
Rationality, Obstruction and Identity Deconstruction — Focusing on Sir. Peter Shaffer's Trilogy of Faith

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Abstract. Peter Shaffer is an outstanding British playwright in the 20th century. His plays "The Royal Hunt of the Sun", "Equus" and "Amadeus" are called "Faith Trilogy". The eternal conflict between rationalism and irrationalism prompted Schaeffer to reflect on the enslavement of human nature by reason under the rule of instrumental reason. He tried to rebel against rational hegemony through belief, and proposed that only by seeking faith and spiritual God can human beings escape the shackles of rationalism. This paper first explores the philosophical source of Schaffer's anti rational thought, that is, the confrontation and conflict between rationalism and irrationalism. Secondly, it studies the social source of Schaffer's anti rational thought, taking the critical theory of instrumental rationalism as an example. Thirdly, it explores the content of Schaffer's anti rational thought and its concrete presentation in his works. This paper analyzes Schaeffer's belief rebelling against rational thought from three angles. Firstly, from the perspective of rational power rulers, this paper analyzes the control of rationalism on individual free nature. Secondly, rational obstruction, that is, from the perspective of the weak and the ruled, analyzes their spiritual struggle against the representatives of rational power. Finally, the rational identity of rational figures is deconstructed. This provides a new research perspective for the irrational existence of human beings. In a word, Schaeffer's plays are of great significance to people's understanding of the

expansion of instrumental rationality and listening to the call of faith.

Keywords: Peter·Shaffer, Faith, Reason, Discipline, Deconstruction.

1 Introduction

Since ancient Greece, western philosophy began to take logos as its center. As the supreme authority, the position of logos center is eternal. At any time, there is a strict ruling order between the center and the edge. This ruling order forms people's recognition and fear of authority, and also causes people's resistance to non-authority. Schaeffer, on the other hand, is committed to dispelling rational authority and praising the irrational existence of human nature. In the long historical process, mankind has created civilization, which not only serves mankind, effectively regulates human behavior and makes it March along a certain order, but at the same time stifles human nature and becomes a kind of oppression. What he is concerned about is the freedom of survival and the value of existence. Therefore, his works show how the social order under the rule of reason oppresses and disciplines humanity. Many scholars use psychoanalysis theories to study the causes of people's mental illness, to find solutions to mental dilemmas, and then to study the problem of people's way out in society. Research on the relationship between God and religion, God and human beings, and human beings and modern society. The predecessor's research thought is that the conflict between the two types of characters later developed into a unity, and finally came to the conclusion: love, understanding and religion make the division of man and society into harmony. The author thinks that the focus of Schaeffer's plays is not to show the harmony between man and society, but to show the social contradictions and struggles between human existence and rational civilization. The author tries to quote the concept of "rationality", and regards the conflict between people and society as the enslavement of human nature by social rational rule, and "rationality" is hindered in the process of disciplining human nature, which comes from the oppressed people's faith in rational power and their original irrational factors eventually lead to the deconstruction of the identity of the former rational power figures. Schaeffer aims at disintegrating the rational power of the West. Schaeffer's purpose is not only to reveal the miserable situation of hu-

man beings in modern rational society, but also to show the will of human beings to overcome the rule of social rationality. His drama culminated in resistance through the faith of the disciplined figures. This is Shafer's way of rebelling against reason. Schaefer's most important theme is to use faith to impact the enslavement of human nature by social rational rule. The author puts the complex contradictions between man and society in the conflict between philosophical rationality and irrationality, in the Frankfurt school's instrumental rationality critique, combined with Foucault's knowledge and the political theory of power subjects, Shestov's belief and rationality, and Kierkegaard's existentialism is used to study the relationship between Schaefer's anti-rational thoughts and beliefs..

