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A PERFORMATIVE ANALYSIS OF EXISTENTIAL “IN-BETWEENNESS” THROUGH THE THEATRICAL MATERIAL OF GOETHE’S FAUST

Annotation

This article offers a performative analysis of Johann Wolfgang von Goethe's Faust as theatrical material, treating the play not as a philosophical document but as a stage event in which the existential condition of "in-betweenness" – the subject's irreducible inter-esse – is materially constituted through corporeality, bodily language, and dramaturgical structure. Working within contemporary theatre studies and the methodology of performative analysis, the study foregrounds the conditions of staged performance: blocking, vocal address, the temporal arc of the tragic horizon, and the limits of theatrical representation. The argument stages a sustained dramaturgical confrontation between two paradigms: the ancient tragic horizon, whose open temporal structure allows the performer a non-teleological encounter with contingency, and the Abrahamic teleological paradigm, identified here as a form of "ontological censorship" that fragments the performer-subject into permanent suspension between lived facticity and transcendental fictions. Drawing on the reflections of Heidegger, Shestov, and Strauss as instruments for theatrical reading – rather than for philosophical exegesis alone – the article traces how this schism is internalised in the performer's body and re-enacted on stage. The study contributes to theatre and performance research by proposing "Neo-Tragic Humanism" as a stage-oriented practice: a recovery of tragic consciousness in contemporary dramaturgy that reopens the conditions for authentic theatrical agency against fragmented subjectivity.

Key words

tragic, teleological idealism, Goethe's Faust, in-betweenness (inter-esse), performative plasticity.

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И. В. ГЁТЕНІҢ «ФАУСТ» ШЫҒАРМАСЫНЫҢ ТЕАТРЛЫҚ ИНТЕРПРЕТАЦИЯЛАРЫ НЕГІЗІНДЕ ЭКЗИСТЕНЦИАЛДЫҚ «АРАЛЫҚ БОЛМЫСТЫ» ПЕРФОРМАТИВТІК ТАЛДАУ

Аннотация

Мақалада Иоганн Вольфганг фон Гётеңің «Фауст» трагедиясына театрлық шығарма ретінде перформативтік талдау жасалады. Автор шығарманы философиялық мәтін ретінде емес, экзистенциалдық «аралық болмыс» (inter-esse) күйі адамның тәні, дене әрекеті және драматургиялық құрылымы арқылы жүзеге асатын сахналық оқиға ретінде қарастырады. Заманауи театрға мен перформативтік талдау әдіснамасына сүйене отырып, зерттеуде сахналық орындаудың негізгі құрамдас бөліктері – мизансцена, актердің дауыс мәнері, трагедиялық уақыттың ұйымдасуы және театрлық бейнелеудің шекаралары талданады.

Зерттеудің өзегін екі драматургиялық парадигманың қарама-қарсылығы құрайды. Біріншісі – уақыттық ашық құрылымына негізделген антикалық трагедиялық дүниетаным. Бұл модель орындаушының өмірлік кездейсоқтықпен алдын ала айқындалмаған, телеологиялық мақсатқа бағынбайтын қатынасқа түсуіне мүмкіндік береді. Екіншісі – авраамдық телеологиялық парадигма. Автор оны субъектінің тұтастығын бұзатын, адамның нақты өмірлік тәжірибесі мен трансценденттік идеалдар арасындағы қайшылықты күшейтетін «онтологиялық цензураның» көрінісі ретінде пайымдайды.

Хайдеггердің, Шестовтың және Штраустың философиялық тұжырымдары дербес философиялық талдаудың нысаны ретінде емес, театрлық интерпретацияның әдіснамалық құралы ретінде қолданылады. Осы негізде автор экзистенциалдық жіктің орындаушының тәнінде қалай орнығып, сахналық әрекет барысында қайта жаңғыртылатыны сараланады. Зерттеу театр мен перформанс саласындағы ғылыми ізденістерге үлес қоса отырып, қазіргі драматургиядағы трагедиялық сананы қайта жаңғыртуға бағытталған сахналық тәжірибе ретінде «неотрагедиялық гуманизм» тұжырымдамасын ұсынады. Бұл тұжырымдама фрагменттелген субъективтілік жағдайында шынайы театрлық субъектіліктің қалыптасуына мүмкіндік беретін алғышарттарды қайта айқындайды.

