

REPRESSING THE EXISTENTIAL CRISES IN THE SELECTED PLAY “JUSTICE” OF JOHN GALSWORTHY

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ABSTRACT: Existentialism reveals the eternal suffering of individual and to highlight their identity in the existing world. It is a philosophy which is totally against the reason, rationality, and traditional ways of living. It raises question and claims the individual's own existence in the world which revolves around the feeling of nothingness. The existentialists and John Galsworthy have a remarkable philosophical affinity. they are both fascinated by how people interact with one another, live on the planet, perceive themselves, and interact with others. We see Galsworthy's plays particularly his tragedies are fully loaded with existentially agonizing and bewildering action. Galsworthy introduces people who feel alone, damaged, and even broken up in order to demonstrate his strengths in difficult ontological and existential themes. In their play the idea of human beings have an intimate, inward self-experience broadened into a wider consideration of the ethical and politics of human existence. Galsworthy is not only interested in what human beings are; he is also concerned with how they lived and interact with one another. His plays do not establish ethical boundaries in a perspective or didactic way, but they do imply that ethical limits and feelings of inwardness are connected.

KEYWORDS: Existentialism, Mental Agony, Alienation, Anxiety, Trauma, Identity Crises.

We see John Galsworthy's diligent interest in human life. A lot of analysis has been done in past years but they have disregarded the phenomenal existential forces of such entries. These moments that punctuates Galsworthy's drama show call a new, educating perusing regarding the inner experience of trauma and self-alienation of his depressed heroes. The philosophical review is helping of Galsworthy's misfortunes through the perspective of existentialist writing also, reasoning is an upgraded enthusiasm for the existential forces that beats through the play and guarantees their proceeding for their appeal. Inspire the element that perusing Galsworthy as an existentialist and enlightening the existential power of misfortune is its main role. This examination is additionally aware of the way that Galsworthy's plays are impacted by the advancement of existentialist idea. His ability to incite a stimulating, restore encounter with inquiries of internal quality and self-agreement is an advantaged perspective in existentialism, and it outfits a warrant for a basic commitment with both Galsworthy plays and existentialist ways of thinking. Prior to looking at the sorts of existential thoughts that is arising in Galsworthy's play *Justice*, let us understand initially an outline of the principle thoughts and contentions of existentialism. To move towards existentialism in this downright path is at chances with the development trademark impugning of efficient ideas. I shall investigate how existentialism has meant for Galsworthy's analysis and contend that in modern period. Galsworthy critics have begun to review existentialism as a basic talk. This will make ready for a full examination of Galsworthy's existentialism.

Describing existentialism has revealed an extremely problematic task. Some historians have offered general and commonly a numerous explanations of the development and some others have liked to portray existentialism as a graceful, changeable mentality rather than an organized school of thought. The struggle to define existentialism is made more enthusiastically by the way that a significant number of its key figures oppose narrowing their work to only, obvious set of thoughts. Sartre states in the prologue to *Search for a Method*, “it is in the nature of an intellectual quest to be undefined. To name it and define it is to wrap it up and tie the knot. What is left? a finished, already outdated mode of culture, something like a brand of soap, in other words, an idea”(Sartre 34).The few can be said of existentialist idea all the more by and large, its main focus is consistently during the time spending basic exchange and re-assessment. All things considered, unmistakably the subjects and ideas investigated by existentialists are interconnected.

Despite the fact that large numbers of the figures related to the development explicitly renounced the term ‘Existentialism’ there are various philosophers who covering the concept are Sartre, Kierkegaard, Nietzsche and Camus. Instead of endeavouring to grapple with clashing meaning of existentialism, it is more useful to specific the chief philosophical thoughts shared by key existentialist writers.

Karl Jaspers explains the word ‘Existence’ he said, “It is one of the synonyms of the word reality, but owing to Kierkegaard it has acquired a new dimensions; it has come to designate what I fundamentally mean to myself”(Philosophy of Existence 3-4).Kierkegaard's critical commitment on Existentialism was his perception that individuals are intensely put invested into the experience of existing. For Kierkegaard and the significant existentialist masterminds who followed him. The philosophical examination starts with the essential reason that people are effectively occupied with the cycle that shape and establish their presence. This leads existentialists to mention that human life is not reducible to an aggregate of definitive essences or instantiated universals. This view of anti-essentialist on human self is essential for existentialists. For existentialists, people are cognizant, conscious, and self-making. Existence is constantly in a condition of change, continually being framed through a person's

activities and decisions. Existentialists proclaim the characterization of an individual not as an action and choice, but rather as an occasion—the unfurling realization of life overall.

