

((Transcendentalism in the contemporary theatrical text))

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Abstract:

Theatrical works are considered, since their inception, to address the problems of society, and simulate its requirements, in addition to the fact that theater is one of the means of entertainment and learning at the same time. Studies dealing with theater have focused on the intellectual aspects that are being addressed, especially the topic of (Transcendentalism), which was dealt with theatrically before and after the popularity of the relatively modern philosophies of the time of philosophy (controversy, suspicion, existence) after the Enlightenment, the trend towards material evidence, and a departure from the world of metaphysics.

To determine the work of (transcendental) in the theatrical text, the research intended to study the concept in terms of its emergence, wading and influences, and the concepts that centered on the supremacy of man's thought over the material, and his belief in intuition whose guide and guide are in the rule of his will be free and rooted from the values of logic within the context of belief (Transcendentalism in the inherent goodness of human beings, and it is society that spoils its purity.

The philosophy of (transcendental) is the interpretation of ideas that cannot be perceived by sense, provided that the prior condition is provided through which knowledge is possible, by studying the initial images so that the perception is correct, and the precedence of understanding over abstract logic is by rejecting ready-made and consumed forms, the reverence of (transcendental) The philosophical for intellectual independence.

All this was evident through the projections (transcendental) in the theatrical texts, which were mentioned in the research and taking the model of the play (Death of a Salesman) by the writer (Arthur Miller) as a model for the statement (Transcendental) in more detail.

Keywords: Transcendentalism, metaphysics

Introduction:

Since his presence on the surface of the globe, man has been producing the philosophical question to explain the signs and symbols that occupied his thought, and that the basic questions about the nature of reality occupied many generations of thinkers, and he still employs a group of philosophers to present answers to the desire for knowledge, for every intellectual process requires the existence of a knowledgeable person. It stands on the neutrality of consciousness and reason vis-à-vis the subject of knowledge, so we must abandon our own point of view and our own feeling on the subject of any study, since knowledge is not ready or automatic data, but rather is the product of a human effort that interferes in its creation by multiple factors and means, whether it is related to knowledge of nature or knowledge Man for himself.

The philosophical data, including (transcendental), came to facilitate the task of knowledge, by attributing it to the sober scientific facts that philosophers have advocated throughout the ages and up to the present time, and that is why the current research mission came in the statement of (transcendental) and its concept in addition to its work in literary fields.

Chapter 1

Transcendental (concept and meaning):

This theory emerged on the literary reality in the United States of America in the mid-nineteenth century, and appeared as a reaction to the prevailing state of intellectualism and spirituality at that time ((It means bypassing the experimental and realistic restrictions that depend on the materialistic experience only, and proceeding to high and transcendent heights that confirm Thought prevails over matter, and believes in intuition as a guiding light towards the desired truth))¹. (Transcendentalism) was associated with monotheism, the religious movement originated in Boston at the beginning of the nineteenth century, and it began to develop while monotheism began to retreat. In this way, they are ideas that were parallel to the prevailing intellectual movements at the time.

It is an idealistic theory to a large extent, which reached its summit in New England specifically, and was a source of inspiration for intellectuals and thinkers who rebelled and turned away from the traditions of the eighteenth century that were captive to the constraints of matter and sensible experience without desire pushing it to aspire to higher spiritual horizons, and among its supporters are any (Transcendental), (Ralph Waldo Emerson, Bronson Alcott, Henry David Thoreau, Margaret Fuller) and others².

