

A Comparative Study of Nietzsche's Übermensch[overman]in *Thus Spoke Zarathustra* and Orestes in Sartre's *The Flies*

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Abstract:

The potential for comparing Übermensch and Orestes, written by Nietzsche and Sartre, respectively, is explored in this essay. By comparing Nietzsche's Übermensch [Overman] in *Thus Spoke Zarathustra* and Sartre's Orestes in *The Flies*, the conceptual framework of this study may help to justify and validate the research issue. In their respective writings, Sartre and Nietzsche discussed the ideal man and shed light on his characteristics. Übermensch is a character in Friedrich Nietzsche's book *Thus Spoke Zarathustra: A Book for All and None*, which was published in four volumes between the years 1883 and 1885, while Sartre depicted it through a character taken from an epic, Orestes. Sartre also had an ideal man in mind when he wrote the book, but Nietzsche showed it through the philosophical character. In 1943, Sartre published *The Flies*, a drama that features the character of Orestes, the "Free Man." With no regard for conventional notions of good and evil, Übermensch portrays a departure from conventional religion and morality.

Keywords: - Ideal man, Übermensch, Orestes, philosophical, 'free man', conventional morality, good and evil, comparative study.

1. Introduction

Numerous philosophers have attempted to develop strategies for helping humanity avoid the dangers of fundamental nihilism and the loss of objective meaning. Friedrich Nietzsche and Jean Paul Sartre are two of the most well-known thinkers who have made an effort at this. In addition to discussing existential nihilism, they also presented the notion of an ideal man, who is a superior kind of human being and also a picture of humanity in the future. This essay examines how Nietzsche and Sartre, via their respective works Orestes and Übermensch, represent the concept of a better man. As he is not required to accomplish anything and is therefore entirely distinct from others, Orestes also illustrates the concept of "freedom from" anything.

This essay looks at the possibilities of comparing Übermensch with Orestes, written by Nietzsche and Sartre, respectively. The goal of the study is to create a comparative analysis to look for similarities and differences. The similarities and contrasts between the characters are to be noted as part of the exploratory investigation. To explain how Übermensch and Orestes are portrayed, descriptive study is required. Theoretical application will be a part of this qualitative, practical study. The conceptual framework of this study may help to justify and validate the research issue, which concerns a comparison of Nietzsche's Übermensch [Overman] in *Thus Spoke Zarathustra* with Sartre's Orestes in *The Night*.

This Übermensch comparison research tries to examine the similarities and differences between Übermensch and Orestes. Our ability to comprehend the character of Orestes is aided by our understanding of the philosophical characteristics of a superior man or Übermensch. Numerous academics have studied the existential nihilism of both Nietzsche and Sartre, as well as the Übermensch concept and the character analysis of Sartre's Orestes. However, it's possible that a comparison between the two hasn't been looked at. The academic community and society at large will gain from this planned research project's examination of the topics and problems presented in the texts. Thus Zarathustra and The Flies, as told by the Übermensch and Orestes characters. My research paper should be divided into two chapters. "Who is Orestes and Übermensch?" is the title of the first chapter. With reference to the texts, there will be a detailed discussion of the characters. The second chapter, titled Sartre, Nietzsche, and Their Ideologies, will be an analytical debate based on the individual writers of the books and their ideologies.

4. Who is Übermensch and Orestes?

Some individuals believe the 20th century to be a Nietzschean period, while others believe Sartre to be in charge of it. Additionally, some people think Sartre may have been a Nietzschean himself. Though Sartre makes several direct allusions to Nietzsche, these allusions—aside from those that originate from "The Will to Power" and "Human, all too Human" in "Saint, Actor, and Martyr"—do not constitute quotes. Sartre explains the overman as a sort of hero destined to replace humans at the end of a particular development: "[----] the Superman who can appear only at the conclusion of a social evolution [----]." In this case, Sartre is misled by the Nietzschean idea. Nietzsche, who "draws logically and strongly all consequences from his atheism," is another example of an atheist with a good outlook. Sartre begins the first few pages of "Being and Nothingness" by drawing inspiration from Nietzsche and the concept of nihilism.