Existentialists recommend two compounds of human existence: facticity and transcendence. Parts of facticity are race, age, class, body, past, belief, desires and personality traits, are verified compounds of human being. They are the parts of human being that can be seen from a third person view. Human being, existentialists, says there is a complex relationship to those aspects of their existence. Although an individual can adopt an objective stand towards them, that viewpoint will remain subjective, because an individual will always interpret these realities as far as what they intend to him. He can't truly view himself as others do, as if he were an object. In Sartre's phrasing, human awareness exists 'in-itself' and 'for-itself'.

Although existentialists claim that human beings have an ability to transcend the given of their existence, they additionally claim that human being are constantly trapped in social, authentic and social circumstances. Transcendences permit a person to plan project or position themselves on the world, yet these undertakings are additionally arranged and encircled. We can transcend our circumstances, yet we can't transcend the restrictions of the world we know. Human understanding is constantly arranged and exemplified. However, human beings are not solely the product of their historical and cultural conditioning. They are also capable of choosing how they respond to the world.

Existentialism is generally connected with the concept of absurdity. It is essential to separate existentialist way of thinking appropriately from the popular existentialist social development that moved through Western Europe in the wake of the WWII. The famous picture of the existentialist's dressed black and agonizing on man's silly battle against an unreasonable and ridiculous universe is one that should be dispersed. The concept of alienation and absurdity is significant for existentialism, yet they should be appropriately clarified and qualified. Existentialists claim that there is no extreme, extraordinary significance to the world. Human beings create gods, religion and teleology's because they want to believe the world is ordered and purposeful. His point of view, responsibility regarding one's life lies totally to oneself.

The phenomenological examination of human mind reveals basic aspects of the self. Anguish or angst is the term existentialists employ to describe how freedom reveals itself to human consciousness. When consciousness becomes aware of its capacity to nihilistic things, to be other than the things that surround it, the individual become anguished or angst cantered. In a state of angst, when the usual meanings of things 'sink away' and objects become unfamiliar an individual's understanding of himself and the world is challenged. He understands he has the ability to shape the meaning of his life by taking up the task of existing. Anxiety of death functions in the same way. Death is crucially significant; he suggests that there is a profound association between anxiety of human boundedness and the authenticity of a life then we understand the limits of our existence. In jail, O'CLEARY rightly says: "It's here I feel it—the want of a little noise—a terrible little wudease me" (*Justice* 55). But angst and the experience of apprehending death, although existentially important, are sources of distress, and thus human beings naturally look for ways to flee from them.

As we've seen, Falderis preoccupied with two broad existential issues: consciousness and authenticity. Galsworthy's explorations of these philosophically rich ideas are crucial in generating the play's energy and intensity. Falder's anxiety regarding consciousness and authenticity is created by his contemplation of another existential dilemma. In fact, the problem of the action generates a series of existential predicament. He later confessed he is forced to choose which he cannot choose. Even the decision not to act is a self-defining choice, so there's no getting away freedom. By recognising the significance of action, he demonstrates to the audiences and existential stakes that the freedom to act or not act is an unavoidable part of human being.

Galsworthy suggests in *Justice* that in order to achieve freedom, we must confront the realities of death and human behaviour. Falder contemplates suicide after the penalty of solitary confinement and hostile treatment in prison and the reaction of the society after he is released from the confinement. Falder's freedom was interpreted which changes his behaviour indeterminate, inexplicable and becoming what he is becoming by chance. When we look at his crime independently and context free it can be as foolish acts which determine his character, which leads to his state of existential predicament. Falder's love for Ruth and care for her children and the rude behaviour Mr Honeywell towards Ruth led him to think about self-slaughter after observing Ruth:

Her dress was all torn, and she was gasping and couldn't seem to get her breath at all; there were the marks of his figures around her throat; her arms was bruised, and the blood had gotten into her eyes dreadfully. It frightened me and them when she told me, I felt—I felt—well—it was too much for me! (*Justice*)

The play *Justice* is the milestone of British authenticity of law system and the social cruelties of British law enforcing system. The play addresses fundamental existential dilemmas faced by the characters, such as the meaning of existence and the life of a human being, its authenticity, true identity, passion for living, its function and development, and optimism in an oppressive or hostile environment. It also deals with the meaning of suffering, pain and death, the meaning of life in the negative side leads to anguish, alienation, anxiety, absurdity and meaninglessness.

