

A Psycholinguistic Analysis of TV Play 24 Ghantay written by Usama Siddiq: A Nietzschean Model

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Abstract

This investigation delves into the psycholinguistic examination of the Pakistani TV drama "24 Ghantay" utilizing a Nietzschean framework. The main goals are to reveal the protagonist's struggle with the concepts of good and evil, analyze the representation of human duality, outline the moral standards and ambiguities presented in the drama, and investigate psychological tensions and identity crises. Utilizing a Nietzschean framework facilitates a more profound exploration of existential themes, including the will to power, eternal recurrence, and the Übermensch, in relation to the narrative of the drama. This analysis of linguistic patterns, character interactions, and narrative elements seeks to uncover the psychological dynamics and philosophical implications that underpin the protagonist's journey. This investigation enhances our understanding of psycholinguistics and Nietzschean studies, providing valuable perspectives on the intricacies of human nature and morality as reflected in Pakistani cultural outputs.

Keywords: Narratology, Stylistics, Psycholinguistics, Pakistani drama, Thematic analysis, Nietzschean Model

Introduction

This study utilizes psycholinguistic methodologies, such as discourse, thematic, linguistic, and text analysis, to investigate the psychological and linguistic mechanisms that convey

philosophical concepts rooted in Nietzschean philosophy. Nietzsche's concepts, including the drive to power, endless recurrence, and the dichotomy of good and evil, provide a deep insight into human nature and morality.

This analysis of the Pakistani television show 24 Ghantay by Usama Siddiq incorporates psychology, linguistics, and Nietzschean philosophy to explore its narrative and thematic structure. This research integrates literature on Nietzschean philosophy, psychology, and linguistics to examine how modern media in Pakistan use dramatic tales to address essential inquiries regarding human existence, ethics, and morality.

Television dramas such as 24 Ghantay explore complex personal experiences, society conventions, and existential challenges. The protagonist's internal conflicts between good and evil, together with identity issues, illustrate the intricacy of human nature and moral ambiguity. The study employs Nietzschean themes, including the Übermensch, endless repetition, and transvaluation of values, to demonstrate how the protagonists contest conventional morality in their pursuit of supremacy and authenticity.

Psycholinguistic components, including character development, dialogue, and story structure, are analyzed to reveal Nietzschean themes. The play illustrates cultural conventions and moral frameworks in Pakistan, while depicting people who transcend traditional ethics in their quest for self-expression. This study elucidates the representation of moral complexity, individual conflicts, and social criticisms within Pakistani culture by linking the play with Nietzschean philosophy.

Research Objectives

1. To reveal the protagonist's internal struggle between good and evil:
2. To understand the dual face of a human as depicted in the drama,
3. To describe the standards of morality and moral ambiguity presented in the drama,
4. To explore psychological tensions and identity crises.

Research Questions

1. How does the protagonist reflect the internal struggle between good and evil?
2. How is the dual face of a human depicted?
3. How is moral ambiguity presented in the drama?

4. How are the psychological tensions and identity crises explored in the drama?

Significance of the Study

An analysis of a Pakistani drama via a Nietzschean lens reveals profound insights on cultural narratives, psychological dynamics, and existential issues. Exploring themes such as the pursuit of power, eternal recurrence, and the Übermensch may elucidate the philosophical currents throughout Pakistani culture. This approach examines character motivations, societal influences, and life's adversities, offering a deep insight into Pakistani human nature. This approach merges general philosophical ideas with specific cultural elements through cross-cultural communication, enhancing academic discourse with insights from Pakistani plays. Psycholinguistic principles are employed to analyze the dialogue, linguistic patterns, and narrative structure of a Pakistani television show. This study elucidates characters' psychological dilemmas and ethical difficulties, demonstrating the impact of language on behavior. The Nietzschean perspective elucidates "24 Ghantay," highlighting existential aspects of the protagonist's psychological issues.