Friedrich Nietzsche introduced the idea of the "Übermensch" in his 1883 novel "Thus Spoke Zarathustra." The character Zarathustra proposes the concept of the Übermensch as the ultimate aim of human life. The Übermensch represents the departure from Christian ideals and embodies the realistic human ideal. The word "Übermensch," which translates as "superman" or "overman," was not coined by Nietzsche; rather, the concept of "hyperanthropos" was already present in Lucian's early works. In addition, Muller, Herder, Novalis, Heine, and most significantly, Goethe in Faust, have all made use of this notion of the superhuman. However, it is possible that Ralph Waldo Emerson's self-sufficient "Beyond-man" had the most effect on Nietzsche's concept of the Übermensch. When Nietzsche was an adolescent, he referred to Manfred, the only Faustian character in Byron's poem "Manfred," as a "Übermensch." Nietzsche saw the concept of the Übermensch as more of a vision than a doctrine. He never explicitly stated what he meant when he used the term "Übermensch," just hinting at it:

“The Übermensch shall be the meaning of the earth!
I entreat you my brethren, remain true to the earth,
and do not believe those who speak to you of
supra-terrestrial hopes! ...
Behold, I teach you the Übermensch: he is this
lightning, he is this madness! ...
Behold, I am a prophet of the lightning and a heavy
drop from the cloud: but this lightning is called
Übermensch.”

‘Thus Spoke Zarathustra’, Prologue

Numerous literary works have attempted to understand Nietzsche's concept of the Übermensch. Kaufmann claims that the Übermensch is a representation of a man who created his own ideals, while Carl Jung views it as a brand-new "God." In contrast to the Nazis, who saw it as the influence of the master race, Her Daggar saw it as humanity's ability to transcend itself. The person in charge in "Thus Spoke Zarathustra" is the one who always defeats himself, constantly reinvents himself, and has a life that is meaningfully justified by its process of creation. For himself, a man must "create himself as overman" in order to become an overman. As the embodiment of the positive will to power, he must both create and acknowledge himself as a creator.

Aeschylus' "Oresteia" was adapted into "The Flies" by Jean Paul Sartre. Sartre's idea of human freedom is explored in the 1943 book, which was written. For this reason, Sartre uses Orestes as a vehicle for expressing his libertarian worldview. The play's depiction of Orestes' developmental phases illustrates the steps one must take to achieve freedom or to become someone other than a human. In the very first scene of the play, Orestes battles with the notion that freedom is only possible for those who are free of all ties and obligations. But that's not Sartre's main point at all. Sartre demonstrates that Orestes' lack of obligation to anything is due to his freedom from things like persecution, political obligations, and even the need to uphold any particular faith or moral code. Orestes learns that freedom is a non-material concept as the tale progresses. When Orestes begs Jupiter to show him a sign, Jupiter complies, but when Orestes sees the sign, he understands that he is free from the Gods' authority and all moral codes, and that he is not required to act on the sign. Even if the Gods may have told him to depart, he had the option of staying or going. Orestes's growth is a journey from a basic understanding of freedom to a more nuanced appreciation of it. But Orestes is on the hunt for life's purpose. Some men are "born bespoken," he adds. At the conclusion of their walk, they must perform a duty that has been given to them. They continue to trundle forward, cutting their bare feet on the flints. That seems disgusting to you, I suppose—the excitement of going somewhere specific. ("The Flies", 1.1.1997).

He realized that losing one's way is not good, and he wants to dedicate his life to following a way that makes him happy and gives it purpose. But he must discover this way on his own since no one else can assist him. This identical notion is also hinted at in the tutor's complaint: "A hundred times and more I've had to ask our way, and never once did I get a straight answer" ("The Flies", 1.1.2026).

Sartre's "The Flies" parallels Euripides' "The Myth" in many aspects, including his concern in psychology and legendary grandeur. He is, nevertheless, unquestionably more current than Euripides. Unlike Aeschylus, Euripides, and Sophocles, Sartre defends the murders and elevates the killer, Orestes, to a heroic status. Sartre criticizes religion and believes it to be on the side of the oppressors, in contrast to Euripides. He criticizes original sin and Christianity by bringing Zeus on stage.

Tired of feeling distant, Orestes seeks and accepts a commitment, which for a little while brings back his people's freedom and pride. Several passages from Sartre's "The Flies" show how Nietzsche influenced the character of Orestes. The first occurs when Orestes says something in Act II, Scene 1.:

“There is another path-my path ...I must go down –do you understand? –I must go down into the depths, among you...I must take a burden on my shoulders, a load of guilt...I take over ass their crimes ...I set out to win the name of ‘guilt-stealer’, and heap on myself all their remorse ...”

This speech of Orestes matches with the different passages written by Nietzsche where Zarathustra also depicts the similar thoughts and moods:

“This is my way: where is yours? ---Thus I, answered those who asked me ‘the way’. For the way—that does not exist.” (Zarathustra-III, chapter -II)

“I must demand to the depths, as you do in the evening when you go behind the sea and still being light to the under-world, as is said by man, to whom I want to descend.’(Zarathustra, prologue1) “were a good to come down upon earth, he should do nothing but wrong: to taken upon oneself guilt and not punishment, that alone would be Godlike.” (Ecce Homo, chapter-1,5).