2 The philosophical background of Schaeffer's anti-rational thought: the confrontation between rationalism and irrationalism

The meaning of rationality: "refers to the thinking forms or thinking activities such as concept, judgment and reasoning." (Tao Yinqi, 1985: 205) Rationality means abstraction and logical reasoning. It is always associated with civilization, science and development, and it has brought infinite glory and prosperity to mankind. Socrates told people to love reason with all their heart. Plato also agrees with Socrates' theory that only by believing in rationality can people be spared from disaster. "The greatest misfortune of a man is when he becomes a rational enemy, that is, a rational hater." (Shestov, 142) Descartes' famous saying: "I think is I am." People's understanding of methods and knowledge is based on rationality and intuition, emphasizing the reliability, validity and accuracy of knowledge, which fully affirmed the dominance of reason. In a specific period, reason brings about the development of history and becomes a weapon against the social system and ideology in a specific period. At that time, rational theoretical activities were combined with self-liberation itself. However, rationalism one-sidedly emphasizes the rational ruling thinking of man, and the irrational factors of man are ignored and suppressed by rational ruling. "The role of irrational forces in Greek primitive society has been largely concealed or ignored." (Dodds, 2)

After that, philosophers tried to resist authority and break through the cage of rationalism, and began to question and criticize the disad-

vantages of rationalism. Protagoras's famous saying, "Man is the yardstick of all things", openly contended with rationality, and thought that the absolute rule was controlled by man instead of rationality. Montaigne declared: "If a person neglects irrationality and denies others and differences by making himself the yardstick of all things, then he will be accused of irrationality." (Mo Weimin, 61) Nietzsche's slogan of "reassessing all values" criticizes traditional rationalism and Christian theology. Shestov devoted his life to rebelling against rationality. "Two thousand years ago, Aristotle, modern Spinoza, Kant, and Hegel all yearn uncontrollably for themselves and mankind under the domination of inevitability. Next, this is the greatest depravity." (Shestov, 1998: 128) Derrida proposed the term "deconstruction". He hoped to get rid of the traditional rational-centered thinking mode and deconstruct the authority of reason. This has accelerated the arrival of irrationalism. Therefore, rationalism loses its status of being self-centered, and irrationalism becomes the darling of the times. In the era of lost human spirit, people began to pay attention to the changes of the soul. "The core of human being is not rationality but irrationality." (Harry Blamires, 5-6). The explanation of irrationalism in the Concise Dictionary of Western Philosophy: "Irrationalism negates or restricts rationality, belittles and obliterates human rational thinking ability, denies scientific knowledge, and promotes will, intuition and blind power." (Tao Yinqi, 1985:148) Irrationalism is a philosophy of spiritual crisis. It does not take things as the subject like rationalism, but takes people as the subject of research, and explores the living experience of modern people such as will, belief and inspiration. The existence or essence of human beings and individual freedom have become the core content of irrationalism. Relying on rational thinking or logical reasoning, it is impossible to grasp the essence of things and self-knowledge at all. People can only rely on intuition or experience to grasp self and understand the world in a state of madness. The world is chaotic and unrecognizable, and only irrational thinking can approach the essence. Irrationalism generally takes a critical and negative attitude towards science and technology, believing that science and technology cannot bring freedom and happiness to mankind, but can only degenerate, alienate and control mankind.

3 The social background of Schaefer's anti-rational thought: instrumental rationalism

With the progress of science, rationality gradually loses its liberating function, and is increasingly limited to technical benefits. It is increasingly serving material or social values, so rationality becomes instrumental rationality. Instrumental rationalism is the product of the crazy spread of rationalism and the rapid development of science and technology. Instrumental rationality is the dominant mode of thinking in contemporary developed industrial society. Although instrumental rationality has brought rich material life, the spiritual life of human beings, which is opposite to material life, has fallen into the abyss of despair. This is the result of the extreme rationalism. Man's dominant position is lost. Schaefer's attitude towards Western culture is alienated. Culture and social systems are often obstacles to the realization of the deepest human needs of individuals. This is the basis for Schaeffer's prosecution of modern society. The organized society and its government, industry, and church are bound to be restrictive and harmful. In fact, this organized society must find an opponent or enemy, and then gain the power to attack him, which allows its members to limit themselves to a single, unchangeable identity. Then, he gradually became a simple mixture of social expectations. Especially, Frankfurt School's critical theory of instrumental rationalism shows that instrumental rationalism suppresses people's spiritual needs and controls people's thoughts and actions. The fundamental significance lies in transcending reality, paying attention to human existence and essence, and paying attention to the realization of human freedom, happiness and potential. Fromm believes that rational society makes people into machines. The central idea of Lamatley's Man is a Machine is "docility". This leads to "people lose their integrity and their original strength." (Nikolai Beljaev, 2007:82) Human beings are trapped in nothingness and pain. Dostoevsky mentioned in "The Writer's Diary": "All of them are submerged by material happiness. People will suddenly see that they have no life, no spiritual freedom, no will and personality, so human beings begin to rot." (Zhao Guilian, 418-419) Even under the rule of instrumental rational thinking, people are no longer human beings, but monsters and beetles. People are prospered by rational civilization and inevitably enslaved by reason. "Rationality is not the divine logos, but at best, it is a socialized and standardized consciousness." (Nikola Ber-