This study analyzes the television drama "24 Ghantay," elucidating aspects of Pakistani culture and media. The examination of ethics, moral ambiguity, and identity crises elucidates cultural values. The analysis reveals how television dramas scrutinize human experiences and societal concerns, enhancing discourse on the media's influence on ideas and behaviors. Psycholinguistics, Nietzschean philosophy, and cultural studies promote interdisciplinary discourse, introducing novel viewpoints and methodologies to scholarly endeavors and enhancing our comprehension of media culture.

Literature Review

Nietzsche's Morality and Ontology

Nietzsche argues that metaphysical morality is separated from nature and does not correspond with his Will to Power. He advocates an existential morality that questions sacrifice in institutions that prioritize ideals above instincts and freedom. According to Mistry (2011), Nietzsche proposes a new moral framework based on ontological notions and psychoanalysis of human nature and self-conception to rethink ethical action. Nietzsche's intellectual quest to overthrow norms and values includes examining traditional morality. He believes metaphysical

moral frameworks fail to grasp the complexity and changeability of human existence (Nietzsche, 1887/1994). Nietzsche emphasises personal liberty and self-improvement in his morality, which is anchored in existence (Nietzsche, 1887/1994).

Internal Conflict and Dual Personalities

Stevenson's story "The Strange Case of Dr. Jekyll and Mr. Hyde" symbolizes people's internal struggle between good and evil. Stevenson explores Jekyll's moral decline and emotional battles to show this contradiction. Jekyll says, "I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil" (Stevenson, 1886, p. 38), highlighting his evil side. Jekyll and Hyde's dualism echoes Nietzsche's investigation of good and evil, the conflict between society expectations and personal desires, and human nature's duality (Goss & Stern, 2010). Stevenson, known for "Markheim," "Thrawn Janet," "Treasure Island," and "Kidnapped" (Goss & Stern, 2010), depicts internal struggles and moral complexity in "Dr. Jekyll and Mr. Hyde," echoing Nietzschean ideas of self-overcoming and the Will to Power.

Private Characteristics Predictable from Digital Footprints

Kosinski, Stillwell, and Graepel (2013) found that digital footprints, including social media and online activities, can reveal personality traits and preferences. Advanced algorithms predicted personality traits (e.g., extraversion, openness), demographic factors (e.g., age, gender), and sensitive features (e.g., sexual orientation, political beliefs) in huge datasets. The findings highlight data collection and analysis privacy risks and ethical issues. This study shows how machine learning can find complicated patterns in large datasets, raising questions about autonomy, permission, and the ethical use of personal data in the digital age (Kosinski, Stillwell, & Graepel, 2013).

Moral Standards in Society

Social morality is a society's norms, values, and principles that guide ethical conduct and decision-making. Cultural traditions, religious beliefs, legal systems, and social standards shape community behavior. These norms change with social, cultural, and political processes. They shape individual and group behavior, interpersonal connections, and governmental systems (Miller, 2009). Hudson and Fraley (2015) underline that cultural traditions, religious beliefs, legal frameworks, and social norms impact morality. The dynamic nature emphasizes the need of

understanding the historical and cultural settings that determine morality (Hudson & Fraley, 2015).

Nietzschean Morality and Ontology

Nietzsche argues that morality depends on time, place, and circumstances. Stace (1965) notes that moral standards vary throughout civilizations and time, reflecting human experience and culture. According to Nietzsche (1887/1994), philosophical moral truths and psychoanalytic studies of human nature should be used to evaluate morality. Nietzsche emphasizes human liberty and self-improvement, arguing that conventional systems prioritize ideas over instincts, disconnecting ethical standards from the natural world. The Will to Power underpins an existential morality that resonates with human nature and self-identification (Mistry, 2011).

Personal flaws vs. willpower

The contrast between "Will to Power" and individual constraints highlights human nature's contradictions. Personal limits are moral flaws and psychological impediments, while Nietzsche's "Will to Power" is self-affirmation, mastery, and transcendence (Solomon, 2003). This tension emphasizes strength, resilience, and creative self-expression as individuals grow within human constraints (Solomon, 2003).