Түйінді сөздер

трагедиялық, телеологиялық идеализм, Гётеңің «Фаусты», аралық болмыс (inter-esse), перформативтік пластика

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ПЕРФОРМАТИВНЫЙ АНАЛИЗ ЭКЗИСТЕНЦИАЛЬНОГО «МЕЖДУБЫТИЯ» НА МАТЕРИАЛЕ ТЕАТРАЛЬНЫХ ИНТЕРПРЕТАЦИЙ «ФАУСТА» И. В. ГЁТЕ

Аннотация

Автор статьи предлагает перформативный анализ трагедии «Фауст» Иоганна Вольфганга фон Гёте как театрального материала, рассматривая произведение не как философский документ, а как сценическое событие, в котором экзистенциальное состояние «междубытия» (inter-esse) материально конституируется через телесность, телесный язык и драматургическую структуру. Работая в рамках современных театральных исследований и методологии перформативного анализа, исследователь выдвигает на первый план условия сценического исполнения: мизансценирование, вокальное обращение, временную арку трагического горизонта и пределы театральной репрезентации. Аргументация выстраивает устойчивое драматургическое противостояние между двумя парадигмами: античным трагическим горизонтом, чья открытая временная структура позволяет исполнителю вступать в нетелеологическую встречу со случайностью, и авраамической телеологической парадигмой, определяемой как форма «онтологической цензуры», которая фрагментирует субъекта-исполнителя, удерживая его в состоянии перманентного подвешивания между проживаемой фактичностью и трансцендентальными фикциями. Опираясь на рефлексии М. Хайдеггера, Л. Шестова и Л. Штрауса как на инструменты театрального прочтения, а не только философской экзегезы, автор прослеживает, как этот раскол интернализируется в теле исполнителя и заново разыгрывается на сцене. Исследование вносит вклад в область изучения театра и перформанса, предлагая «неотрагический гуманизм» как сценически ориентированную практику – восстановление трагического сознания в современной драматургии, которое вновь открывает условия для подлинной театральной агентности вопреки фрагментированной субъективности.

Ключевые слова

трагическое, телеологический идеализм, «Фауст» Гёте, междубытие (inter-esse), перформативная пластика

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Introduction: The theatricality of the ontological schism.

The evaluation of the tragic horizon requires a radical departure from the perception of Greek tragedy as a mere literary artifact. It was, in its essence, a performative event – a rigorous synthesis of movement, music, and embodied presence. Friedrich Nietzsche (1872/1967), in his foundational work *The Birth of Tragedy*, argued that the tragic experience originates from the "spirit of music" and the dithyrambic chorus, indicating that the existential crisis of the hero is first articulated through the rhythmic and kinaesthetic vitality of the collective body (33–35). Therefore, the "in-betweenness" (inter-esse) of the tragic subject is not an abstract cognitive state but a physicalized tension enacted within the sacred space of the theatron. In modern theatrical material, this tension finds its most profound manifestation in Johann Wolfgang von Goethe's *Faust*¹, where the protagonist's restlessness represents a somatic struggle between irreconcilable ontological orientations.

Through the aesthetic mechanism of mimesis, tragedy transforms the radical contingency of existence into a sensible, choreographed spectacle. This transition from "ontological schism" to "aesthetic presence" allows the audience to witness the human

condition not as a solved teleological puzzle, but as a lived vulnerability. The tragic stage functions as a laboratory of human agency where the physical presence of the actor bridges the gap between lived facticity and transcendental ideals. Erika Fischer-Lichte observes that the "bodily co-presence" of performers and spectators creates a liminal space that defies dogmatic closure, making the performance an act of existential resistance (2008, 38–39). By focusing on this performative dimension, the present study underscores that the recovery of a "tragic consciousness" is an aesthetic reclamation of the body against the rigid, desomatized abstractions of dogmatic idealism.

