

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Literature exists as a part of human life from the past until today. People love to read literature because it gives them some entertainment. Griffith in *Writing Essay about Literature* says, like all art, literature gives pleasure. Literature has magic that transports us from the real world to seeming more remote and enjoyable place (1990: 1). In line with, literature also contains some events happen in the real life that is written in a specific way. Moreover, it gives pleasure to readers because they can feel to live in it as in real life. Literature becomes more interesting because it is full of imagination and uses beautiful language or words. According to Hudson in his book entitled *An Introduction to the Study of Literature*, he states:

“Literature is a vital record of what men have seen in life, what they have experienced of it, what they have thought and felt about those aspect of it which have the most immediate and enduring interest for all of us” (1965:10).

It can be said that literature is an experience of human’s life which can be expressed through the medium language. Another definition of literature which can support the explanation above is asserted by Jones in *An Outline of Literature*, that literature is simply another way we can experience the world around us through our imagination (1968:1). One may imagine a beautiful thing, one may express it through language.

In its broadest sense, literature is divided into three: drama, poetry, and prose. However, the writer is more impressed on drama because it is interesting to be analyzed and easier to be imagined. Drama is usually familiar so-called 'play'. Kennedy defines drama in his book *Literature: An Introduction to Fiction, Poetry, and Drama*, that a play is a work of story telling in which the characters are represented by actors (1978: 833).

The readers try to imagine a stage, imagine the characters in costume and under light. Thus, in analyzing a play, the readers cultivate their imagination because drama or play is the reflection of human's life.

In order that the play will be completely experienced, play must be watched and not merely read, even reading play provides the deepest insight into human's life. Drama or play images of human action which achieves the specific effects which have greater intensity than other literary forms emotionally and its effect are also more easily visible.

Then, the writer begins to find a book to be analyzed. The writer is impressed Jean-Paul Sartre, one of the famous French playwrights and also an existentialist. Moreover, the writer is also interested in one of his works, *No Exit* (NE). Cohen-Solal in her book entitled *Jean-Paul Sartre: A Life* states that:

“Jean Paul Sartre, a pioneer of existentialism which was very famous after World War II, conceptualizes and popularizes existentialist themes through his philosophical treatises and literary works. However, he gains his popularity, along with existentialism's popularity, mostly from his celebrated literary works. He was granted Nobel Prize for literature in 1964 although he declined for ideological reason. In his literary work, Sartre succeeded in translating abstract philosophical elaborations into a concrete manifestation that can be understood by many people.” (2005: 211)

In line with the quotation stated by Cohen-Solal, it can be said that Jean-Paul Sartre is one of the greatest existentialists in the history of western philosophy. Besides, Sartre is also famous in literature for his works in such plays, prose, and some other literary works. Furthermore, some of Sartre's plays are also related to some existentialism problems. Since Sartre is one of the greatest existentialists and some of his works deal with existentialism, the writer is interested to analyze one of the plays entitled *No Exit*. McBride on *Existentialist Literature and Aesthetics* states:

“*No Exit*, as one of Sartre's literary works, manifests Sartre's philosophy about human ontology, mainly written in *Being and Nothingness*, and the ethical dimension of such ontology, which he had never published in the form of a philosophical treatise until his death.” (1997: 67)

The main reason why the writer is interested in analyzing *No Exit* is the play discusses about inter-subjectivity or the subject relation to others in the frame of existentialism and human ontology. Ontology is a sub-discipline of philosophy. It is that branch of philosophy which deals with the ultimate constituents of reality, with what the universe consists of most fundamentally (Levy, 2002: 22). It is also the science of being in general embracing such issues as the nature of existence, and the categorical structure of reality, in this case human's nature. The major interpretations of Sartre's *No Exit* are in relation to other people, encrustation, freedom, and freedom as the other face of the coin.

No Exit was presented for the first time at the Theatre du Vieux-Colombier, Paris, in May 1944. It was only three months before the independence of France from German's or Nazi's occupation (Sartre, 1989: 4). Beauvoir argues

that the play, *No Exit*, is made because of the request of Sartre's friends who want to be the main characters in the theater. Thus, Sartre imagines how to put all of the characters in the middle of the anxieties (1992: 439). Sartre also wants to give the equality to his friends which become the main characters of the play. He puts them into the same stage, and they have to be there in whole of the play. Further, Sartre has an idea to make a situation of the play as like as hell (Sartre, 1992: 439).

Flynn in his book entitled *Existentialism: A Very Short Introduction* states that existentialism as a manner of doing philosophy and a way of addressing the issues that matter in people's lives is at least as old as philosophy itself. It is as current as the human condition which it examines (2006: 10). Hence it is commonly acknowledged that existentialism is a philosophy about the concrete individual.