Psychoanalytic Study of Human Nature

Nietzsche's call to rethink morality via psychoanalysis coincides with present identity theories. Psychoanalysis by Freud and Jung examines unconscious motives that affect behavior (Freud, 1900/1955; Jung, 1964). Psychoanalytic views emphasize self-overcoming and human nature's complexity, like Nietzsche's focus on primordial drives and autonomy.

Nietzsche, Existentialism

Nietzsche's existentialist view of morality shaped existentialist thinking. Sartre and Camus' existentialist philosophy stresses personal autonomy, responsibility, and the search for meaning in a meaningless world. Nietzsche's critique of morality and support for psychoanalysis align with existentialist ideas of authenticity and self-determination (Mistry, 2011). Existentialism and Nietzsche's "Will to Power" emphasize self-overcoming and autonomy. Sartre's "bad faith" and Camus' absurdity echo Nietzsche's critique of idealizations that overwhelm primordial drives and promote a true existence (Sartre, 1946/2007; Camus, 1942/1991).

Nietzsche and Modern Morality

Modern moral philosophy is shaped by Nietzsche's critique of conventional morality. Alasdair MacIntyre and Charles Taylor have used Nietzsche to rethink morality. MacIntyre's "After Virtue" criticism and Taylor's authenticity ethics align with Nietzsche's emphasis on autonomy and self-overcoming (MacIntyre, 1981; Taylor, 1991). Nietzsche's disputed views make ethical questions crucial to his study. Conventional ethical frameworks must be carefully analyzed to avoid meaning distortion. Nietzsche interpretations must be examined critically and in light of current moral philosophy (Nietzsche, 1887/1994).

Nietzschean Scholarship Methodological Issues

The complexity and subjectivity of Nietzsche's works make his analysis difficult. His critique of traditional ethics and call for psychoanalysis need careful methodology. Finding empirical facts or quantitative measurements requires a deep understanding of the philosophical framework and historical influences (Solomon, 2003; Nietzsche, 1887/1994).

Methodology

This research utilized a qualitative approach based on literary and psycholinguistic analysis to examine morality in theatrical literature from a Nietzschean perspective. Majumdar (2022) emphasized the increasing application of qualitative approaches in social science research, notably thematic analysis, which methodically discovers and evaluates patterns within data. Thematic analysis is esteemed for its flexibility and methodological diversity, facilitating intricate insights into large datasets (Leavy, 2017).

The primary data source was the theatrical text, which was meticulously analyzed to uncover issues of morality, ethics, and Nietzschean criticisms of traditional values. Dialogues, extracts, and character interactions were recorded to reveal repeating patterns and philosophical concepts. The study classified textual data pertaining to moral ambiguity, the drive to power, the critique of morality, and the notion of the Übermensch.

Nietzsche's will to power asserts that all living entities are motivated by an intrinsic urge to affirm their existence, beyond simple dominion. His notion of everlasting recurrence posits that all occurrences repeat indefinitely, promoting authenticity as if one's acts will perpetually replay. The Übermensch surpasses conventional morality, establishing individual ideals driven

by self-empowerment, unencumbered by society limitations. Nietzsche also differentiated the Dionysian (chaos and passion) from the Apollonian (order and reason), underscoring their equilibrium for a fulfilled existence.

Nietzsche, by rigorously interrogating conventional moral, cultural, and religious standards, championed self-exploration, individual liberty, and the embrace of destiny. These themes establish a framework for comprehending Nietzsche's philosophy, challenging traditional morality, and promoting individual empowerment via self-overcoming.

