

## Kierkegaard's "Repetition" in Sartre's Theater of Situation

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Jean-Paul Sartre is known for sharing the ideas of existentialism founded by the Danish philosopher, Søren Kierkegaard. He does so with the masses, through the deductive method called "Theater of Situation". Through this method, Sartre exposes the conflict and alienation experienced by people in situations conditioned by war, poverty, and social disparity. Furthermore, he questions the way people deal with these situations through their resistance to society under such difficult circumstances. The Theater of Situation, which deals with the problem of humans' free will and choice, has been actively performing since the 1950s, massively influencing writers, such as Juro Kara and Kenzaburo Oe in Japan. Sartre's <*No Exit*> (1944), in particular, continues to be performed worldwide today, because the absurd situation has not yet been resolved in our society. According to Sartre, this kind of situational theater is nothing but the "*repetition*" of Kierkegaard. Kierkegaard's "*repetition*" does not merely mean to repeat things, but to receive constantly oneself again. Sartre, through the active and subjective aspects of this repetition, interpreting it as self-determination and social engagement, called on people to be participants in any situation, not bystanders. Sartre once founded a popular tribunal to denounce American war crimes in the Vietnam War, but it was criticized by countries as a "farce". In the end, after three trials, the war crimes were exposed, and the People's Tribunal became permanent. In this process, he states that it is important to "generate truth" rather than rely on objective knowledge. The truth here is the subjective "non-truth" according to Kierkegaard, which can be generated by each returning to oneself and by questioning oneself. In other words, the truth can only be achieved by living in the situation as a party. This study clarifies the relation between Sartre's Theater of Situation and Kierkegaard's "*repetition*."