dyaev, 2007: 90) In fact, the conflict between rationalism and irrationalism is The conflict between material and spirit is a crisis of Western society and the contradiction of the capitalist system. Schaefer clearly recognizes that the development of historical philosophy and the emergence of social instrumental rationality are seriously threatening the foundations of humanitarian and liberalism, while the emergence of non-rationalism is just a rebellion against this situation. Irrationalism values the existence and essence of human beings, the realization of human freedom and potential, and emphasizes personality and emotion. This is exactly what is reasonable to overcome the shortcomings of traditional rationalism.

4 Schaefer's anti-rational thought

Modern people live in the discipline and punishment of rationalism, and the disadvantages of rationality are expanding day by day, which can no longer satisfy the development of individuals. Schaeffer aims at striking a blow to the western rational rule. The so-called western rational rule can not solve the psychological crisis of modern people. Only by seeking faith can we find the spiritual home where the human soul lives. Sir. Peter Shaffer is unwilling to follow the trend of the times and is more willing to "think outside". The so-called "thinking outside" is to abandon the rules and principles of a rational society. "Actually, it is to speak outside morality, rationality, normality and interior." (Zhao Guilian, 123) "Foucault's 'outside' way of thinking is an irrational philosophical way of thinking that is different from the traditional rationalist philosophical way of thinking, breaking through the constraints and norms of rationalism." (Hu Yingfeng, 2012: 7). This is exactly what Schaefer's fringe creations are, setting aside the principles of rationality and attacking the "center" from the "edge". He wants to break the iron and steel walls of ideology outside the subject consciousness. He is definitely not limited to rational monologues. He does not allow the main characters to control everything and manipulate the entire situation, but to let the ideologies of two types of opposing and conflicting characters fight, and eliminate the hegemony of rationalism in a head-on confrontation. Schaefer felt that there were two conflicts: "On the one hand, the violent conflict of intuition and the eternal conflict between demanding order and suppressed desire on the other." (Anon, 39) Intuition belongs to the category of irrationalism, and order

comes from The rules and regulations of rationalism, on the one hand, are the inner intuition desire, on the other hand, the mandatory observance of order, this is the conflict between human rational thinking and anti-rational thinking. Schaefer is thinking about how to solve this eternal conflict problem. Once modern people lack rationality, they will lack the wisdom to perceive life and even go crazy. If you pursue rationality too much, you will lose the personality of your loved ones and become rigid. The third way must be found. Seeking faith is a bridge to coordinate rationality and irrationality. Therefore, through his drama creation, Schaeffer rescued mankind who was suppressed by instrumental rational discipline through faith. That is, belief rebelled against the enslavement of human nature by reason, thus realizing the freedom of human spirit. Schaeffer never gave a clear definition of faith, but we can know from his "belief trilogy" that Schaeffer refused to agree with the absolute rule of reason, and thought that reason could not solve the problems of human fear, despair and depravity. The world is irrational in nature. Compared with rationality, faith is the fundamental need of human beings. If you find faith, you can live for it, and if you find faith, you can die for it. "Reason is always forcing people to obey. Believing in this creativity means breaking through the shackles of reason, which means fighting with reason to the death." (Gan Yuanqi, 2012: 216) "Forcing me to start a struggle where no one thinks that there is hope of victory by doing everything possible." (Shestov, 1963: 62) There are certain things in human life that are higher than rationality, human beings are like walking corpses. To live and linger, it is better to stand up and resist. Therefore, Shafer has created a group of people full of passion and faith. Compared with the mainstream class, they are oppressed and marginalized figures. However, their persistent pursuit of faith and their fierce resistance and actions against rational powers have become a unique existence in Schaefer's plays. The actions of these seemingly marginal and vulnerable groups have produced powerful destructive forces. Schaefer uses these pathological characters to attack powerful rational rulers.