Text Analysis and Discussion

There is a growing interest among psycholinguists in recurrent patterns, especially regarding the encoding of frequently appearing word sequences in long-term memory (Mahlberg, Conklin, & Bisson, 2014). This investigation aligns with this interest, exploring whether recurring word sequences signify the protagonist's ongoing internal struggle. Numerous monologues depict the protagonist's discontented existence, exemplified by the initial dialogue in the opening scene when protagonist says "Life is not kind to everyone. While some are dying to live, others live by dying. We are all trapped in the prison of time, and we are strung along with each tick of the clock. Perhaps, life is the journey from the past to the present."

The protagonist in the chosen drama is inundated with everyday tasks. Paul (2021) posits that all individuals pursue success, referred to as "will success power," outlining three components of the "strong doctrine of will to power": (a) the desire for power for its own sake, (b) power as the fundamental metaphysical element, (c) power as the sole rationale for behavior (Paul, 2021).

Frustration arises as the protagonist grows weary and perceives a sense of failure. "Hey, I work, I get tired. Dad, in the present situation I have one job, that's enough. If I talk about raising my salary, they will fire me. One thing I don't understand is why we don't get our household items at once. Why do I need to go back and forth? I mean, what do you think, I have my own petrol pump? If you want to go frequently, you have to spend petrol. Do you know how expensive it has become?" He frequently grapples with his inner thoughts, yearning for happiness while observing others as seemingly more fulfilled. "what should I do man, what shall I do? But my boss is not happy with my work? I work a lot for it and... but I think I'm just down

on my luck. Neither I can manage the office nor the house. Sometimes I think I go somewhere far, man. I hide from all these troubles and start a new life. Everyone tells me...everyone tells me that I have all these problems. I try to give a new color to this life, everything will be fine. How will it be fixed? How will it be fixed? How? How will everything work itself out? And the way life is going, I think things will get worse and one day I'll kill myself." He experiences a sense of pressure from the demands of daily responsibilities, perceiving them as difficult to manage. "When I see people, I feel jealous, how can they be so happy? How can they handle the worries and stress in their lives?"

The expression "For me, all my relations became strangers I only need my family. No one realizes my desire. No one cares. For whom I am living every moment. They just want me to fulfill their needs. It feels like.... And who are you? what can you do? Nothing. I've gone crazy. Crazy!" illustrates the protagonist's sense of isolation and disconnection from his surroundings. The assertion "All my relationships have become estranged; I only need my family" underscores a retreat from wider social interactions, limiting his support system to his close family members. This indicates a sense of disconnection from peers and associates, likely stemming from perceived miscommunications or unfulfilled emotional requirements. The expressions "No one understands my desires" and "No one cares" reflect a profound sense of neglect and invisibility, highlighting how his aspirations and emotional needs are disregarded. This oversight contributes to a feeling of being unvalued and unheard, intensifying his emotional turmoil.

The rhetorical questions "For whom am I living every moment?" and "They just want me to fulfill their needs" highlight a deep sense of existential frustration. He perceives that his efforts cater more to the demands of others than to his own sense of fulfillment, indicating a perceived imbalance in his relationships, where he feels taken advantage of and undervalued. The sentiment is that I am perpetually confronted with the inquiry, 'And who are you? The question "What can you do?" reveals a sense of internalized uncertainty and external expectations, highlighting a conflict with self-esteem and personal identity. This inquiry fosters a profound feeling of inadequacy and powerlessness.

Ultimately, the continuous claim "Nothing. The dialogue "I feel as if I have lost my sanity" reflects a critical juncture of emotional and psychological distress. The term "crazy" reflects his

profound frustration and despair, suggesting that the accumulation of these emotions has driven him into a state of mental unrest. This illustrates a significant instance of vulnerability, as he contends with deep emotions of isolation, worthlessness, and an existential crisis.