The quoted lines from “Ecce Homo” perfectly portrays the essence of Sartre’s “The Flies”. Christian concept of original sin is shown in this play and Orestes becomes a great anti-Christian figure, a savior---a true Nietzschean hero, an Übermensch. Nietzsche’s philosophy is combined in the words: “That man delivered from revenge, that is for me the bridge to the highest hope...”, the knowledge of conscience is understood by Nietzsche as a very evident form of revenge against oneself. “The flies” on the other hand portrays the exact opposite idea of revenge, Sartre’s best invention in the plot is that the double murder by Orestes is not at all motivated by revenge, as portrayed by the four Greek poets.

4. Need of Orestes as an Übermensch in Sartre’s time: -

It’s important to remember that Sartre wrote "The Flies" while Paris was under German occupation and that he was actively involved in the Resistance. Scholars agree that Orestes' matricide has overtly anti-Nazi sentiments. According to these academics, Clytemnestra and Aegisthus stand in for the French government's collaboration with Nazi authority. Orestes's murder of Nazis is symbolic of his opposition to their ideology. The murder of Orestes' mother, according to Judaken and O'Donohoe, frees the city of Argos and demonstrates that it is appropriate to commit a heinous act in order to win over the force which enslaves human beings, freeing the city from its grip. The drama "The Flies" focuses mostly on the idea of rebelling against the oppressive Nazi regime. Its anti-Nazi ideas had to be kept secret or hinted at during an age when the Nazis were in power. According to Andrew Ryder, "Sartre's work is hardly unambiguously anti-fascist, but, rather a polyvalent work that could be read in different ways by different groups." The philosophical meaning of Orestes' matricide was decoded by the Nazis, while others on the side of the resistance movement understood the play's anti-Nazi theme.

Nietzsche's intentions with his made-up concept of the Übermensch were vastly different from the Nazis' perversion of those same ideas. To paraphrase Nietzsche, "Man is a rope stretched between animal and superman," the Übermensch is the ideal that humanity should work toward. Nietzsche's main point was to advocate for a shift away from conventional ideas of "man." Therefore, the Übermensch will create a new moral code by expanding "beyond good and evil." During their eleven years in power, however, the Nazis used Nietzsche's concept of the Übermensch to legitimize their worldview of "Aryan supremacy." The German "Umbermenchen" were seen as not only the purest, but also the most superior, race or ethnicity compared to the subservient slaves, Poles, and other groups. German-Aryans ranked highest among all Nordic Aryans, whereas blacks and Jews ranked lowest. The Nazis had a word for them: 'Untermenschen,' which means 'mongrel race.' The phrase "Untermenschen," originally coined to describe those at the bottom of society, originates in Nietzsche's writings. The Nazis cruelly tormented this group, from drafting laws targeting them to robbing Jewish stores to executing them in mass. So the Nazis perverted Nietzsche's concept of the Übermensch throughout their rule.

5. Conclusion: -

Though Sartre, unlike Nietzsche, has written plays, Nietzsche, unlike Sartre, was a poet but the influence of ideas is very much visible in their works. The ethic of “The Flies” is far more individualistic, less Kantian and simply Nietzschean. We do not find the ethic of “The flies” in “L’etre et le neant” or “Huis Clos”. which were published the same year. We find it only in “The Flies” and in the writings of Nietzsche. In keeping with Socrates’ ancient charge against the poets, Sartre, probably wasn’t fully aware of the fact what he was doing while writing “The Flies”. His inspiration was entirely cerebral but partly unconscious, and he projected images and impression received while reading Nietzsche.

Both Nietzsche and Sartre have problems with certain interpretations of the concept of free will. Nietzsche's beliefs on subjectivity and morality, when joined with determinism, have terrifying implications that cannot be tolerated. However, the attempt to reconcile Sartre's concept of freedom with neurobiology has been detrimental to his outlook. But in the end, both Sartre and Nietzsche have insightful observations about the human condition, the death of God, and the ways in which people might find happiness and purpose in life.

We can see, that how Orestes comes out to be an Übermensch at the end of the play “The Flies”, he becomes an ultimate free man who is way higher than –those of the common crowd. Orestes at the end believes that he is “only doing what is right” but quite generally, is almost as central in Sartre’s play as the idea that it is far nobler to take upon oneself guilt and not only punishment. Indeed, the true ideas belong together- (“I set out to win the name of ‘guilt-Stealer’ and heap on myself all their remorse.”) and is basically Nietzschean. At the end we can say, “The flies” and the character of Orestes is one of the most remarkable plays and characters of the twentieth century as well as a striking instance of the inspiration which so many of the greatest writers of this century have found in Nietzsche and his idea of Übermensch.

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