Meanwhile Jean-Paul Sartre has his own point of view about existentialism. Sartre says that existentialism is humanism. Furthermore Sartre explains his brief discourse on his book entitled *Existentialism is A Humanism*. Sartre states that:

“Existentialism is a doctrine that makes human life possible and also affirms that every truth and every action imply an environment and a human subjectivity. It is public knowledge that the fundamental reproach brought against us is that we stress the dark side of human life” (2007: 18).

The writer can begin by saying that Sartre's existentialism, in sense of the word, is a doctrine that does render human life possible; a doctrine, also, which affirms that every truth and every action imply both an environment and a human

subjectivity. The essential charge laid is, of course, that of over-emphasis upon the evil side of human life. The writer can interpret too that Sartre's existentialism concerns with the living person and his concrete emotions of anguish, despair, nausea and the like. Moreover, because of Sartre's existentialism deals with human emotions and a human subjectivity, the writer is interested to use the theory of Sartre's existentialism as the major theory to analyze the play namely *No Exit* in which also discuss about inter-subjectivity or the subject relation to other.

The play begins with three damned souls namely Garcin, Inez, and Estelle are brought to the same room in hell by a mysterious Valet. They have all expected medieval torture devices to punish them for eternity, but instead of find a plain room furnished in the Second Empire style, none of them will admit the reason for their damnation. Garcin says that he was executed for being a pacifist, while Estelle insists that she makes mistake. Inez however, demands that they all stop lying to themselves and confess to their crimes. She refuses to believe that they all end up in the room by accident and soon realizes that they have been placed together to make each other miserable. Garcin suggests that they try to leave each other alone, but Inez starts to sing about an execution and Estelle wants to find a mirror. Inez tries to seduce Estelle by offering to be her mirror and tell her everything she sees, but ends up frightening her instead.

After arguing they decide to confess to their crimes so they know what to expect from each other. Garcin cheated and mistreated his wife; Inez seduced her cousin's wife while living with them; and Estelle cheated on her husband and

drowned her illegitimate baby. Despite their revelations they continue to get on each other's nerves. Garcin finally gives in to Estelle's attempts to seduce him, driving Inez crazy. He begs Estelle to tell him he is not a coward for attempting to flee his country during war time. When Inez tells him that Estelle is just agreeing with him so she can be with a man, Garcin tries to escape. The door suddenly opens, but he is unable to leave. He says that he will not be saved until Inez has faith in him. She refuses, promising to make him miserable forever. Forgetting that they are all dead, Estelle unsuccessfully tries to kill Inez, stabbing her repeatedly. Shocked at the absurdity of his fate, Garcin concludes, "Hell is other people" (NE, 1989: 45).

Therefore, the writer is interested to analyze Garcin's points of view about freedom and the other based on Sartre's existentialism and the influence of Garcin's points of view about freedom and other characters based on Sartre's existentialism towards Garcin's psychological conflicts.

1.2 Statement of the Problem

Garcin's points of view about freedom and the other based on Sartre's Existentialism is discussed in this research. His conflicts have an important part that influences his treatment toward other characters, and the whole drama. Here, two problems are taken by the writer in order to get clear discussion of this research, as follows:

- 1 What are Garcin's points of view about freedom and the other based on Sartre's Existentialism in Jean-Paul Sartre's *No Exit*?

- 2 How do Garcin's points of view about freedom influence psychological conflicts which are undergone by him and his points of view about the other based on Sartre's Existentialism?

1.3 Objectives of the Study

Analyzing this drama, there are two purposes to choose *No Exit* as the source of the data, namely:

- 1 To describe Garcin's points of view about freedom and the other based on Sartre's existentialism
- 2 To find out the influences of Garcin's points of view about freedom and the other on Sartre's existentialism towards his psychological conflicts.

1.4 Limitation of the Study

In analyzing the data, the scope is restricted by the writer. It is important to make the discussion run well. The focus of the analysis is on one main character, that is, Garcin. Some problems concerning with Garcin's points of view about freedom and other characters are discussed in the analysis. His points of view are related to existentialism. Furthermore, Garcin's psychological conflicts caused by his points of view are also discussed by the writer.

1.5 Significance of the Study

Analyzing the drama, the benefits of the research are showed by the writer towards himself, the readers of this research, and the other researchers, who are

interested in the same topic. For the writer and the readers, it gives some more enlightenment about how to build intrapersonal and interpersonal relationship based on freedom and other related to existentialism. Meanwhile for the other researchers, it gives an impulse to conduct further research related to existentialism and Sartre's literary works.