The dialogue which the protagonist speaks to his reflection in the mirror "at times a person is so helpless, that they must lie to their own. But why does this point come that a person lies to himself? And your own should understand. They should understand what a person's condition is. When they don't understand this, then how are they your own? They act like my own. Then what is this? You smile wherever you are, stay happy. You have no worries. You are free from every worry. No relation, no other problem. You just smile. Just continue to smile." illustrates a deep internal struggle and a significant existential dilemma through an exchange with one's own reflection. Engaging in self-dialogue of this nature indicates profound solitude and a quest for comprehension in a disorienting environment.

The opening line, "At times a person is so helpless, that they have to lie to their own," conveys a sense of desperation and vulnerability. The protagonist experiences a strong urge to mislead even their nearest companions, suggesting a deterioration in communication and trust, driven not by ill intent but by a desire for self-preservation or to uphold harmony. The inquiry, "But why does this point come that a person lies to his own?" reveals a deep contemplation aimed at grasping the motivations behind such behaviors. "When they don't understand this, then how are they your own?" questions the essence of these connections, indicating a potential crisis of belonging. "They behave as if they belong to me." This question highlights the perceived superficiality of these relationships.

The conversation transitions to the contrast between appearances and reality: "You maintain a smile wherever you go, remain joyful." There are no concerns to address. You are liberated from all concerns. No connection, no additional issue. This illustrates a disparity between outward appearance and inner conflict, portraying smiles as a facade that hides distress. The conversation "So? who is stopping you? You too smile, like I am smiling. Are you afraid of someone? Speak up. I am also there. You know, you are really ungrateful. Really ungrateful. You have the biggest wealth in the world. The wealth of relations. The affection of your mother, the motherhood of a mother, closeness to your wife, the peace of children. You have all the

happiness, and you are worried? Hey my love, this is the beauty of life." occurs between the main character and his reflection in the mirror. The work offers a detailed and complex examination of internal conflict, self-perception, and the quest for contentment in the face of life's challenges. This thorough examination of the dialogue reveals the complexities of the introspective conversation, emphasizing the central themes and deeper emotions at play.

The dialogue begins with a straightforward provocation from the reflection: "So? What obstacles are in your way? "You also smile, just as I am smiling." This line establishes a confrontational tone, suggesting an internal dialogue where the reflection drives the protagonist toward a facade of happiness. The reflection's demand for him to smile "as if I am smiling" underscores the gap between outward expressions and inner emotions.

The question, "do you harbor any fears regarding an individual?" Express your thoughts clearly. The phrase "I am also there" delves into the protagonist's fears and insecurities. The presence of the reflection indicates that this fear originates from within. The narrative compels the main character to face his reservations and understand that his turmoil might originate from his inner self. The reflection transitions into a pointed evaluation: "you know, you are truly unappreciative." Truly lacking in gratitude. This accusation is crucial, indicating that the protagonist is not recognizing the positive elements of his life, which the reflection characterizes as "the biggest wealth in the world." This wealth encompasses "the wealth of relations," including "the affection of your mother, the motherhood of a mother, closeness to your wife, and the peace of children." This list emphasizes the essential human requirement for connection and belonging. The reflection highlights the significance of these connections, reminding the protagonist of the intrinsic worth and support that these relationships offer. The terminology of "affection," "motherhood," "closeness," and "peace" conjures feelings of warmth and security that the protagonist is urged to acknowledge and value.

"You possess all the joy, yet you find yourself concerned?" This rhetorical question confronts the protagonist's discontent, emphasizing the disparity between his inner struggles and the outside world, encouraging a reevaluation of his priorities. The reflection concludes, "Hey my love, this is the beauty of life," addressing the protagonist with warmth, highlighting

that the essence of life is found in its challenges and connections. This message prompts the protagonist to recognize the intrinsic worth of family connections.

The dialogue serves as a monologue, with the reflection taking on the roles of both critic and guide, navigating the tension between authenticity and societal expectations. The dialogue highlights the protagonist's perceived ingratitude while emphasizing his relational wealth, revealing a cognitive dissonance between what he believes he lacks and the actual abundance of familial support he possesses. The reflection serves a dual purpose, challenging the protagonist with difficult realities while also providing a gentle reminder of the beauty in life. This illustrates the intricate nature of human introspection, where self-criticism and self-compassion exist side by side. The narrative encourages the main character to value his connections and discover fulfillment within his family, transcending existential anxieties through a sense of gratitude.

