meaning of one's existence and overcome the futility that casts a shadow over everything. This hero is lonely and prefers solitude. He does not have any distinguishing features; he is not supposed to act with his will and prove something. He is not the guardian of goodness and accepted values of the society. Even if he falls and is destroyed, this collapse is gradual, not as an unexpected event that turns his life upside down.

2_2. Paris-Texas movie

The Paris-Texas movie, co-written by Sam Shepard and Wim Wenders and produced by Wim Wenders in 1984, is a drama, and the name of the film is taken from Paris, which is a city in the northeastern state of Texas (located in Lamar County), although no scenes of the film were shot there. not done This film won the Palme d'Or from the Cannes Film Festival in 1984.

The influence of Sartre's existentialism philosophy in Shepard's characterization in the Paris-Texas film shows itself through the hero's anxiety, alienation, loneliness, and sense of futility when faced with a change in the normal routine of life. The hero of the drama, Travis, is at the crossroads of action and accepting responsibility for freedom or passive action. He is in a situation where he has to choose, and the most important influence of Sartre's existentialist philosophy in the drama is the issue of situation. The hero is placed in a situation and must act. He is free to choose and it is in this power that he gives himself nature. So, in the situation, the practical actions of the hero reveal his originality, which is the result of freedom. In this way, the search for identity in the Paris-Texas drama is the most important factor in saving the hero against Sartre's alienation.

2_2_1. Paris-Texas movie summary

"Travis Andersen", who was lost in the desert four years ago, is found in a small border town. "Walt", his younger brother, who is in charge of Travis's seven-year-old son, "Hunter", finds him and brings him to him. Travis wants to look for his wife, "Jane", who also disappeared four years ago and only sends some money to Hunter every month through a bank in Houston. Travis and his son go on a journey and finally find Jane and Travis entrusts Hunter to her.

2_2_2. Analyzing and examining the characteristics of the hero in the Paris-Texas film

Travis is an example of a modern world hero caught in the collapse of human relationships. Nature, the desert and the mountain, have sheltered him in order to escape from his past and forget it. The past that Shepard prefers to remain dumb and ambiguous. At the beginning of the drama, Travis is like a primitive human devoid of emotions and human characteristics; this is how he moves away

from the accepted values of the society. Because by being freed from the responsibility of freely choosing, he has fallen from the rank of a noble man.

But after meeting his brother, Walt, and entering the second part of the story, he returns to the family and seeing his young son, Hunter, is slowly forced to face the past. This confrontation brings apprehension. A fear whose metaphor is the fear of heights that Travis has. A height that, according to Travis, always leads to a fall (Apostle, 2022).

After experiencing existential anxiety, Travis finally makes a choice and sets off on a journey with his son, Hunter, to find his wife, Jane, to hand over his son to her. The hero's story is narrated in this final part of the drama, and for this reason, the final sequence of the film is of special importance.

The sequence where Travis and Jane meet, but their meeting place is a one-way glass room like the priests' confession rooms in the church (Apostle, 2022).

The unknown geography and the absence of humans in the first scene of the film, which is a cracked desert, reveal the isolation of the hero of the drama. Travis is silent and indifferent, walking along a dry, waterless, grassy desert. He is a symbol of the loneliness and difficulty of man in the modern world.

Travis, the disoriented hero, without language, memory or identity; He tries to find the truth of his past, points where he is probably convinced, but exiting the main road that has no name, stops him in a place that represents emptiness and loneliness, and a few old paper cars are the only objects in the picture.

Travis's brother Walt, looking for a way to free him from loneliness, return to society and ready to accept responsibility, tries to remember the past in order to connect with him:

Walt: We didn't know what else we could do, we kept him (Hunter). One day we saw him standing at the door, the only thing he could say was that someone brought him there with a car. He didn't know what happened to you and Jane. We did everything we could think of to find you and Jane. We tried to find out where Jane had gone, but she had also disappeared. We didn't know what to do anymore. Travis! I don't know what trouble you got into, I don't know what happened, but, damn, I'm your brother, man, you can talk to me. I'm tired of talking alone.

Travis is silent and staring out the window. There is no sign of opposition on his face. Very simply, he just can't say anything. Or he cannot find words to explain what happened to him (Shepard, 1997: 8).

Sartre's hero becomes aware of something and distinguishes it from himself; in this way, a gap is created between him and the world. Nothingness is the cause of this separation and freedom provides the hero's ability to escape from the world and frees him from his past every moment.

