

Dadaism and Existentialism: Interpreting Factuality, Transcendence, and Seriousness of Spirit in the Case of L.H.O.O.Q.

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Abstract: This article will use the core groupings of existentialism, such as factuality, transcendence, and seriousness of spirit, to analyze and interpret the core attitudes and ideas of the Dadaist movement of thought, and at the same time to be able to do a figurative analysis and understanding of Sartre's existentialism from the perspective of the work of art; the article does so in three main ways: The accidental-"facticity" of 'all cases', The 'New Masculinity' of L.H.O.O.Q. - "Transcendence". The Spirit of Challenge - Against the "Spirit of Seriousness", combining some Sartre's thought, can not help but sigh that the nothingness is the human real and the world object relationship revealed conditions, so the courage to face the nothingness it! In the nothingness, one can choose, create, and realize the meaning of life and the meaning of existence.

1. Introduction

In the face of the tragic situation of broken life, Dada expresses his feelings of absurdity and rationality with a nihilistic attitude; Sartre, on the other hand, emphasizes the life, freedom and existence of the individual, and takes the emptiness of possibilities (the brokenness of reality) as the root of man's existence, and then cries out for choosing, creating, and surviving. In a sense, existentialism recognizes that the only real thing about human existence is anxiety, despair, and fear, which leads man to avoid freedom and responsibility, and is rooted in the structure of self-deception, i.e., transcending the confinement of "being what one is". In short, "what is", as a shackle of traditional rationalist thought, is what existentialism opposes and what Dadaism confronts with an attitude of nihilism, and the two go in the same direction.

2. Dadaism and Existentialism 'in the dark'

"Dadaism (also known as Dadaism) is a bourgeois literary genre that arose in Europe at the beginning of the twentieth century. It has been said that Dada was a direct response to the first man-made catastrophic events in the West, or, more accurately, that the wars did contribute to the deepening of the Dada movement, and an unprecedented number of people have argued that the world wars have highlighted the irrationality and state of capitalism, and have been the origin of 'rationalism'.

The origin of the term 'Dada' has been the subject of much debate. Some believe that meaninglessness is its significance, while others believe that it is simply a catchphrase used frequently by artists, da, da";^[3] Although these explanations are all vague, the meanings of randomness, capriciousness, rebellion, chance, destruction, subversion, and so on, jump out from the paper; if we have to put it succinctly, Dadaism is a kind of consensus of people's attitudes that characterize chance, absurdity, meaning, and rationality with the attitude of nothingness under the situation of shattered life, in pursuit of the meaning of no fixed beginning, irrational state of contingent change.

Existentialism (this refers only to Sartre, but also later in this paper) is a Latin word *existentia*, meaning existence, survival, reality. Existentialist philosophy and traditional philosophy are to a certain extent the same in name but different in reality, and the starting point of the former is not abstract concepts and essences, but the existence and reality of human beings, and then from the perspective of the world and the universe to the perspective of human beings themselves. It is worth noting that under the existentialist discourse system, human existence cannot be simply understood as the factual existence of human beings, but refers to the transcendental reality of the spirit's state of existence, and this transcendence usually refers to the reality of the situation of anxiety, despair, fear, etc.-the nihilization of possibilities; the nihilism is the only real existence. "In short, for existentialism, being human, nothing can be pre-empted as the ground of one's being human, is something that needs to be created by oneself through choice. It is true that man's own biological qualities are undeniable, but these do not determine the entire content of man as a beast; it is rather that the content of every man is constructed as he moves forward, after the journey of life has begun; man is distinguished from the animal in that man can be aware of being thrown into the world to create his own definitions (essences) on an ongoing basis."^{[4](58,71-72)} In other words, existence precedes essence, but human existence itself should be an existence that is what it is not and is not what it is, and this is the essence of the structure of "self-deception"; man is a contradiction between "existence without the world" and "existence in the world". Man is a contradiction between "existence without the world" and "existence in the world", so self-deception also becomes an important fulcrum for the transition of existentialist human existence to the essence of freedom, and it supports not only the bridge between the past and the present, but also the beam of the shackles of rationalism which is against the blind obedience to the tradition and the stubbornness to the essence of what it is, which is the "seriousness of the spirit".