The history of human thought can be interpreted as an irresolvable struggle to calibrate the relationship between the internal subject and the external reality of existence. This calibration is an ontological orientation that defines how an individual perceives suffering, interprets justice, and assumes responsibility. In the intellectual landscape of Western and Eastern civilizations, two primary paradigms have emerged as foundational codes: the tragic consciousness of the Hellenic world and the teleological idealism of the Abrahamic tradition. Leo Strauss², in his analysis of "Athens and Jerusalem,"

¹ Johann Wolfgang von Goethe, *Faust: A Tragedy*. Translated by David Constantine, Oxford University Press, 2024.

² Leo Strauss, *Jerusalem and Athens: Some Preliminary Reflections*. New York: City College of New York, 1967, 147–149.

articulated these roots as a fundamental tension between two irreconcilable sources of authority: the unassisted human reason of the philosopher and the absolute, obedient faith of the believer in divine revelation.

The existential implications of this tension extend far beyond epistemology; they manifest in the way a subject "inhabits" the world and the stage. The Hellenic model operates through "mimetic confrontation." Joachim Latacz (2001) and Albin Lesky (1966) have demonstrated that tragedy does not seek to provide a redemptive arc for existence; on the contrary, it stages an unvarnished mimesis of life's internal contradictions and its ultimate ontological groundlessness (Lesky 1966, 224–227). In this paradigm, the individual – represented by the tragic actor – is forced to acknowledge the "tragic flaw" (hamartia) and the relentless indifference of fate (moira).

In contrast, the Abrahamic paradigm offers a teleological framework where existence is a meaningful journey toward a transcendental telos. This world-view replaces the randomness of life with the "ideal project" of divine providence. Truth is not something to be "discovered" through lived experience; it is something "revealed" in a finalized sacred text providing a fixed ethical topography. This paradigm creates a unique existential condition defined as "in-betweenness" (inter-esse). Simon Critchley suggests that this dogmatic

construction suppresses the "theatre of courage" required to face the unknown, replacing it with a structured metaphysical safety (2020, 42–45).

Goethe's *Faust* serves as the primary stage material for this analysis, representing the modern subject's attempt to reconcile these two horizons within a single, performative body. Faust is perpetually suspended in a chasm between the immanence of his concrete, biological facticity and the transcendence of an idealized "servant" profile demanded by dogmatic fiction. This research provides a multi-layered existential analysis of these opposing worldviews, exploring the stage as an "epistemology of risk." By performing a phenomenological critique of the "metaphysics of the test" inherent in dogmatic narratives, we argue that the resulting fragmented subjectivity is the "tragic abyss" of modern thought. Performativity, when read through the operatic staging of Faust, exposes the protagonist's body as both a philosophical site and a theatrical material (Collins 2022).

Materials and methods of research.

The methodological architecture of this investigation is constructed upon a synthesis of comparative phenomenological hermeneutics and dramaturgical analysis. Rather than treating Johann Wolfgang von Goethe's *Faust* (Parts I and II) as a static literary text, this study engages with it as active stage material – a dynamic

blueprint for performative inquiry. In direct response to the editorial focus of Arts Academy, the methodology is centered on the Dramaturgical Analysis of Ontological Space and Performative Plasticity.

The analytical trajectory is structured around a three-stage synthetic framework:

Proxemics and Scenic Space: This stage involves an analysis of the spatial transition from the claustrophobic, Gothic enclosure of Faust's study to the expansive, visceral materiality of the "World-Stage." This spatial shift is examined as a performative movement from teleological isolation toward the tragic horizon, where the stage becomes a site of ontological exposure.

Corporeality and Bodily Language: The research employs the concept of "somatic facticity" to investigate how Faust's existential crisis is translated into physical gestures. Central to this is the tension between stillness (theoria) and restless kinesis (praxis). The protagonist's "two souls" are analyzed not merely as psychological tropes, but as a demand for a specific kinetic oscillation and bodily tension within the actor's performance.