This pivotal dialogue "What would you know? If you live my life one day, you will realize the torture I am going through. Really? You are challenging me? Okay, let's do one thing. What? You live my life for twenty-four hours and I will live yours. Everything will be clear. Tell me, do you agree? Urooj. Urooj, wake up, it is morning. Yes. Have tea. Here. Tea? Hey, you woke mama up early in the morning. Now she will make my whole day hell. No, no, I didn't wake anyone up. You do so much for me, so I thought why don't I make tea for you with my own hands" captures the protagonist's acceptance of his reflection's challenge, embodying internal conflict, transformation, and the dichotomy between perception and reality. The examination delves into role reversal, self-discovery, and the influence of mindset on interpersonal connections.

The conversation begins with the main character expressing their irritation: "What would you know?" "If you were to experience my life for just one day, you would understand the immense struggle I endure." The challenge of reflection, "Really?" Are you questioning my abilities? The proposal to switch lives signifies a shift from conflict to understanding. In his new role, the reflection embraces a constructive mindset, preparing tea and engaging warmly with the family: "You do so much for me, so I thought why don't I make tea for you with my own hands." The family's surprise, "Where did the sun rise from today?" "Am I dreaming?" underscores the significant disparity between the protagonist's pessimism and the reflection's optimism.

The family's positive reaction to the reflection's actions highlights the impact of the protagonist's negativity on them. The acts of kindness reflected, such as preparing tea and nurturing the children, illustrate how a positive attitude can enhance relationships and elevate the overall atmosphere of the home.

The shift in roles compels the main character to examine the effects of his actions. The success of the reflection in eliciting joy through uncomplicated actions prompts the protagonist to reevaluate his perspective on life. The instances of tenderness, such as preparing tea, represent a fresh recognition of the subtle ways to enhance familial joy. "Envision as extensively as you desire." The statement underscores a vital introspection, highlighting that true happiness and fulfillment arise from one's mindset and actions rather than external circumstances.

The shift in the protagonist's role and the family's responses provide valuable perspectives on the concepts of happiness and responsibility. Like in this scene the wife, filled with amazement, remarked to the protagonist how unusual the morning felt, wondering where the sun had risen from that day and questioning if she was dreaming. She reassured him that dreaming was good and encouraged him to dream as much as he wanted, promising to turn those dreams into reality. Expressing her wish, she said she wanted to gather all the happiness in the world and place it at his feet. Complimenting her tea, the protagonist thanked her for making it so well. The wife then proposed preparing a great breakfast and looking after the children afterward. However, the protagonist suggested she focus on breakfast while he took care of the children. They mutually agreed to this plan. Later, as the protagonist's parents greeted him with "Assalam o Alykum," he responded warmly with "Walykum Salaam" and asked how they were. His father said he was doing well and, since he was heading to the office, thought to visit them on the way. When the protagonist asked if they needed anything, his father replied that they just needed their and the mother's medications.

The family's joy underscores the influence of positive behavior on their dynamics. This exploration illustrates that true fulfillment is found in altering one's perspective on life, taking on responsibility, expressing gratitude, and cultivating a positive mindset to enhance the lives of those nearby.

The concluding moment where the reflection declines to revert to the mirror after altering the protagonist's existence and ultimately breaking the mirror, invites an examination through Nietzsche's philosophical lens. This climax embodies themes of self-overcoming, the drive for power, and the existential quest for authenticity.