What is the origin of the spiritual reflection of Dadaism and Existentialism? The solution is to know what is true and why it is true! In my humble opinion, the brokenness of life is indeed the cause of both, and its origin should be the coziness of the heart. The brokenness of life - the pursuit of happiness and pleasure at the same time feel the imminence of disaster, reflecting on the spirit of criticism multiplied. Some people think that the war is the source of karma, but it should be understood that the war is a booster, because when we look back at the rut of history, Dada and the war were born almost at the same time, but it is undeniable that after the war appeared, the development of the Dada movement accelerated. In the face of the tragic situation of broken life, Dada used the attitude of nihilism to express the feeling of absurdity and rationality; Sartre emphasized the life, freedom, and existence of the individual, and took the emptiness of possibility (the brokenness of reality) as the root of human existence, and then sent out the cries of going to choose, going to create, and going to survive. In a sense, existentialism recognizes that the only real thing about human existence is - anxiety, despair, fear - which leads the human being to escape from freedom and responsibility, and which is rooted in the structure of self-deception, i.e., transcending the confinement of the "what is". All in all, "what is", as a shackle formed by traditional rationalism, is what existentialism opposes, and at the same time, what Dadaism confronts with the attitude of nihilism, and the two go in the same direction.

3. The accidental-"facticity" of 'all cases'

"Before God created the world, Dada hovered above the waters when God said let there be light here! Ha, there is no light here, only Dada."^{[3](111)} This expresses a tongue-in-cheek approach to traditional religion, but it also reflects the muck in which Dadaists are caught up in their inescapable avoidance of chance.

"L.H.O.O.Q." from the Dadaist Marcel Duchamp, the image of this painting out of chance in an autumn, Duchamp one day in the Rue de Rivoli casually bought a cheap postcard, it happens to be printed on the top of the famous painting of Leonardo da Vinci's "Mona Lisa"; its thought: if the most famous portrait in the history of Western art is 'ready-made' that would be great! So Duchamp drew two playful little black mustaches, and a neatly trimmed goatee for the coordinator, signing it L.H.O.O.Q., and a 'readymade product' was made. "Readymade art is when an artist chooses an object that already exists in reality, usually an everyday object, and places it in a new context, such as an art gallery, where the artist gives it a new context so that it disappears from its original meaning and function, and breaks away from its preconceived meanings, and where, after being endowed with new concepts and ideas, the non-artistic, everyday object is transformed into a work of art. Readymade art is a direct presentation of the chosen object, with no secondary creation in the appearance presented by the object."^{[3](151)}

Once man realizes that he is thrown into the world, he exists out of an infinite facticity by constantly choosing to continuously create his own essence, which exists in two states: the native and the non-native. Sartre exemplifies this with the positive activity of writing: "For that future which I am is always inaccessible to me. It should be noted, however, that in these cases we are dealing with a form of time, according to which I am waiting for myself in the future, that I 'date myself in the future at such and such a date and such and such a time', and that any kind of future possibility becomes the object of a future date; but I am nevertheless able to find myself intervening in the realization of my possibilities while at the same time revealing them to me - such as the fact that it is through the very activity itself that brings me this paper and this pen that I myself identify the activity of writing dedicated to this work as my most immediate possibility, an activity in which I intervene and which I discover at the very moment in which I commit myself to it."^[1] "At that moment, of course, this possibility remains my possibility because every moment I may leave behind the work I have at hand, push away the book, and put on the fountain-pen cover."^{[1](66)} At some points in Sartre's writings, Sartre's conceptual definitions of possibility, contingency, and facticity are not dissimilar, but it is undeniable that the three do have differences, and in this paper, the same is mainly taken for the use of the paraphrase - the self-existence of a certain kind of real contingency.

I think if Duchamp fell into the "state of unreality", the real activity of being in existence would be the greatest responsibility for himself! I don't know that the painting "L.H.O.O.Q." became an object of a future date; I don't know that it was such an autumn, a street, a postcard, and happened to meet the "Mona Lisa," picked up a brush, processed the beard on it, and occasionally published it by a friend, and finally, when he realized that he was in the real activity wrapped in all kinds of factualness, in fact, these real activities are also the factual intuition by the real contingency. In the natural course of events, the question of the quantity of facticity - 'infinite' and 'finite' facticity - comes up further, and when the infinite variety of facticity possesses all-graphs, it means that the infinite has a The meaning of 'infinite' in this context is slightly different, but in fact existentialism means something slightly different. As follows, "I find that the renunciation of the permanent possibility of writing this book is the real condition of the possibility of writing it, and is the real meaning of my freedom."^{[1](68)} The moment when all kinds of facticity become my facticity, at the same time I am in the process of the real activity of existence, in which facticity is constantly created and intuited, and this does not mean that my facticity becomes absolute but maximally contingent, because human

existence can at any time negate everything and retreat into the existential human existence itself. Hegel, in his *Principles of the Philosophy of Law*, defines "personhood" as "the embodiment of the infinite in the finite", and to a certain extent, "personhood" can be used as "personhood". "To a certain extent, 'personhood' can be quoted as the factual situation of 'human existence'. In short the system of existentialism is one in which the 'infinite' is the ground and foundation of the 'finite', and in a sense the infinite is the finite. Therefore, existence in factual real activity is the most basic state of human existence.