The essence of the (transcendental) belief is the inherent goodness of human beings and the surrounding nature, and thus their followers believe that society and its problems spoil the purity of the individual, and believe that the best cases of human beings will be achieved when they are dependent on themselves, and thus a real society can be formed through real individuals dependent on Their own selves, and supporters of (Transcendentalism) also believe that all

individuals are parts connected to the supreme soul, because the supreme soul is one, and all individuals gather as if they are one entity, and according to Emerson (((There is only one man, present for all men but partially, or From one branch, and you must take the entire community in order to find the perfect man))).³

The term (transcendental) is not new to human thought, but was previously used in the Middle Ages to mean ideas that transcend the narrow human boundaries, and researchers have found in these ideas the best expression of cosmic realities that go beyond the concepts of Aristotle and Kant, who have a profound effect on the educated class in the state New England, then found in (Transcendental) a method in which ideas that cannot be perceived by sense can be interpreted. There are fundamental and primary concepts such as the concepts of space and time that do not reach the meaning of the sensory experience, but at the same time they give the meaning and significance but the goal of this experience, hence the The function that can be performed (transiently), whether on the theoretical or practical level.⁴

One of the influences that came to be called (Transcendental) that overtook Aristotle's statements and their harmony with the foundations such as "One", "Truth" and "Goodness" is the abundance (transcendental) because it expresses a common characteristic among all that exists, in addition to being equal because its contents are the same. And they can replace each other, as it can be said that one is the truth, and that the truth is good. This term has great importance in the philosophy of Kant, who acknowledged the inability of human knowledge to gain access to the transcendent world or the world of things-in-themselves, and (transcendental) for Kant is the precondition that makes knowledge possible. As for (transcendental) analysis, it is the study of the initial image of mental perception. This study is an analysis of knowledge to reveal the meanings and elementary principles that make knowledge possible. The transcendental walk of Husserl is the distinctive observation of the self that performs the process of the phenomenological response, then (the transcendental) by instigating judgment on the empirical world, seeking to reach the ego (transcendental) which is the basis of all knowledge.⁵

And (Transcendentalism) is one of the many features or ramifications of the new romance that extended its roots from Germany and France, and its supporters deepened in reading Kant, Hegel, his sister, and Madame de Staël, although many of them were inspired by the ideas and methods of Kohlerdig and Carlisle, but they were following the style of Coleridge and his idea of distinction Between the old theory that saw logic as a means of achieving results through observation and extrapolation, and between the new theory that gave primacy to understanding and perception over abstract logic, and believed in the intuitive ability that enables a person to perceive the truth regardless of external physical evidence.⁶

There are constant relationships, surrounding and independent of accidents, and every philosophy goes on to say that there is an ascending order in the world in which accidents are subject to perceptions, and perceptions to principles are a (transcendental) philosophy. It is also like that that there are eternal relationships independent of the clash of accidents and their

connection, devoid of the conditions of time. The place is a transcendent who controls everything, is constant and does not change, and the (transcendental) doctrine is against the doctrine of latency, or existential stomachs deify accidents and make the minds of scientists immersed in nature, content with the universe on its own, convinced of it, as long as the universe is moving forward without compromise, then all The moment of exceeding the one before it, as well as as long as man is unable to stop the movement of evolution, the reality of a thing in his view is due to determining its place in the chain of phase. Its stages appear to be compliant with the ambiguity of the process and its contradictions, and the second (i.e., transiently) casts on existence a vertical view that makes lofty realities and immortal fixed ideals surrounding things and organizing them.⁷

This is what represents her rejection of ready-made rigid molds and expendable forms, and her philosophical reverence for intellectual independence, and thought (transcendental) is the first lecture in Emerson's book (Nature) when he said ((What is called transcendentalism in general among us is in fact an ideal, it is idealism as it appears now Through the ages, thinkers were divided into two groups: the materialists group and the idealists group)).⁸

Transcendentalism influenced Hinduism, so Ram Mohan Roy, the founder of the Brahm Samaj, rejected Hindu mythology, as well as the Christian Trinity, and his beliefs attempted to reach rational belief and social reform, and it greatly influenced contemporary understanding of Hinduism.⁹

The entire problem of (transcendental) ((centered around the relationship, the special ego (ego) with what is initially set in an automatic way instead of it: my soul, then about the relationship of this ego and the life of consciousness with the world in which I am conscious, and which I know its true existence in my own cognitive formations.))¹⁰