Mimesis-Analysis: Drawing upon Rita Felski's model of "aesthetic attachment," the study analyzes how the

performative shock of Faust's wager disrupts the subject's reliance on pre-ordained moral categories, forcing a radical re-engagement with the immediacy of the present moment (2020, 82–85).

The study integrates the phenomenological frameworks of Martin Heidegger³ and Lev Shestov⁴ with the performance theories of Erika Fischer-Lichte. This interdisciplinary approach allows for a rigorous examination of how the "ontological schism" is rendered visible through what can be termed the "theatre of courage." Furthermore, the literature review incorporates regional scholarly perspectives to ground these theoretical claims in contemporary artistic discourse, specifically referencing the works of Tolysbayeva regarding narrative structures (2022, 12–19) and Zhumaseitova & Saitova concerning the evolution of performative practices (2023, 44–48).

Results and Discussion. The Phenomenology of "In-Betweenness" (Inter-esse): The Ontological Schism on Stage. The theorization of "in-betweenness" stands as the central philosophical contribution of this study, identifying it as a debilitating ontic state of the modern subject. This condition is not merely a psychological confusion; it is a

³ Martin Heidegger, *Being and Time*, trans. John Macquarrie and Edward Robinson. New York: Harper & Row, 1962.

⁴ Lev Shestov, *Athens and Jerusalem*. Athens, OH: Ohio University Press, 1966.

structural yarıma (schism) in the subject's "Being-in-the-world" (In-der-Welt-sein). Within the performative context, this state of inter-esse describes the ontological suspension of a subject – exemplified by the actor – caught between the tragic reality of their concrete facticity and the dogmatic fiction of an idealized transcendental project.

The Schism between “Being-towards-Death” and “Being-towards-Salvation”. To understand this in-betweenness, we must contrast it with Heidegger's analysis of *Dasein*. For Heidegger, authentic existence (Eigentlichkeit) involves the courageous acceptance of our "Being-towards-death" (Sein-zum-Tode). This is the realization that existence is finite, contingent, and grounded in nothingness (Abgrund) (306–307). Tragedy, as a performative form, serves as the ultimate aesthetic celebration of this Heideggerian authenticity. The tragic hero – whether Oedipus, Antigone, or the Faustian wanderer – is an individual who, in the face of absolute finitude and "thrownness" (Geworfenheit), claims their existence without a pre-ordained script.

The dogmatic subject, however, is structurally prohibited from this authenticity. Their existence is oriented toward "Being-towards-salvation" (Sein-zum-Heil). In this paradigm, "true" life is always deferred; it is always "elsewhere," in a transcendental future

that renders the present moment merely instrumental. This creates a state of "Existential Suspension." On stage, Faust's Gothic study represents this "Ontological Homelessness" (Heimatlosigkeit). Through the scenography of enclosure, the subject becomes a stranger to their own existence, living in a permanent "waiting room" where the reality of the present is sacrificed for the fiction of the future (329–330).

The Somatic Schism: The Body and Desire in Performative Practice. The existential tension of "in-betweenness" is violently inscribed upon the human body (Leib). In the context of theatre arts, we perform a phenomenology of the body as it moves between the tragic and teleological horizons, manifesting as a conflict of performative plasticity.

The Tragic Body: Pathos as Ontological Witness. In Greek tragedy, the body is the primary site of existential truth. Whether it is the blinded eyes of Oedipus or the physical torment of Prometheus, the body does not lie; it is not an "enemy" to be subdued but the locus of the human condition. As Maurice Merleau-Ponty suggested, we do not simply "have" bodies; we are our bodies (1962, 173–174). Our perception is a somatic event. Heidegger defines in-betweenness as the battle between world and earth, a conflict fought within the body (1971, 42). In the tragic model, there is no "metaphysical shame" attached to

biological reality. Suffering (pathos) becomes an ontological witness to the "fragility" of being human (Nussbaum 2001, 318–320; Indirli *et al.* 2023).