Human existence, if it perceives the world only in terms of facticity, then the world is only a composite of fragmented instruments (pen, ink, paper, lines, blanks, etc.) and not an organism, which has to be shifted from a static to a dynamic system, so existence needs to venture out in the full range of real activities, to realize the instrumentality, to discover the facticity and to question it, to ask from what the ultimate meaning and essence of the facticity derives. What is the ultimate meaning and essence of facticity?

4. The 'New Masculinity' of L.H.O.O.Q. - "Transcendence"

"The negation that reveals the immanence of the Self in its being and realizes it in the provision of the Self in its being is called transcendence. The presence of the Self as a whole in the face of Being derives from the fact that the Self has to be its own as the whole of the disintegrated whole in the way of being what it is not and not what it is."^{[1] (234 236)}

Transcendence is a prescriptive act of negation based on the interaction of self-being and self-existence; the prescriptions of self-existence derive from the essential structure of the self-deception of being what it is not and not what it is. 'Self-deception' is elaborated upon in Being and Nothingness. As follows, *"If I become my anxiety in order to escape it, that assumes that I can deflect the center of myself with respect to what I am, that I can be anxiety in the form of 'not-anxiety,' that I can have the capacity to nihilize within anxiety. This capacity for nihilization nihilizes anxiety when I escape from it, and is itself nullified when I become anxious in order to escape from it. This is precisely what is called 'self-deception'."*^{[1](75~76)} Thus to be what it is not is an external negative prescriptive; not to be what it is is an internal negative prescriptive. The former is 'this' being, the latter is 'whole' being.

Another description: *"The chapters I have written are the meaning of the fragmentary passages I have written, and the work I am completing is the meaning of the structure of those chapters. This work is a possibility about which I can feel anxiety: it is truly my possibility, and I do not know whether tomorrow I will still keep this possibility alive; tomorrow my freedom can exercise its power of nihilization over my possibility. Only, this anxiety implies the grasping of this very writings as my possibility: that I should face it directly and realize my relation to it. This means that I should not merely ask its subject 'Is it necessary to write this work?' objective questions of this kind, which would only push on to wider objective meanings, such as, 'Is it appropriate to write it at this moment?' 'Will its contents be of interest?' 'Wouldn't it be redundant to write another book like this?' And so on, all these meanings are transcendent."*^{[1](67)} Duchamp once said, "Children often do this sort of thing with books, such as painting the characters on them with clown makeup, blackening their teeth, and so on; it's more or less like a graffiti session, and almost everyone knows about the Mona Lisa, and the admiration comes from the world, and if something interesting could happen with the painting, I suppose no one would be able to resist the temptation." Temptation is wrapped in curiosity, and curiosity also creates ripples that break through the mundane, ripples that are at odds with the calmness of the "traditional" water surface, and it is precisely this at odds with the qualities of the kernel of transcendence.

The transcendence of L.H.O.O.Q. is stipulated by two layers of negation: first, questions such as 'Is my essay structured properly?' 'Does its content hold interest?' 'Does my drawing of the beard

harmonize with the original painting?' These questions are prescribed by the external negation caused by the blind adherence to the tradition of internal negation, which presupposes a certain kind of negative answer, a certain kind of traditional standard criterion, so that everything that follows is confined to this criterion; 'this' existence has no effect on existence as a whole, and does not constitute a part of existence. The second is pure inherent negative prescriptiveness - The transcendental significance of L.H.O.O.Q. is that - strangely enough - after the Mona Lisa got her two moustaches and goatee on her chin, she very much resembles a man if examined closely, and this 'likeness' is not the result of the fact that she looks like a man. This 'resemblance' is not a cross-dressing but a real man (with smoother skin), rather a capitalist 'new male' image. In other words, it is not the internal repulsion under the traditional system, but the awakening of the non-traditional force beyond the traditional system that is being explored - not the internal relationship between painting and the traditional female image, but the external relationship between painting and the 'new male' image.