The protagonist asked his reflection to speak up. His reflection hesitated but then admitted he wanted to ask how the protagonist had managed to do everything. The reflection explained that he had been trying for years to win the hearts of his family, a task the protagonist had accomplished in mere moments. Curiosity filled his voice as he asked how it had been possible. The protagonist listened patiently before replying that he wanted to return to his own life now, as everything was fine. The reflection questioned him, asking why he would want to return when he had once found life to be a torment. The reflection reminded him of how worried and burdened he had been, suggesting there was no reason to go back. The protagonist insisted, explaining that their time was up. He assured the reflection that everything was now fixed and that he felt ready to resume his life. He added that the loneliness he experienced in the reflection's place was overwhelming, emphasizing that he had come to deeply understand and value his relationships. But the reflection disagreed, saying it had taken the protagonist too long to realize this, and in the meantime, he himself had fallen in love with those relationships. The reflection firmly rejected the idea, refusing to switch places.

The protagonist pleaded desperately, asking to be allowed to return to his life and for the reflection to take back its own. But the reflection reiterated its decision, declaring that the protagonist would stay in his life while the reflection would remain where it was. Despite the protagonist's repeated pleas, the reflection was unyielding, insisting that this was how it would be.

The notion of the Will to Power articulated by Nietzsche plays a pivotal role in this scene. This reflects the pursuit of self-affirmation, mastery, and the desire to overcome limitations (Nietzsche, 1968). The reflection illustrates this by enhancing the protagonist's life, demonstrating resilience and the capacity to turn challenges into empowerment. The protagonist's embrace of the challenge and metamorphosis through reflection exemplifies the concept of self-overcoming. Nietzsche believed individuals must confront and transcend

weaknesses to reach their potential (Nietzsche, 1968). The contemplation, infused with optimism, transcends the protagonist's hopelessness, skillfully channeling the Will to Power.

The understanding that connections and family ties are crucial for a meaningful life resonates with Nietzsche's focus on the importance of establishing values and discovering significance through genuine experiences (Nietzsche, 1887). The protagonist's request to return to his life highlights a realization of the significance of these connections. Nonetheless, the reflection's unwillingness to come back and its assertion of "falling in love with all of them" presents a complex ethical issue. The concept interrogates the notions of identity and self-ownership, as the reflection, which begins as a mere projection, claims its own desires and autonomy, prompting inquiries into the ethical dimensions of selfhood and transformation.

The scene can be interpreted as a rejection of the Nietzschean model, illustrating how the protagonist's quest for self-overcoming is impeded by the reflection's refusal. The destruction of the mirror represents the irreversible nature of this transformation and the relinquishment of control over one's identity, indicating that the quest for self-overcoming and the drive for power may result in unforeseen repercussions and fragmentation of the self.

On the other hand, the scene may be interpreted as a validation of the Nietzschean framework. The reflection's takeover signifies a significant achievement, surpassing former constraints and realizing its inherent potential. The shattering of the mirror represents liberation from previous limitations and the acceptance of a strong, genuine identity, resonating with Nietzsche's idea of the transformative nature of conquering inner struggles. The concluding scene, featuring the protagonist and his reflection exchanging roles alongside the shattering of the mirror, provides a profound basis for analysis when viewed through a Nietzschean perspective. The focus is on the conflict between self-improvement, the quest for genuine identity, and the potential dangers involved. The scene highlights the complex dynamics of identity, autonomy, and the Will to Power, prompting a critical examination of self-transformation and the quest for meaning, regardless of one's stance on Nietzsche's philosophy. The monologue in which the protagonist strolls along the shore encapsulates a moment of introspection and possible change. This examination delves into the monologue through the lens of Nietzschean thought, investigating themes of self-overcoming, the Will to Power, and the

concept of existential rebirth. The protagonist is saying to himself that “at times a person is the shackles in his feet, and at times the fulfilment of his dreams. You can start your life fresh, whenever you want, however you want. But yes, for that you have to kill that lost person inside you, who is disappointed. Then, a new birth, new paths... will take you to your destination and you will fall in love with life.

