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**MYTHOPOETICS PLAY “THE UNBURIED DEAD” BY**

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**Анотація.** Складна тематика п’єси “Мертві без поховання” Ж.-П. Сартра, охоплює має багато різних значень. Сюжет “Мертвих без поховання” розглядає непохованих мертвих / живих мерців, як людей, котрі мертві ментально, але живі фізично. Це стосується отруєних життям душ, котрі страждають через злочини, ментальні взлети і падіння, котрі піддані фізичним тортурам.

**Ключові слова:** екзистенціалізм, Ж.-П. Сартр, міфопоетика, хронотоп, неоміфологізм.

The complex theme of the play “The unburied dead” by Jean Paul Sartre, covers many different meanings. The plot of "Dead without Burial" views the unburied dead / living dead as people who are mentally dead but physically alive. This applies to life-poisoned souls who suffer from crimes, mental ups and downs who are subjected to physical torture.

**Key words:** existentialism, J.-P. Sartre, mythopoetics, chronotope, neomythologism.

The main and fundamental feature of existentialism, which determines its contribution to the development of philosophy, is the awareness of each person as a unique, inimitable being. The existence of each person is considered absolute. Existentialism seeks to comprehend being as the complete indivisible integrity of subject and object. That is, the core of existentialism is that everyone decides the most important thing for himself. It is we who give our lives a certain meaning. Existentialists see the highest life value in the freedom of the individual.

Existentialist novels and dramas are full of philosophical problems. Representatives of the current of existentialism understand the world as something hostile to the individual, perceive it as chaotic, disharmonious, absurd. The processes taking place in this world, full of internal contradictions, are devoid of regularities, logical connection, time sequence. Representatives of the existential direction see the highest vital value in the freedom of the individual. The existence of man is interpreted by them as a drama of freedom, because at each phase of self-creation of the individual it depends on choice, decision. Man is doomed to exile in the universe, to alienation from other people.

Existential drama is one of the outstanding phenomena of French drama of the twentieth century. Creativity of its representatives - Sartre J.-P., A. Camus, J. Anuya are largely focused on the poetics of neomythologism.

Existential drama, which emphasizes the ontological problems of human existence: life, death, freedom, choice, tragedy, responsibility, is close to the oldest dramatic examples. In addition, existential drama in the poetic sphere focuses on the artistic parameters of ancient tragedy (mythology of thinking, the concept of a tragic hero, poetics).

In the existential drama “The unburied dead” the journey of the prisoners turns into their initiation. Detained guerrillas test the strength of their honesty, loyalty, trying to find the meaning of life in the face of death. The leading myths in the play by Sartre's “The unburied dead” are the motives of trial and life-death.

The theme of the play “The unburied dead” is based on the concept of "borderline situation". Its embodiment in the play is the image of the main characters as living dead. The unburied dead embodies death not as a physical act of the end of life, but a boundary closely intertwined with the transition of the main characters from their space to another, to a new quality of existence.

Summary, at different stages of the works of J.-P. Sartre differ in the method of neomythologization. The general evolution of the writer's mythopoetics runs from direct to indirect, allusive forms, which are dissolved in the plot. The chronotope of ancient myth and the chronotope of modernity contrast and reflect each other. Mythologizing in “The unburied dead” is no longer direct. The text does not have a clear identification with any particular myth.

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