Travis is a hero who, under the disintegrating force of contemporary social life, cannot maintain his identity or relationships, form a family and raise children in it. His broken relationship in the past stemmed from the emptiness inside Travis that prevents him from any separation from Jane. Jane is a personalized object to support Travis from tearing himself apart and trying to keep him captive for real. An act to accelerate a kind of explosion and flaming that rarely has a different outcome than a sadomasochistic relationship. As Sartre knew hell as others, Travis is the other who makes Jane's hell. He becomes such an object for Travis. His awareness of himself depends on Travis' awareness of him. Jane is in Travis' eyes. Travis is the basis of his nothingness, and since it is this absence that made him exist, he is the basis of his being. Just as Sartre's hero forms his foundation by having authority, although he suffers from being unnecessary.

Authenticity is the result of the practical actions of Sartre's hero and in connection with consciousness. Freedom is also the relationship between the hero's consciousness and the world of the drama. In the *Paris-Texas* film, every action of Travis is original and self-determining, because it is formed in freedom. Travis also accepts the responsibility of freedom as a determined being in the destiny of living, overcomes the fear of choice and takes action. In this way, the hero establishes his action, which is towards authenticity.

Self-awareness cannot be in isolation and it needs objects outside of itself through which it can differentiate itself, Travis also achieves freedom from Sartre's point of view after leaving his isolation. He begins a purposeful journey to achieve freedom for himself and the other, Jane, and along the way, he takes Hunter with him.

I don't hide myself anywhere. I make myself in the street, in the city, in the crowd. I am something among things. A man among men (Sartre, 2006: 269).

Travis is no longer that abstract being who exempts himself from relationships with others. Because the hero is always in a situation of living with others, and from Sartre's point of view, he is forced to rely on subjects by other names instead of referring to objects by other names. He must affirmatively accept the existence of another in order to accept his own existence, and in order to know himself, he must be accepted by the consciousness of another. In this sense, the relationship is mutual and necessary. When Travis goes missing, he tries to imagine himself from someone else. He wants to be sure of himself and find a certain existence. Because Travis' life reflects a struggle between this need to be absolute and the need for another to be recognized as a hero; He needs Jane and Talib to erase him. This battle cannot lead to Jane's death because in that case it will no longer be possible to identify her, but it is a battle to remove her freedom to the point of death. So the difference is ultimately about freedom. And it shows that turning into an evil person is hidden in every human relationship, and no matter how skillfully it is hidden, it will reveal itself somewhere. Travis's existence depends on his relationship with Jane, whether he accepts or rejects her as such and tries to change her.

In the philosophy of existentialism, the failure of love is emphasized. In love, a person believes that he must be loved, and if this is not the case, the concept of love will disappear. This mutual relationship that is, being loved by the beloved is formed as a continuous dissatisfaction, because with his sensory intuition, he will find the failure of love as the basis of his existence (Bilemjian, 2000: 89).

From Sartre's point of view, love is an effort to tame another; to tame him so that he obeys willingly. Travis' account of this taming in his romantic relationship with Jane is as follows:

Travis: Both of them turned everything into an accident. The girl liked it like this. A normal purchase from the grocery store was full of incidents for them. They always laugh at stupid things. The man liked to make the girl laugh. They didn't pay much attention to anything else, because all they wanted was to be together. They were always together (Shepard, 1997: 70).

But over time, Travis's love leads to the denial of Jane's agency, and she goes out of the orbit of making her submissive while being free. Jane is caught in the trap of enjoying suffering. But this attempt is doomed to failure because enjoying suffering is a contradictory thing and man can never deprive himself. In this way, Jane escapes from Travis' hell with Hunter. To get rid of some kind of war, or some kind of supremacist relationship.

Travis: ... the man knew that he either had to be able to stop the woman or she would leave him forever. So he tied a cow bell to the woman's ankle so that whenever she wants to get out of bed at night, he can hear its sound. But the woman learned to listen to his voice by sticking a piece of stocking in the bell and get out of bed and enter the night. One night, when the sock fell out of the bell, the man heard that she was trying to run towards the highway, and caught it. He grabbed her and pulled her into the wagon and tied her to the stove with his belt... He let her go there and went back to bed, lying down and listening to her screams, and her son's screams. And he was surprised at himself, because he didn't feel anything anymore. He just wanted to sleep. And for the first time he wished he could go, far away. He wanted to get lost in the heart of a vast land, where no one knows him. A place without language, without streets. He dreamed of such a place without knowing its name. And when he woke up, he was on fire. Fire flames burn his blue bed sheet. He jumped from the flames towards the two people he loved... but they were gone. His arms were on fire, he threw himself out and rolled on the wet floor. Then he ran. He did not turn back to look at the fire at all. just run He ran until the sun came up and he couldn't run any more. And when the sun went down, he started running again. He ran like this for five days until all signs of humanity disappeared (Shepard, 1997: 73).

The hero's speech is acting: Travis sees himself seen at the same moment, and the simple act and the things he did and forgot while doing it, suddenly grow up and find a huge being.