In a nutshell, transcendence is the cause of the outcome of the possibility of relations as an escape from anxiety, but at the same time it also makes my possible outcome strictly defined, which is to go to existence - the future. The possibility of relations has to exist in the form of time, which means that transcendence should also exist in the temporal domain, so that it is inevitable to confront the anxiety of external and internal negation with the transcendence of human existence, where consciousness sets up transcendence without attributing to it, because it is precisely the present that is supposed to be given significance and significance by consciousness to link the past to the future and to confront anxiety. Countering anxiety by negating prescriptiveness, which is existence itself, the process of being, is to say, "Non-being is the condition of the transcendence of being." *"Man is always outside himself, and man makes himself exist by casting himself out into the future and disappearing outside himself."*^[2]

Transcendence: the alarm clock going off in the morning is just going off as an alarm clock, which comes out of facticity, whereas the alarm clock going off means being late if you don't get up, which is the result of transcendence; a date with a certain beautiful woman tonight; studying Hegel's Principles of the Philosophy of Law with a friend tonight; all these factic realities carry the meaning of my possibility plotting, and it is then that I find that I have become the alarm clock, the date, and so on, beauty, etc., the grantor of meaning, i.e., it is the values that exist because of me (there is a strong tinge of subjectivity shown here, but this should not be a simple critique of existentialism by some 'perceptions', as some have done). Can it actually be found that human existence, while becoming the basis for the value of other genera I, has nothing to fall back on to counter my own significance and meaning of existence? In other words, the root of both external and internal denial is self-denial, and how can the crisis of self-denial be dissipated?

5. The Spirit of Challenge - Against the "Spirit of Seriousness"

"Duchamp commented with dismay in the 1960s that he flung his readymades into the public's face with a spirit of challenge, only to find that the public only admired their aesthetic beauty."^[3] Spirit of challenge: Duchamp's original intention was to raise the banner of 'life as art', to cross the gap between life and art before it, in short preconceptions, new situations, new meanings must be on the banner. Duchamp's frustration is that people only focus on the image of the flag, as to what to raise? What to raise? No one cares. The Dadaists ironically found that they had to appeal to a well-educated, enlightened audience in order to be "understood" by them, a group that Dada opposed. Incredibly, the opponents became the most fervent followers. At this point, the paradoxical nature of Dada is more deeply felt.

Under the system of existentialism, "man is a human being who is thrown into existence", which also indicates that freedom is the weight that life must bear; instead of corresponding freedom with

the desire to be free, it would be better to match freedom with the fear to be free. ^[2]Perhaps this is more in line with a real situation of most people. The psychoanalyst Fromm said in "Escape from Freedom": "The price of freedom is the loss of security. Man is an animal that likes to escape from freedom, and when human existence is confronted with a multitude of choices in the world, the "choice dilemma" also takes on a practical effect; there are two main reasons for people to be afraid of choosing: one is the anxiety of having to bear the responsibility for the choice; the other is the anxiety of having to give up the other choice." It is not surprising that one should be anxious when one exists in such a factual situation, but it is worth noting that escaping anxiety with anxiety and becoming anxious in itself is not only self-defeating, but also allows consciousness to intrude into the fabric of self-deception.

"Thus anxiety is the reflective grasp of freedom itself on freedom, and in this sense it is indirect, for although he is directly conscious of itself, it springs from the negation of the call to the world, and as soon as I am free from the world in which I originally intervened, it appears so as to comprehend myself as a consciousness that has an ontological apprehension of the nature of anxiety and a prejudgemental experience of its many possibilities; it is opposed to the serious spirit that grasps value from the world and is in the position to make a reassuring, materialized value. This consciousness has an ontological apprehension of the nature of anxiety and a prejudgemental experience of its many possibilities; it is opposed to the seriousness of spirit, which grasps value in terms of the world and is in the process of materializing a reassuring, materialized value. In this spirit of seriousness, I determine the self in terms of the object, I a priori set aside all the impossible undertakings that are not involved at the moment, and I understand the meaning that my freedom gives to the world as coming from the world and as constituting my duty and my being. In my anxiety, I feel both that I am completely free and that I cannot help but make the meaning of the world reach the world through me." ^[1] The "serious spirit" looks for the meaning of the self in terms of factual objects, giving a priori a range of boundaries of possibilities, where the self is free, but the so-called 'freedom' becomes an obligation that one has to do. Facing choices creates anxiety, as does making choices, and so does 'not making choices', so much so that one goes to escape an inescapable anxiety, which is in fact acknowledging and recognizing the anxiety.