On the other hand, the society ruled by instrumental rationality violently suppressed and disciplined people, and finally formed a "comprehensive formulation of people" (Adorno, 35). When the powerful feel the life enthusiasm of the weak, "try to break their spiritual isolation, but because they are deeply controlled by the influence of their roles, it is

difficult for them to find their stable life existence." (Gene, 1988: 27) "Their failure is because they can't find the meaning of life, their failure is because they can't break away from the social standards they belong to, they can't get rid of the social control over them, and they can't create and accept the standards that suit them." (FushanLai, 1989 :12) Their problem is that "after abandoning the accepted values, they cannot find new beliefs." (Fushan Lai, 1989: 15) "To question the existing rationality can only be irrational, and irrationality will become the new rationality, and the new The questioning of rationality must be a new irrationality. This is a path of endless pursuit." (Tan Guanghui, 216) Shaffer had to feel powerless. The rule of a rational society and the spiritual beliefs of people "continuously produce frictions that disrupt the resistance of all people." (Max Horkheimer, 125) "Once Dionysus spirit breaks through the principle of Apollo spirit, it must accept the punishment of fate and face eternal pain and death." (Gan Yuanqi, 2012: 21) Schaefer has been silently buried in the struggle to dispel traditional philosophy and overcome rationality. Seeking the road of faith is bound to be a difficult and difficult road, but Schaefer always firmly believes that as long as human beings dare to break through the cage and act, it is possible to get rid of all constraints. "People must make great efforts-before they can wake up from the abyss of despair." (shestov 2009: 258)

5 Rational discipline is presented in the works

5.1 Religious Reason under the Colonial Rule of "The Royal Hunt of the Sun"

Western metaphysical Logos as an absolute center, such as the religion of God the Creator, it creates life, which controls the destiny, it is the master of the world, everything else is secondary, surrender, and only rely on this center to exist. Everything is constantly moving closer to the center. Logos is in a lofty position, an absolute ultimate concept, and no one can resist its authority. "In the Middle Ages, words and deeds that violate the "Bible" are violations of the law... and are subject to various forms of punishment, which can be described as the 'evil' nature of religious rationality or anti-rational." (Feng Yuzhen, 119) Spain regards the Bible as absolute will, and whoever violates the Bible will surely pay the price of death. Marcelo Valverde, a Spanish priest, absolutely disagrees with the sun god pursued by the Peruvian monarch.

Only Christ Jesus is the real God. Atahualpa sniffed the Bible with his nose, then licked it with his tongue, and then dropped it impatiently. This blasphemy is against the will of Father Marcelo Valverde. Atahualpa exists as "the other", he is a heretic. Barr Vader must kill the infidels. It can be seen that Christianity is a kind of religious rationality that controls people's thinking in society. It instills a set of mandatory religious concepts in people and regards the "Bible" as a golden rule. In the face of religious rationality, people can only be forced to accept and obey. Holbach believes that "Christian doctrine teaches people to do good and makes them morally perfect." In fact, they only bring violent hatred, discord and war to them. "(Horbach, 555-556) Schaefer is skeptical of religion. "Do people mistakenly believe in religion?" (He An 'an, 5) "I deeply hate churches, and I despise them. There is no church, church or holy place that does not abuse their power. "(FushanLai, 1989: 10) Religion should be a kind of religion that can make people find themselves and "achieve themselves", instead of just obtaining some doctrines and making people become Christians and Catholics. You come from your parents, not Jews and Christians. These mistakes are imposed on you. " (FushanLai, 1989: 9) Pizarro exercised centralized state rule in the army and religious colonial rule in Peru with the help of the army, church and royal power. Pizarro is the judge, referee, and death penalty officer of the army he leads, with the goal of unifying the soldiers' minds, tame the soldiers' bodies, and instilling violent and aggressive thoughts. He told the soldiers that he would continue to reform the pagans and make the pagans surrender to Spain. The so-called heretics are Pizarro's disapproval of Peru's religious beliefs, and as a religious power he deprives other ethnic groups of their religious beliefs. He is pessimistic about life and has no faith. His ideal is as Orwell said, "The ideal is to work hard, fight, win, and persecute unremittingly." (Orwell, 64) He instilled in soldiers the rules of the battlefield: kill or be killed. They have only one goal: persecuting Indians and robbing gold. Pizarro kidnapped Atahualpa and threatened Atahualpa to prepare gold. They tried and hanged Atahualpa in the name of heretics. Spanish priests, monks and ministers attacked Atahualpa's religious belief everywhere, and Atahualpa's belief was a symbol of ignorance and backwardness. This confirms the supremacy of Christians. Under this crazy religious rational power, violent killing has become civilized. Everything in Peru is marginalized. Spain's evaluation of Peruvians is ugly.