Somatic Alienation and the Panopticon of Dogma. Conversely, the Abrahamic paradigm introduces a radical "Somatic Schism." The body is relegated to the status of the "lower self" (nafs) – a vessel of temptation that must be disciplined and monitored. This leads to what Michel Foucault identified as "Pastoral Power" over the body (1978, 125–127). The dogmatic subject becomes a "tenant in their own skin," subject to constant moral auditing. As Byung-Chul Han argues, when life is governed by a rigid imperative of "positivity" or "sacred health," the body ceases to be a site of lived experience and becomes an object of self-optimization (2021, 22–25).

This results in an "Ontological Neurosis." Faust's "two souls" – one terrestrial and somatic, the other spiritual and teleological – are the physicalized manifestation of this schism. The subject is trapped in-between: they cannot abandon their somatic existence, yet they are forbidden to authentically inhabit it. As Katerina Kolozova explores, the "hallucination of unity" offered by transcendentalist systems requires the radical suppression of the "real" of the

body, leading to a fundamentally broken subject⁵. On the stage, the body becomes a "stranger," replacing the tragic "chorus of the body" with the silent, monitored prostration of the servant.

The Dramaturgy of "Inter-esse" in Faust. The analytical discussion localizes these schisms within the performative architecture of Goethe's *Faust*.

The Claustrophobia of Teleology: The Study Scene as Ontological Prison. The opening of *Faust* materializes "Teleological Isolation" through a specific scenographic language. The set design of the Gothic chamber – often characterized by high, narrow windows and walls of crumbling parchment – functions as an "ontological prison" that limits the subject's performative range. Faust's intellectual exhaustion – "And here I stand, with all my lore / Poor fool, no wiser than before" – serves as the performative marker of alienation. In this restricted space, the actor's body is typically rendered static, hunched, and weighed down by the "ontological debt" of scholasticism⁶. This initial stillness represents the physical suppression of the somatic self in favor of a failed transcendental project.

The Mephistophelean Kinesis: Entering the Tragic Horizon. The entrance of Mephistopheles triggers a

⁵ Katerina Kolozova, *Capitalism's Hallucination of Unity*. London: Bloomsbury Academic, 2022, 78–81.

⁶ Agon Hamza, *The Subject of Faith*. Durham, NC: Duke University Press, 2022, 118–121.

radical shift in the play's performative plasticity. Mephistopheles embodies the "tragic horizon" – the spirit of negation and radical contingency. His movement on stage is defined by a sharp, unpredictable kinesis that contrasts sharply with Faust's initial lethargy. The wager is the precise moment Faust accepts the "epistemology of risk" (Goldhill, 2020). This represents a crucial dramaturgical transition from *theoria* to *praxis*. Faust's movement out of the study and into the "Great World" signifies a "Neo-Tragic" reclamation of agency. He no longer seeks metaphysical safety; instead, he chooses to immerse his body in the "sublime of suffering" and the raw materiality of existence (Eagleton 2020, 112–114).

The Mimetic Stage: Tragedy as the Anatomy of Contingency and the Faustian Performance. Ancient Greek tragedy represents the first systematic attempt to represent the radical "absurdity" of existence without the protective veil of a redemptive narrative. As Jean-Pierre Vernant (1988) argues, it is a "contestation of the heroic myth" by the burgeoning rationalism of the polis. The stage provides an arena where absolute values of the past collide violently with the ambiguities of the present. In Goethe's *Faust*, this interruption is theatricalized through the protagonist's departure from

"teleological safety" into the chaotic, unscripted materiality of the world. Goethe utilizes the Greek tragic horizon not as a historical relic, but as a performative tool to dismantle the modern subject's illusions of providential order. The critical return of tragedy to the contemporary stage demonstrates that what appears to be a generic revival is in fact a structural response to political and affective contingency (Büttner 2025; Clapp 2026; Prevot 2023).