The traditional female image portrayed in "Mona Lisa" can be regarded as a ready-made object-value of external negative anxiety, while the "new male" image represented in "L.H.O.O.Q." is a "ready-made object-value" of internal negative anxiety, and the "spirit of seriousness" separates the two. The "spirit of seriousness" separates the two, causing people to be obsessed with the traditional image of the elegant, serene woman with profound and noble qualities of thought, while rejecting and being indifferent to, or even denying, the current image of the 'new man', who is in fact a soft-skinned man, and thus being trapped in an awkward situation. The situation is so embarrassing that it has been denied. *For example, "A soldier at attention, who looks straight ahead, like a wooden soldier, sees nothing, his gaze is no longer meant to see, because it is the rules and regulations, not the immediate interest, that dictate the point at which he should be looking (his gaze is fixed at a distance of ten paces)."* ^{[1](93)} These illusions of freedom are precisely designed to confine man in the shackled place of being what he is, and we seem to be surrounded by the eternal fear that man is going to run away from, and the fear that he will suddenly and all at once become a stranger to what he is - beyond and avoiding. *"An attentive student wishes to be attentive, with his eyes fixed on the gentleman, his ears perked up, and so exhausted in the ultimate effort to play the attentive that he reaches the point where he can hear nothing."* ^{[1](94)} If I were precisely that soldier or student, I really can't think of a more 'comfortable' place than such a shackled place? The so-called seriousness of spirit, the pre-established values, meanings, regulations or standards are such a limiting thing to one's freedom.

In a certain sense, "self-deception" is the result of freedom's reflection on the "seriousness of spirit", which is fundamentally situated in the sequence of relations between man and the world, and the

world, as one of the parties in these relations, has an indelible influence. The indelible influence of the world as one of the parties in the relationship suggests the possibility of freedom to reassess all external values, and the most direct way to do this is through suspicion, denial, and destruction. *"The primal activity of 'self-deception' is to escape what one cannot escape, to escape what one is. However, the very schema of escape reveals to self-deception the inherent schism within being, the very schism that self-deception wishes to be. Self-deception is possible because it is the immediate and eternal threat to all the machinations of human existence, and because consciousness always contains within its being the danger of self-deception."*^{[1](106)} "Self-deception" is rooted deep in the very essence of human consciousness, something one wants to escape but cannot, and the kernel of this essence is the self-split. Heidegger calls it "self-evasion"; Husserl and Brentano substitute "self-disengagement"; Hegel also speaks of "self-discrepancy" Hegel also speaks of "self-contradiction" - the intrinsic occurrence of difference, the self is always going to be different from itself; Derrida's concept of "prolongation of difference", with the development of things extending, there will be a difference. In short, human existence is such a thing as always having to be different from oneself. The difference of man lies in his opposition to the confinement of rational thought brought about by the serious spirit of the past. Reflection on the "spirit of seriousness" makes existence itself realize that the factual situation of self-denial is the most real thing, and that self-deception is the key to countering the "spirit of seriousness".

6. Conclusion

Rousseau once said: "Man is born free, but he is always in chains", freedom and chains are a dialectical relationship that is a prerequisite for each other; if Dadaism and Existentialism blow the trumpet against "seriousness of spirit", I don't think people can resist the temptation of this "voice of Siren"; Dadaism fights the rational tradition with nothingness to find new meanings and values. If Dadaism and Existentialism blow the trumpet against "seriousness of spirit", I think people cannot resist the temptation from the "voice of Siren"; Dadaism fights against the rational tradition with nothingness to find new meanings and values. In the existentialist view, human existence is freedom, and freedom itself is the yoke, the yoke is transformed into anxiety, and the face of infinite facticity and transcendental significance produces different kinds of anxiety, which is precisely the condition for the emergence of the consciousness of freedom, and in the midst of anxiety, freedom poses the question to itself in its existence - the essence of all the questions: it is in fact in the "I-thought before reflection" already assumes the possibility of a negative answer, and nothingness is the origin and foundation of negation; nothingness does not depend on anything else, it is self-caused; therefore nothingness is the condition in which man's reality is revealed in relation to the objects of the world, so face nothingness with courage! In the nothingness, people go to choose, to create, to realize the meaning of life and the meaning of existence!

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