INTRODUCTION
Sartre's Intellectual Development:

The leading figure of the existential movement and a noble laurette (though he declined to receive it), Jean-Paul Sartre, is considered to be the most popular and forceful exponent of the despair of post-war generation of Europe. His creative works portrayed man as a lonely being, burdened with terrifying freedom to choose his own meaning and to create it in a meaningless universe. His distinguished and dynamic figure overshadows most of the philosophic thinking and political activity of his era. A declared atheist but a thorough humanist and highly secular, he has to his credit, besides a number of important philosophic works, a number of plays, short stories and novels that are the best expressions of his existential experience and outlook at the highest creative level.
A descendent of a well-to-do and cultivated Petit bourgeois family which was in close friendly relations with Albert Schweitzer of Lambaríene' (a noble laurette), Sartre was born in 1905 in Paris of a short lived union between a young forlorn girl and an errant naval officer, who was soon to die, when Sartre was only two years old.

At a very young age Sartre was introduced to the world of books by his maternal grand father who was a school teacher though not of much repute. The grand father was a protestent and the rest of the family was catholic. This diversity and desparity confused faith of Sartre who could and up only as an atheist. With no father, Sartre had a tremendous feeling of superfluousness which he was later on to identify in the whole human existence. The seeds of rebellion were thus implanted in Sartre's soul at a very young age.

The portrait which J.P. Sartre, the author, has drawn of the child Sartre in his 'words', is not simply a biographical sketch that connects certain anecdotes or certain events but is a penetrating psychological study of the childhood of a to-be philosopher, writer and an artist. It is this study of the childhood of Sartre which helps us to understand his adult psyche.

Though Sartre has been highly critical in his depiction of the atmosphere of his middle class milieu to which he
belonged and whose all values he was to reject at a later stage, it was this very family where ideas, words and thoughts were assimilated by him. It is evident from all his writings about art and music. His grand father's dream of making Sartre a scholar and not a writer provided him the opportunities to develop and nourish his philosophical and artistic genius from a very young age. We are told that at the age of six Sartre started to write, not A B C, but the little comedies and poems. He received his basic education at the renowned Ecole Normale Superieure. In 1930 he started teaching philosophy at different schools. It was, however, in his studentship that he met the young and beautiful Simone de Beauvoir and the two, sharing the same interests and pre-occupations, became an examplary unmarried couple of the century.

(II). Sartre wrote most of his philosophical works either before the 2nd world war or during the war. After the liberation of France, i.e. after 1946, he changed his position from a psychological and moralist writer to a political and social analyst, mainly because of the exigencies of new social and political situation of the post-war world.

He committed himself to political activity through his essays published in Les Tamps Moderns (Modern Times)—the paper he himself edited later. His emphasis on commitment, social responsibility and the inevitability of violence in the pursuit of freedom drew him to the left wing politics, although he never joined the communist party of France. A passionate
critic of France's War in Algeria, he repudiated the then President of France, Charles de Gaulle's orders of compulsory military training. Though De Gaull charged all those who had not followed his orders for betrayal of the country; for Sartre, he said, "one does not put Voltaire on trial."¹

Sartre was a vehement critic of the United States of America for her role in Vietnam. He played an important role as the head of the War Crimes Tribunal and condemned the leaders of the United States of America for violating the International law in Vietnam. He has, however, justified Palestinian terrorism against Israel though he was of the view that Israel had a right to exist. Breaking his life long principle of accepting any bourgeois honour, in 1976 he went to Israeli Embassy in Paris and accepted an honorary doctorate degree from the Hebrew University in Jerusalem. But he declared at the ceremony:

"My acceptance of this little has a special significance. It expresses the friendship I have felt for Israel since its birth, and my desire to see that nation prosper in peace and security. But I consider that such a peace can only exist if the Israel's start talking with the Palestinians, for I am also concerned over the fate of the Palestinian people. In fact I feel all the more pro-Palestinian; in that I am pro-Israeli and vice-versa."²

Had this towering personality of the 20th century lived beyond April 15th, 1980, he would have mobilised the world
opinion against the Russian invasion in Afghanistan, the U.S.A's aggression in Nicaragua and condemnation of Iran-Iraq war for killing of innocent people.

(III). The intellectual development of Sartre can be divided into three phases, viz. the phenomenological, the ontological and the Marxist phase.

His interest in phenomenological psychology, which is considered to be the first phase of his philosophy, was responsible for his four main works, viz: *Transcendence of Ego*, *A Sketch for the theory of Emotions*, *The Imagination* and *The Psychology of Imagination*. While describing the structure of consciousness in the works of this phase, Sartre comes very close to Husserl but deviates from him gradually and takes a position close to that of Heidegger. In this phase Sartre cultivated the psychological virtuosity and analytical penetration that he needed for his account in *Being and Nothingness* as the distinctive property of consciousness, its being and nothingness. He concludes, in *Words*, that the capacity to imagine is not contingent character of consciousness. Far from being a contingent character of consciousness, it is consciousness itself insofar as it realizes its freedom. Consciousness is continuously transcending the real, the actual.

This period paved way for his transition from phenomenological psychology to his ontology which is considered to be the
second and the most important phase of his intellectual
development. It includes his all important work "Being and
Nothingness", and in defence of his philosophy, a paper on
Existentialism, entitled "Existentialism and Humanism". Since
his first phase had led him towards a position which was akin
to that of Heidegger, in his second phase also, he is so near
to Heidegger's thought that "Being and Nothingness" is sometimes
considered an amplified restatement of the doctrines developed
by Heidegger in his main work "Being and Time". In this work,
Sartre rejects Husserl's transcendental "I", because it cannot
be understood as a being distinct from all other beings. He
holds that there are only "phenomena", since our 'pre-reflective'
or 'non-reflective' involvement in things shows that there is
no transcendental "I" that forms the part of the structure of
our experience.