The play *Justice* deals with law and social forces that go to the making of the criminal, the disreputable, and the outcasts of the society. Justice shows how criminal laws and harshness of society at large turns to weak, a chivalrous generous young man like William Falder, into a social outcaste, and he is ultimately compelled to commit suicide. The victim of injustice struggles helpless against mighty agencies that are too strong against him. He is accepted to his destiny, not by any ultimate or external power which we may call fate, but by complicated social and economic forces which we all help to create, yet for which no one individually is directly responsible, and which statesmen and legislators are practically powerless to control. The final result is social wastage, devitalisation, anguish and death. All these elements are relevant to existential point that brings pain of anguish and agony among the characters:

I am going to put before you the evidences as to the condition of the mind, and to submit that you would not be justified in finding that he was responsible for his actions at the time. He did this in a moment of aberration, amounting to temporary insanity caused by the violent distress under which he was laboring (Justice 19).

We see the existential dilemma of the protagonist how he was initially trapped unnecessarily but it changes his state of life and turns it into hell. The angst and anxiety results from their desires and Falder wish “to run away and back to the standards of normalcy. (*Existentialism and Alienation* 14). Galsworthy was keen on a few social issues to develop the circumstances of labours, ladies, youngsters and prisoners. In the play “Justice”, he typified his reformatory energy in regard of prisoner improvement. Galsworthy was interested in the abolition of solitary confinement and needed to see improvement in the states of the English prisons. This solitary confinement leads to psychological anguish and agony the prisoners. The play “Justice” is called social misfortune. The reason for this misfortune is the social evils as its foundations and organizations:

I know this young feller, I’ve watched for years. He’s eurotic-got know-got know stamina. His father died of consumption. I’m thinking of his future. If he’s to be kept there shut up by himself without a cat to keep him company, it’ll do him harm. I said to him: “where do you feel it?” “I can’t tell you, Mr Cokeson,” he said, “but sometimes I could beat my head against the wall.” It is not notice. (*Justice* 48)

Ruth’s words are sufficient proof not her own condition, but also of Falder’s existential predicament. Ruth wishes she hadn’t told him about the situation because he might not have committed the crime and would not have been in court. Analysing Ruth’s words, seeing them as destructive, she felt compelled to reveal it to him, and even if she had known the outcome, she would have done the same. We see the human sufferings are determined and existentially inextricably linked with the action and the human behaviour. If Falder is in circumstances that are cruel to him and Ruth, it is also truth that the court speaks logically despite not seeing the details of the situation. The end of isolation, the devotion to love, and the desire to free Ruth from imprisonment, all work against Falder. We see, Falder’s isolation remains constant in his life adding to his alienation and dilemma. The author says:

RUTH. Dumb-like-sometimes he didn’t seem able to say a word.

FROME. As if something unusual had happened to him?

RUTH. Yes

FROME. Painful, or pleasant, or what?

RUTH. Like a fate hanging over him. (*Justice* 28)

These lines of Ruth reflect Falder’s condition and state of mind, as well as his crime. Falder’s heart is deeply ingrained with loneliness on one hand and affection and love on the other.

Thus in the above analysis, we find that Galsworthy character of their plays are always suffering from existential crisis sometimes in family as well as society, irrespective of their societal status. We find most of the characters of their plays are belong to the lower section of the society. Whether their character is marital, professional, conjugal or family life, they are always engaged in constant search for identity. They are trapped in sophisticated or faulty judicial system and some other social stigma, practices, culture and tradition. Psychological confinement keeps them from rising to prominence. The discussion of existentialism in character in the depicted play of John Galsworthy reveals problems have always struggled to find their identity. Their willing or imposed subjugation compels them to pass through traumatic period of frustration, depression and alienation-laws, traditions or society. A character’s psyche is always lost in continuous turmoil of compromise, sacrifice, surrender and humanity. They are the subjects to object misery, humiliation and torture at home and the society.

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