De Niza said: "Peru is the tomb of souls. For everyone's free soul, this tomb must be destroyed." (Peter Schaefer, 2005: 720) In fact, Peruvians live a primitive life in peace and contentment, their greed Disappeared at birth. The concept of colonial power is precisely: "It is an imaginary structure and filtering framework, and it is a 'demonization' of the East." (Yan Min, 17) "They cannot express themselves, they must be expressed by others." (Said, 28) Peru, as the "other", has lost the right to express itself. The hierarchical order suppressed the social status of the Peruvians, who were born as slaves, and the Spanish were slave owners.

"Peruvians are insensitive to happiness, because unfortunate things are forbidden ... People are not born equal, this is a sacred gift, and poverty is a right they are born with. No matter where you refuse this right, there is no hope for any new form of love. That place cancels tomorrow, and no one will think: ' I can change myself'. " (Schaeffer, 2005: 698)

"For three weeks, the three stoves have been blazing into the sky. The masterpieces of centuries were smashed into thick gold bars. These trophies far exceed the sum of other trophies known in history [...]" (Shaffer , 2005: 712)

"Don't think that we are just going to destroy his people and take away their wealth. We are going to take away what they think is worthless and give them precious gifts from heaven. " (Schaeffer, 2005: 646)

"This is an anti-Christian land. The Spaniards, you must fulfill your duties, each in charge of an Indian, and strive to change their souls. Let them see what the strict Christian canon is like. I cannot worship elegant idols. Weak hands. The cross is the place where pagans die." (Shaffer, 2005: 656)

"You will become masters, and they will become your slaves." (Schaeffer, 2005: 647)

"Because we have a God, he is worth a thousand of your gods. A merciful God, a merciful priest, and a few cannons can blast you away from heaven." (Shaffer, 2005: 657)

"You will bring food to the hungry. When you go, you will share kindness with them like bread. You will fill their glasses with tenderness, set an inexhaustible table of free spirit in front of them, and invite those who live in terror to eat. You will bring the tonic of sympathy and

compassion to all tribes [...] We are their new world. " (Schaefer, 2005: 650)

5.2 The medical rationality of Dysart in "Equus"

In "Equus", rather than treating the patient Alan from the perspective of Dr. Dysart, it is better to say that as a doctor, Dysart uses the traditional concept of "normal" to stifle Alan's original passion for life. However, Allen's return to normal will return to the norms of the kingdom of reason, and the divine faith full of primitive life passion can only be violently removed from the "normal" kingdom.

The so-called "normal": "It is the kind smile in children's eyes, and it is also the eyes of millions of adults when they die. It makes people rejoice and grieve, just like God. That is the beauty created by "ordinary" and the tragic ending created by "regular". Normality is essential. The God of health who has the power to kill and kill, and I am his priest. " (Schaeffer, 1991: 77)

The doctor Di Sart "was able to exercise absolute authority in the insane asylum, because he is the father and judge, representing the family and the law." (Hu Yingfeng, 2012: 79) Di Sart's duty is not so much to treat Allen's mental illness. To make Allen a passionate husband, a caring citizen, an abstract and unique worshiper of God, it is better to eliminate the divinity from Allen, cut off his connection with God, and destroy his original passion. Eventually a ghost was created. Desat is "a member of the authority and education system" (Mo Weimin, 1996: 56). His words and deeds have the power to eliminate frenzy and restore moral order. "Mental hospitals classify people as crazy or mentally sound, harmful or harmless, normal or abnormal. They often exercise a power to be committed to standardization. " (michel foucault, 1999: 353) "Standardized supervision is also tightly packaged by a kind of medicine or psychiatry, so it is also scientific." (michel foucault, 2016: 119). It can be seen that Di Sart mainly relied on the modern medical knowledge bestowed on him by scientific rationality to turn medicine into justice and treatment into repression. The combination of the functions of the doctor Desat and the judge Heatherland is to make Allen obey the normative power. "The judges strongly hope to judge, assess, diagnose and identify normal and abnormal, claiming the ability to treat and restore people... Their infinite preference for medicine reflects such a major reality... A kind of normative power operation." (Michel Fou-