Sartre's third and the last phase of intellectual develop­
ment is marked by his restatement of Marxian thought presented
in the "Critique of Dialectical Reason". Though criticizing
the contemporary Marxists, he accepts the peculiarity of human
existence pointed out by Marx. In the preface of this work,
Sartre says that:

"Existentialism must find its place within
the frame-work of Marxist philosophy,
because I consider Marxism to be the unsur­
passable philosophy of our time, and because
I look upon the ideology of existence and
its 'comprehensive' method as an enclave within
Marxism itself which at the same time embraces
and rejects it."
(IV). Sartre's analysis and logical systematization of man's freedom and responsibility and his radical resolve against all the processes of dehumanization, essentialism, objectivation, bad faith and alienation made him a renowned writer and thinker throughout the world. His all philosophical and literary works are but a desperate struggle to protect the mysterious entity that is called "freedom" of man and to restore human creative faculty till now suppressed by various systems on various pretexts. The freedom, which Sartre sought, is not, however, merely the freedom that gives man the capacity of saying 'no', but it is freedom at a creative level which negates all the limitations put upon freedom. The capacity of negation does not lead mankind to darkness but brings light in the world. Sartre believed that one must show darkness in all its depths in order to realize urgent need for light.

"No charity or love lifts the gloom; the only glimmer of hope lies in the relentless pursuit of oppression in whatever form it occurs, human or even divine."  

These views are not new to our age. At the dawn of the present century, Gide, Unamuno, Réguy and even Sartre's contemporaries Malraux and Camus, had, more or less, the same type of ideas. Man's alienation, bad faith, responsibility, freedom, anguish, dread, absurdity are the very hallmarks of
the 20th century literature. One can find, at a first

glance, nothing new in Sartre's writings. Sartre's originality,
however, lies in the fact that unlike his predecessors or
contemporaries, he presents the problem on purely philosophical
grounds and hence, he lays down the basis of a systematic
formulation of the problem and a rigorous hunt for its solution,
abolition or dissolution.

(V). Sartre's devotion to art and literature was not purely
at an aesthetic level but was aimed at finding a means to
justify the meaning and value of human existence. Sartre's
fundamental principle, that man cannot but choose and the
moment he chooses he becomes responsible not only for himself
but for the whole mankind, found its substance and full
expression in his most famous works produced between 1938 and
1946 i.e. between "Nausea" and "Roads to Freedom". Our
ineluctable responsibility to choose freedom in the face of
the world that determines all our acts and imposes an inevitable
historic situation upon us has been the central theme of
almost all the literary works of Sartre. Besides substantiating
his philosophical concepts, these works are in themselves the
best examples of contemporary literature. His novels, stories
and plays possess an atmosphere which is authentically existential
a characteristic, not found in the works of any other writer.
Though at first sight his works like "The Wall", "Intimacy"
and even the novels of his trilogy, "Roads to Freedom"
appear to depict the contemporary human situation in an obscene way,
a closer examination of these works reveal that all these works have a milieu of their own. They have a unity, a compactness representing not only Sartre's philosophical ideas but above all the existential experiences of men at the highest creative level.

In this regard these works also complement the ideas put forward by Sartre in his "Psychology of Imagination" and "what is literature". Though Sartre has not built up any elaborate system of aesthetics, these works do fully substantiate his ideas on aesthetics. From the existential point of view all his works can serve as the basis for formulating his theory of art, but "Being and Nothingness" will serve as the foundation of his theory. F. Kaelin in his "Existential Aesthetics" says something that does not conform to our view, writes:

"It is not unreasonable to separate the literary efforts of Sartre from his already dense body of purely philosophical work. Our ground here is not that literature cannot be philosophy, but that historically considered, the literary interpretations of his philosophy are secondary; they were intended, in the main, merely to reach that larger section of his audience which is composed of readers for whom philosophy is a too forbidding a fare."^\(^5\)

We cannot accept this view of Kaelin, for, if Sartre's philosophy were to be separated from his literary works, it
might have led to the idea that his philosophy had no relation with his creative activity, at least when observed from the existential point of view. The line of demarcation between philosophy and literature has remained blurred historically, as Kaelin says, but so far as Sartre's case is concerned, his philosophy may be fully understood only with reference to his literary works. In our view if Sartre's philosophy is separated from his literature, both the two will become disjointed parts of the expression of a personality's experiences that represents our age and its spirit. They are, in-fact, complementary to each other. Man is always in a boundary situation, Jaspers has rightly observed. One cannot be but in a situation. These situations are concretized with reference to individual men in literature only. Hence after going through all the philosophical and literary works of Sartre, we have come to the conclusion that Sartre's philosophical ideas acquire its content, purpose and to some extent even meaning through his literary works.

Persuing this method, we have tried, in this work, to evolve Sartre's theory of art. We have tried to establish it on the basis of his two main works viz. "The Psychology of Imagination" and "What is Literature". We have tried to justify Sartre's stand with the help of his literary works. But this stand could not be maintained unless Sartre's philosophical position, as depicted in "Being and Nothingness", has not
been accessible to us. Sartre's concept of "Being" and its different modalities, comprising bad faith, commitment, authenticity, freedom, and creativity, provided us with the basic infrastructure for establishing his theory of art. Sartre's analysis of the works of some renowned painters has helped us in substantiating our systematization of his theory of art.

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REFERENCES


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