Nietzsche’s philosophy highlights the importance of self-overcoming—facing and surpassing limitations to realize one’s true potential (Nietzsche, 1968). The protagonist’s monologue, "At times a person is the shackles in his feet, and at times the fulfilment of his dreams," captures this concept, acknowledging that the barriers to his aspirations are frequently created by himself. The assertion that "You can start your life fresh, whenever you want, however you want" resonates with Nietzsche’s concept of ongoing self-reinvention (Nietzsche, 1887). The protagonist’s awakening to begin afresh embodies the essence of harnessing inner strength to carve out a new direction. The exhortation to "kill that lost person inside you" echoes the concept of the Übermensch, who surpasses conventional human experience to forge new values (Nietzsche, 1883). The protagonist’s desire to shed his disillusioned self reflects the emergence of a more elevated state of being, defined by self-affirmation and the capacity for creativity. Letting go of previous disappointments and welcoming a new fate reflects the essence of rebirth and the pursuit of self-improvement.

The conclusion, "and you will fall in love with life," encapsulates Nietzsche’s concept of amor fati, or love of fate. Nietzsche advocates for a complete embrace of life, viewing struggles as vital components of the journey (Nietzsche, 1887). The main character’s newfound appreciation for existence and determination to explore new avenues reflect an embrace of this philosophy, discovering happiness and significance in ongoing self-improvement and development. The monologue serves as a validation of the Nietzschean framework. Understanding that his personal limitations hinder his happiness resonates with Nietzsche’s philosophy of self-overcoming. His resolve to "kill" the disappointed self and adopt a new identity embodies a philosophical pursuit of creating new values and striving for personal excellence. The protagonist’s determination to begin again and embrace life illustrates the concepts of eternal

recurrence and amor fati, showcasing an openness to accept fate, including its difficulties, and discovering significance in personal transformation.

The monologue embodies a significant instance of self-discovery and change, echoing the principles of Nietzschean thought. Through the recognition of internal constraints and a dedication to personal growth, the protagonist exemplifies the concepts of Will to Power, eternal recurrence, and amor fati. This analysis indicates that his journey supports the Nietzschean model, emphasizing the transformative influence of self-determination and the quest for an authentic existence. Reflective scenes and family relationships portray the protagonist's conflict between good and evil. The reflection's challenge to exchange lives prompts thoughts on identity and evolution. The protagonist's initial sorrow and impotence expose his sinister nature, yet the reflection's optimism indicates his potential for growth. Nietzsche claimed that transcending internal challenges is crucial for personal development.

The mirror delineates the protagonist's authentic self from his outward appearance. Conversations with his reflection disclose apprehensions, uncertainties, and a desire for validation. The reflection's triumph in securing the family's affection juxtaposes his previous animosity, revealing both his benevolence and malevolence. The reflection's reluctance to reappear underscores the protagonist's challenges with self-perception and transformation. The shattering of the mirror signifies the protagonist's identity fragmentation, facilitating the emergence of a unified, self-actualized identity. This moment reflects Nietzschean philosophy, emphasizing self-actualization and the transcendence of limitations. The mirror represents introspection and development within the narrative of duality, ethical ambiguity, and psychological tension. The protagonist demonstrates that overcoming life's challenges is essential for self-expression and fulfillment by harnessing his potential and addressing internal conflicts. The drama's Nietzschean framework elucidates human intricacy and authentic existence.

Conclusion

The protagonist's journey represents the universal quest for self-actualization, examining issues of identity, connection, and transformation via a Nietzschean philosophical perspective. By addressing his internal struggles and accepting the intricacies of relationships, the protagonist

overcomes despair and attains a deep comprehension of his own existence. The fractured mirror represents the dissolution of previous limitations and the emergence of a revitalized identity, illustrating the bravery necessary to confront life's challenges as avenues for development. Ultimately, the tale demonstrates that genuine fulfillment resides not in evading challenges but in addressing them with tenacity, self-awareness, and a profound appreciation for the relationships that provide us with purpose.

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