Jane gets up, goes to the door and turns off the light. Travis turns the direction of the table lamp so that it shines directly in his face. His work reverses the direction of the mirror. Now Jane can see him, while Travis only sees himself. Jane kneels in front of the mirror again (Shepard, 1997: 74).

After their separation for a long time, Jane was filled with the thought of Travis until one day she could no longer imagine Travis and her image was completely erased from her subconscious and she finally came to accept the removal of the other, Travis; Even though all men are the same for him.

As if you were angry, I could hear your voice. Sometimes your voice woke me up. Your voice would wake me up in the middle of the night, just like if you were in the room with me. Then... everything disappeared. I could not imagine you anymore. I tried to speak loudly like before, but there was nothing there anymore. I could not hear your voice. After that... I let it go. Everything stopped. You completely... disappeared and now I am working here. I always hear your voice. All men have your voice (Shepard, 1997: 75).

Sartre considers the existence of another to be a necessary and necessary condition for the experience of self-embarrassment, and in explaining the ontological meaning of "body as existence and so on" different from the lived body from the first-person point of view, he refers to the body that is experienced by others or himself in the position of an observer. The third person uses it. At this level, the body is a tool among other tools that is used to communicate with the world. A tool that Sartre sees as a means of revealing other objects (Asghari, 2019: 222-223).

Jane's body is now the physical body and nothing more. It can be said that the relationship with other men, due to the emptiness inside Jane, has turned her relationship with Travis into a virtual and symbolic relationship or created simulated relationships with strange men, one-way and with mirrors as a border. As Sartre sees man as an expression of nothingness: "Man is impossible". That is, man never reaches the end of his plans, the path in which he builds himself.

Finally, there is absolutely nothing that can save a person from the fear of existence. Therefore, it can be concluded that you are a human being! And in other words: use your discretion in full enlightenment and second: make others aware of their freedom and independence and try to realize a world where freedom and choice are possible for everyone (Verno-Wall, 2017: 262).

Conclusion

In the philosophy of existence, originality is with man, and the most important influence of Sartre's philosophy in drama is the issue of situation. Sartre considers the truth of man's existence to be the same as freedom, because by this means he creates his own nature. The hero of the drama is

constantly in a situation where he has to make a choice and must act. He inevitably takes the responsibility of the choice and therefore he is apprehensive. As man is free and independent in life, and it is in this authority that he gives himself nature.

In the script of *Paris, Texas*, Travis, after having a child and becoming the father of the family, goes to the desert to avoid the responsibility of living together. Like him, Jane also refuses to take responsibility as a mother and abandons her child. But unlike Shepard's other plays, which open up an open horizon to the viewer, in this drama, the hero's return to normal life is clearly shown, and unlike Sam Shepard's family trilogy (the plays *The Curse of the Hungry Class*, *The Buried Child*, and *True West*), the father of the family either he never came back or turned to drinking alcohol until his death, Travis faced his past and took responsibility for it.

Confusion, awkwardness, disconnection from family, loss of one's identity and deprivation of parental support are the characteristics of Sartre's existentialist hero, which is well depicted in the *Paris-Texas* film. The name *Paris-Texas* reminds us that Paris is a symbol of love and Texas is a symbol of violence. According to Sartre, humans have always lived in violence. As in another Shepard drama, *The Buried Child*, the main character, Dougie, has his hands stained with murder, without any future, he committed a crime in the past and killed a child, which caused his identity to be blurred today; In the *Paris-Texas* script, the hero, Travis, was left by his wife because of the violence he had in his marital relationship, and the hero is searching for his lost identity. In the drama of *Paris-Texas*, like *The Buried Child*, unlike the plays of *The Curse of the Hungry Class* and *The True West*, there is hope that the hero's lost originality will return.

Travis represents a lonely, forgotten and anonymous person who finds himself facing the dilemma of life. The hero is thrown into the world of drama and this is the beginning of life. He is condemned to live among others, work with them, and finally die, and each of these factors is the source of his many situations and choices, even if he gives up his freedom to another, his brother Walt.

On the other hand, what tests the hero's existence is the problem of existence, because man is always a dynamic problem for himself. It is for this reason that Travis, in silence, when he thinks about his existence, finds himself a prisoner of dumb feelings and is confused. However, he does not try to forget this crisis and continues to deceive himself; A function that Sartre considers malicious. He is a hero, he has a past and for four years he has accepted that he is independent of the situation, now Travis is in a situation of drama. When he distances himself from this false belief and accepts that it is not so, he steps on the path of choice and assumes the responsibility of freedom to find the authenticity of what he has lost. The hero is independent and his choice is not individual as Sartre says and with this choice he has a suggestion for others. Travis' action not only affects the fate of Jane and Hunter, but the audience of the *Paris-Texas* drama also believe in freedom along with the hero of the drama; Because to reveal is to change and it cannot be revealed unless a decision is made to change.

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