Aeschylean Agency and the Faustian Transition: The Secularization of Pathos

Aeschylus⁷ initiates the movement toward human autonomy by staging the transition from archaic "blood feuds" to the legal framework of the Areopagus. In the *Oresteia*, this is an ontological revolution rendered through the choreographed movement of the chorus and the spatial shift from the cursed palace to the public court. In *Faust*, a similar "secularization of justice" occurs when the protagonist rejects the scholastic *hikmah* (divine reason) of his library. The Aeschylean hero realizes that justice is a fragile human construct necessitated by a chaotic world. On stage, Faust embodies this Aeschylean *mathesis* (learning through suffering) the moment he translates "In the beginning was the Word" into "In the beginning was the Deed." This is a

⁷ Aeschylus, *The Oresteia*, trans. Christiane Meineck. Indianapolis: Hackett Publishing, 2019.

performative shift from theoria to praxis. Just as the Oresteia highlights the precariousness of the legal order (Goldhill 2020), Faust's journey highlights the precariousness of the self when divine decrees are replaced by human action.

Sophoclean Contingency: The Faustian Body and the "Horror of the Real". In the Sophoclean universe, the tension between human will and moira (fate) reaches its peak, providing the primary dramaturgical template for the "Gretchen Tragedy" in Faust. Martha Nussbaum's (2001) thesis on the "fragility of goodness" finds its most visceral expression when the "teleological project" of Faust's desire collides with the radical Greek concept of Tuche (Luck/Contingency). Like Oedipus, Gretchen is destroyed not by depravity, but by the unintended consequences of an "in-between" existence. The scenic space of the dungeon in Part I, Scene IV, serves as the "Horror of the Real." Here, the actor playing Faust must embody what Terry Eagleton (2020) calls the "sublime of suffering." As Faust witnesses Gretchen's descent into madness, his identity is stripped of its teleological illusions. Faust's physical presence – standing helpless as the voice from above cries "Is saved!" while the stage remains a site of execution –

materializes the "ontological schism" between divine promise and tragic facticity.

Euripidean Skepticism: Mephistopheles and the De-sacralized Stage. Euripides represents the final stage of the Athenian tragic spirit, characterized by radical skepticism toward the Olympian order. In his world, the gods are capricious forces that shatter human lives without moral purpose. This "demystification of the sacred" is the operational mode of Mephistopheles. On stage, Mephistopheles functions as the "Dionysian Truth" (Nietzsche 1967), a terrifying force of irrationality that mocks the "teleological project" of modern man. The Walpurgis Night scene in Faust is a direct performative descendant of the Euripidean Bacchae. It is a "kinesthetic event" (Zhumaseitova 2023) where the stage is flooded with a surging, chaotic energy that defies the "metaphysical safety" of the Abrahamic tradition.

Katharsis: Beyond Emotional Purgation to Cognitive Agency. To fully understand the existential weight of the tragic horizon, we must re-evaluate Aristotle's concept of katharsis within the context of theatrical reception. Contemporary tragic theory, represented by scholars such as Malcolm Heath (1996) and Jean-Pierre Vernant (1988), emphasizes the

⁸ Aristotle, *Poetics*, trans. Malcolm Heath. London: Penguin Classics, 1996.

cognitive dimension of this experience. Katharsis is not merely a psychological "venting"; it is a form of cognitive agency. Aristotle⁹ defines tragedy as an imitation (mimesis) of an action that effects the katharsis of pity (eleos) and fear (phobos). When the audience watches the suffering (pathos) of the Faustian wanderer, they engage in a process of manthanein (learning) and syllogizesthai (inferring). They realize that the protagonist's suffering is a reflection of the universal "fragility" of the human condition. This cognitive katharsis empowers the individual to affirm life with mimetic integrity, recognizing risk as an inherent element of existence. The mythos of Goethe's *Faust*, considered against the Aristotelian architecture of tragic plot, retains its teleological pressure only as long as it remains unperformed; on stage it opens instead into a sustained suspension (Kyriakou 2024).