(Transcendental) is not subordinate to the influence of some external actions or things, rather it is something much higher than it, such as supreme justice, or ideal justice, it is higher than realistic justice, and like the ideal punishment and reward that are completely different from the existential reward and punishment, which exceeds moderation and transcends place The middle, and transcendental, is also the meaning that we conceive over every possible experience, whether it is existential facts, or by it we mean the principles of knowledge. Kant sees principles whose application is confined to the limits of experience called existential principles. As for the principles that transcend the intellect beyond these limits, they are called (transcendental principles)¹¹. The truth that must be opened from this aspect which is believed to be psychological)) If it is against the experimental method, it indicates what is a precondition for experience, such as transcendent principles, or mental laws that are the basis of knowledge. Perception is not a perception of yourself by the way of feeling, but rather a perception in terms of a necessary principle to which all your feelings and emotions are attributed. Based on that, every research that deals with images, principles, or mental meanings in terms of their necessary relationship to the experience is a (transcendental)¹² study. Here, it must be pointed out that

(transcendental) philosophy is a philosophy that includes weaknesses in addition to its strengths, which reside in the historicity of Kant's philosophy because it is a product of a specific era and is historically rooted in it, while the second is manifested in the (transcendental) approach that can serve us in progress and correcting the Kantian discourse.¹³

(Transcendentalism) had a noticeable effect in American literature, especially in the field of the novel whose events revolve around and compatibility around the ideal hero who fights for the realization of the absolute truth that does not change by time or place and is the embodiment of the (transcendental) idea that confirms that the spirit and the values stemming from it possess a reality It transcends the temporal and spatial existence, and therefore it is necessary to penetrate the physical appearances in order to reach the spiritual phenomena that must be rediscovered again after the formal religious molds have hindered them from starting to their desired horizons, so that (Transcendentalism) celebrates the spirit of metaphysical optimism and comprehensive humanity that transcends all its path The artificial barriers between human beings, and it seeks to present an ideal and new human ethics at the scientific and practical level, that its ideal side does not conflict with its pragmatic side, and therefore it does not show interest in reflections that reach the level of superficialities that are difficult to transform into actual facts that people touch in their practical lives. It is clear that this spirit traveled in various types of American literary creativity, and the practical theatrical characters who were confident in their ideas and opinions were looking for the characters who squandered their lives into illusions and concerns that they thought were ideals.¹⁴

Although the nineteenth century in Europe was the century of materialism, (transcendentalism) in the United States was able to preach an idealism that stemmed from romanticism, and was mixed with pragmatism in a unique combination, which remained in force in both American thought and literature, and gave it a special character until the war. The first world, when the United States opened to the European continent in particular, and then to the world in general.

Chapter II

1- Transcendental in the theatrical script (historically):

Deducing "transcendentalism" in theatrical texts is not an easy thing, unless it is certain that it was present in the first texts known to man, and referring to it is similar to comparing Kant and Aristotle philosophically despite the time distance between them. (Transcendental) its attributes and fundamentals were provided, and through the observation in the text of the play (Oedipus a King), the moment Oedipus fell into his eyes, for example, is a moment of early intuition for the punishment that will be inflicted on him physically by the gods, so he inflicts punishment on himself from the negligence of the act committed, despite the lack of prior knowledge That he killed his father and married his mother, meaning that fate is an inevitable fate. Likewise, there is

a transcendental representation in the character of the fortune-teller (Tarsias), the interpretation of thoughts that cannot be perceived by sense.

((That is, Tarsias, you are the one who appears in everything, and on what can be known and what should be hidden))¹⁵

What the writer wants from the veneration of the personality of Tarsias, comes from the character of King Oedip, an indication of the knowledge that this fortune teller possesses, and this is one of the principles of (Transcendental).

In moving to the Roman theater, which derived many of the characteristics of Greek theater despite its possession of the Roman character, its satirical and shameless plays that appealed to the Roman recipient instead of polite theatrical tragedies, many aspects of (transcendental) appeared in this literary product that believed in free will and the value of individualism.