Irreversibility vs. Restitution: The Illusion of the Tragic Job. A critical objection points to thinkers like Unamuno¹⁰ who argue for a religious "Tragic Sense of Life." However, the suffering of Job is structurally a "test of faith" with a redemptive resolution. The divine speech asserts the sovereignty of God, and everything lost is "restored." The crucial difference lies in the concept of Irreversibility. In the Sophoclean and

Faustian universe, tragedy is final: Oedipus remains blinded; Gretchen remains dead. There is no cosmic "reset" button on the tragic stage. This restitution in the Job narrative retroactively justifies suffering, transforming it into a temporary stage within a teleological arc. As George Steiner¹¹ argues, the teleological promise renders the tragic "reparable," thereby dissolving the radical groundlessness of existence (1961, 128). Tragic consciousness seeks to inhabit the wound, not to heal it through transcendental strategies.

From 'Agon' to Submission: The Political Theology of Agency and Stage Presence. The divergence between the tragic and the teleological manifests fundamentally as a difference in the structure of the "Public Scenography." Ancient Greek tragedy was a civic institution, a vital component of the Agon (contest). Within the theatron, the tragic hero is a political subject who dares to challenge fate in a public arena (Arendt 1958, 187–188). In contrast, the dogmatic paradigm replaces the dynamic kinesis of the Agon with the static posture of "Prostration."

The ideal subject in this teleological framework is the Abd (servant). This creates a "Political in-betweenness" where the subject is perpetually caught between civic reason and divine

⁹ Aristotle, *Poetics*, 10-12.

¹⁰ Miguel de Unamuno, *The Tragic Sense of Life* (New York: Dover Publications, 1954).

¹¹ George Steiner, *The Death of Tragedy*. New York: Knopf, 1961.

obedience. As Alenka Zupančič explores, in a teleological order, dissent is perceived as an ontological rebellion rather than a civic virtue (2023, 94–97). This internal fragmentation ensures that the subject can never fully commit to the immanent project of freedom, remaining a "servant" in the somatic core while attempting to perform as a "citizen" in the world. On the stage of history, this results in a subject whose performative agency is perpetually hamstrung by an invisible metaphysical censorship.

Conclusion. The analytical synthesis of this research confirms that the transition from the Hellenic tragic horizon to the Abrahamic teleological paradigm constitutes a fundamental "ontological divestment" of the subject. By shifting the human condition from the Agon to the Telos, the individual is relocated from a site of radical agency into a state of structural suspension. The following conclusions delineate the core findings of this study:

The Ontological Schism: The state of inter-esse is a direct consequence of dogmatic idealism, which forces the subject – and the actor representing the human condition – to navigate an unbridgeable gap between somatic facticity and divine fiction. This "in-betweenness" is a structural alienation inherent in any metaphysics that prioritizes transcendental scripts over lived presence.

Somatic Alienation as Stage Material: Teleological frameworks transform the body into a site of perpetual surveillance – a "Pastoral Panopticon." The recovery of "tragic consciousness" within contemporary performance is essentially an aesthetic and kinesthetic reclamation of the body. It allows the subject to inhabit the "real" without the mediation of sacred prohibitions, restoring the body as a locus of existential truth.

The Theatre of Courage: The Faustian stage serves as a vital laboratory for reclaiming agency. Authentic freedom is found not in submission to an external telos, but in the courageous inhabitation of the "in-between." The shift from "Being-towards-salvation" to "Being-towards-death" (Heideggerian *Sein-zum-Tode*) is the only path to authentic *Dasein* and a truly liberated performative presence.

Neo-Tragic Humanism: The recovery of "tragic consciousness" is the sine qua non for an authentic life in the 21st century. Authenticity begins when the subject rejects the imaginary healing of a transcendental script and instead embraces life as a "choreography of contingency." This provides a new theoretical foundation for an existential ethics that does not fear the abyss but finds its strength within it.

Ultimately, the theatrical stage – exemplified by the restless, somatic movements of Goethe's *Faust* – is the

unique site where this ontological schism can be lived as a creative tension. In the performance of the limit, we discover an agency that finds its sacredness in the very finitude and fragility of the human body. Neo-Tragic Humanism thus serves as the ultimate affirmation of life – not because life is divinely justified, but because it is

heroically and authentically ours (Fischer-Lichte 2008, 3-5).

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