((The sense of shame for me is late. I have loved sinful love))¹⁶

This dialogue, which came in the words of Phaedra, carries an aspect of (transcendental) despite its difference in other areas of (transcendentalism), and specifically in the essence of the belief in the inherent good of human beings, so the character of Phaedra says

((Accept me as your maid. You. Yamen enjoys a flower in the spring of youth))¹⁷

In the ecclesiastical age in which theatrical literature receded after the church forbade it, and made it live in isolation from the recipient, and despite this the church was alerted to its importance, that the texts of the ecclesiastical age used to see in (Transcendentalism) salvation from torture with the rule of thought over the material, despite the texts of this era It was an imitation of the Church's thought, and according to Al-Ardis Nicole that the ritual drama ((is that theatrical image that appeared in the Middle Ages, in which dialogue and movement were part of the regular rituals, or the prayers that are held on that day)) and here came the fragments of (Transcendentalism)) In a few texts represented by the premise of the tribal condition that makes knowledge possible.¹⁸

The Devil: I fear him to this extent

Adam: Yes, the truth is, I love and fear him¹⁹

This is what was stated by the characters of the play (Adam). The tribal starting point is the fear that rises to the creature from the Creator, which makes knowledge possible of the Creator by the creature.

The dawn of the dramatic development came in the Renaissance, which produced many philosophical questions, which helped to develop in the literary movement. And Muller, and it is noteworthy that the writers of the Renaissance were also philosophers, by showing philosophical

questions through the words of their theatrical characters, the writers of this era rejected ready-made molds and expendable forms and sanctified the soul with its intellectual independence.

Transcendentalism was found in the texts of the playwright (Christopher Marlowe) that gave precedence to understanding and perception over abstract logic.²⁰

And as it came in the play (The Tragedy of Doctor Faustus), the (Transendentian) represents that society and what is in it corrupts the purity of the individual as in the dialogue of the character (glutton):

Glutton: I'm glutton. My parents are all dead,

They didn't leave me a curse

Only a little money and a meager pension

Not enough to buy thirty

A meal a day and ten glasses

A little drink is not laced

Nature's need, I'm of a royal bloodline.

My father had a thigh steak,

And my mother was a keg of red wine.²¹

And in moving to the texts of the most famous book of this era (William Shakespeare), we find (Transcendental) present in his installation of the character (Croudelia) daughter of King Lear in the play that bore the name of this king, and this character was built on the themes (Transcendental).

Crowdelia: My honorable lord. You gave birth to me and included me with your care and love, towards all this

I ask you as required by my duty, and I will obey you, love you and your honor

Would you ask my sisters why they got married, then if what she said about them not to be true?

They love someone but you? The master who will take into his hand the covenant of marriage to me

When I get married, he will be happy to also take with him half of what he feels

Towards you, out of love, duty and compassion, no, I certainly will not marry like I did

My sister is a marriage in which I do not love anyone but my father.²²

This dialogue, which shows the supremacy of thought over everything.

And among the (transcendental) starting points is the elevation of the mind to the beyond imagination, and it was manifested in the personality of the persevering hero. Intuition, analysis of things objectively, and judging logic over emotions. Each person has a seed of good within it that must be shown.

Al-Mansour: It is not a dream that plays with you.

And no demon intends to seduce you,

Nor is the ghost of Al Mansour lost,

It is the same Mansour,

He has returned, and he still is

Lively love in his living heart.²³

In the text of the play "A Doll's House" by the writer (Henrik Ibsen), "Transcendentalism" is manifested in the search for freedom, which Helmer, one of the play's characters, sought to get rid of his bitter reality.

Helmer: It shattered my happiness ... it destroyed my future. How ugliest fate!

Norah: Your freedom will return to you when I get out of the way.²⁴

The existential discourse draws on the concepts of (transcendental) in revealing to the human being the possibility of knowing himself, and through the play (Waiting for Godot) written by (Samuel Beckett) (Transcendentalism) was clearly manifested in the eyes of the persevering hero who fights for the realization of absolute truth and who does not abide by the limits Time and space, this hero who embodies the (transcendental) idea that confirms that the spirit and values possess the reality of temporal or spatial existence. Estragon: ... this means ... you understand ... the anxiety ... the tension ... the wait ... I admit ... I envisioned ... for a moment.

Bozo: Wait? So we're just waiting for him? .²⁵

Sartre believes in "Transcendentalism" that one of the things that a person fears is fear of the unknown, and this fear diminishes through knowledge, and the individual must achieve his existence in order to determine what he is. Society corrupts the individual, so he must rely on himself, and these are constant starting points (the transcendental), the sanctity of the individual In his intellectual independence.

Jupiter: ... their conscience makes them weep when they are afraid, and fear and conscience cry is delicious.²⁶

2- Transcendental applications in the text of the play Death of a Salesman:

The death of a traveling salesman is a well-known play by the American writer (Arthur Miller), which premiered on February 10, 1949, achieved wide spread, and gave the writer the key to international fame. It carried within it the (transcendental) approach to the necessity of mastery of thought and comfort of mind over actions, and faith Intuitively, and this is the first way to succeed, she opened her veil to flute music with a short and wonderful melody singing grass and trees, as if the writer wanted the recipient to relax his mind, to give him the ideas of the play, which is like a white paper on which nothing has been written.

Willie: I am exhausted to death (the sound of the flute fades and sits on the bed beside her, unable to move) I could not succeed, all there is is that I did not succeed, Linda²⁷

The sound of the flute interrupts with the beginning of the event that the play revolves around failure, and it is a manifestation of (transcendental) in the character of (Willie) free will and the value of logic that drives the person to insist on success.

Linda: But you did not rest your brain, you are thinking a lot, and it is all about the brain, baby.²⁸

Here, the author emphasizes through the personality of (Linda) the importance of the sovereignty of thought represented by the word brain, which is one of the (transcendental) views that affirms the supremacy of thought over matter, in addition to the individual's dependence on himself.

Willy: Imagine we have to work all our lives to pay for the house, and when we get it, nobody lives in it.²⁹

It is clearly evident that Arthur Miller got acquainted with Kant's philosophical work, and this is evident in giving his text a philosophical dimension in addition to the events of the play The Death of a Salesman taking place in New England, the place where (Transcendentalism) was born, especially since he wrote this play after World War II, This gave his idea a free rein by rejecting ready-made templates and consuming forms of ideas and personalities, so he searched and formed his personalities to create a special template for them different to all of his predecessors, by studying the initial image of perception and giving precedence to understanding although his characters suffer from psychological states and disorders, making them elevate the mind beyond imagination and make The personality of (Willie) insists on her ideas despite the fatigue and physical and intellectual fatigue that the writer wanted her to be, but he still defends his views despite the rejection of others.

Willie: How will he achieve himself on a farm, a farmer? When he was a young man in the beginning, I thought it was appropriate for a young man like him to spend his life hanging around doing many businesses, but it has been more than ten years now and all he earns is only thirty-five dollars a week.³⁰

(Miller) was able to build the idea of his play, criticizing the dazzling image of the American dream of living an easy and comfortable life, in which the individual yearns for consumer culture, so the play (*Death of a Street Salesman*) was a significant message in its psychological and social dimension, through its hero (Willy Man). The one who fails to secure the needs of his family, nevertheless yearns for selflessness and decides to end his life by suicide, to give the image of the persistent hero that (Transcendentalism) calls for in the core of its belief in the inherent goodness of human beings, so that his death would be a gateway to hope for his family with their access to the money of the insurance policy.

Conclusion:

In the conclusion of this research it must be pointed out that we have discussed a long-standing philosophical issue with a contemporary and modern concept, linked to the essence of the relationship between (transcendentalism) and its uses in the field of literature, by tracing the meaning of the concept, and the historical and philosophical connotations it carries and changes in its linguistic and moral meaning. .

The stages of (transcendental) differed, as well as its types and fields, and as the research showed the importance of (transcendental), and how it was inspired in various fields, including what was theatrical or fictional, taking a model of a play (the death of a traveling salesman) a semantic icon to clarify the meaning of (transcendental) in the theatrical text And the expression of its semantic properties through its semantic transformations.

Margins

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