cault, 1999:349) Allen's morbid spirit is the object to be corrected by the social normative power mechanism. The formation of Allen's deformed personality is inseparable from the shaping of society, that is, "evil is constructed by society." (Garcia,84) "Society restricts the development of human soul by defining norms." (Shaffer, 1982) Allen's treatment and supervision in mental hospitals reflects social norms. Allen's every move is monitored by the nurse, and even Allen's talk in a dream is eavesdropped every word, and then conveyed to the doctor by the nurse. It can be seen that Allen has no independent space in mental hospitals. His life is to cooperate with the doctor's treatment work. Di Sart's treatment of Allen was initially in the form of face-to-face dialogue. Di Sart was responsible for asking questions and Allen answered passively. The issuer, Disat, has control over all the situation. He asks Allen to answer his questions truthfully. He has the right to know all the secret activities of Allen. This question-and-answer dialogue invisibly confirms the rational power of the doctor and the suppressed status of the patient. Allen can only be asked, accepted, and expressed in the mental hospital, and he has been classified as an abnormal person from the beginning. After Dissat had a preliminary understanding of Allen's mental condition, he began to take medication for Allen. The patient is forced to take a placebo, and the patient is forced to tell the secret. Desat and Allen played a blink game, and Desat acted as a magician, inducing patients into a set trap. "Patients are more and more accepting to give themselves to this doctor who is both god and magic, in short, transcendent and holy, and let him dispose of it with full authority; He alienated himself from doctors more and more, and fully accepted all his power in advance. From the beginning, he obeyed a will that made him feel like magic, and obeyed a science that he assumed to have foresight and prophetic power. Later, he became a rational and perfect correlation of his own power projected on doctors, and became a pure object with no other resistance except inertia. " (michel foucault 2016: 780)

5.3 The Political Reason of "Amadeus"

Schaeffer evaluates Mozart from the perspective of Salieri. At that time, the court politics was that "a person expressed his extreme position by joining an organization, which customized for them, and they had to find an opponent or an enemy." (Fushan Lai, 1989: 10) Salieri regarded Mozart as an enemy. His principle of life is the social rules of

Vienna court. That is, those who cheat the world get rich, while those who steal names succeed.

"Vienna is a city full of rumors, slander, malicious people and informers." (Schaeffer, 1991: 157)

Everyone living in this city is telling right and wrong, on the surface it is gentle and gentle, and behind it is hidden conspiracy and murder between people. This was the social rule at that time, "This rule is for everyone and all objects, and it is everyone's responsibility to obey the rules." (Foucault, 277) Salieri, in order to maintain the status of court musicians and ensure the purity of court music, "Forced, subdued, destroyed violently, and went all out to destroy the opponent, there is no other choice." (Michel Foucault, 2015: 128)

"From now on, we are you and me, the enemy! I don't accept your gift, the soul must think of virtue, but what is virtue for? Just let us obey your incarnations! You are the enemy! I call you by your first name. It's my spell. As long as I have a breath, I will try my best to hinder you in the world." (Schaeffer, 1991: 229)

"God doesn't love you, Amadeus! God doesn't love anyone! He just uses! ... It doesn't matter to him who he uses or who he deprives him! You have nothing to use now. You are too weak-you are dying! He ran out of you! You can only die now!" (Shaffer, 2003: 269-271)

"I don't care if I'm wearing silk or linen, if I'm a ruler or a ruler, or even a reprimand or a reprimand. As long as I can't be Mozart, I don't want to be anything." (Schaeffer, 1991: 304-305)

The court music represented by Salieri belongs to the classical school. This style of music is full of court characteristics and is mostly drawn from the primitive heroes and gods of Greece, reflecting the extravagant life of the nobility. Contrasting with the traditional artistic concept of "upper society" is Mozart's music creation, namely: Mozart's romantic music is filled with a strong civilian color, and embodies the innovative spirit of not sticking to stereotypes and bad habits. But obviously, Mozart's artistic creation is in conflict with the court mainstream music creation. Therefore, "in order to alleviate the political threat, the upper class slandered Mozart's opera as rude and vulgar." (Innes, 1992) strack, the minister in charge, rosenberg, the conductor of the Royal Opera House, and Baron Sviten of the Royal Library were hostile to Mozart before they saw him. Rosenberg rudely tore up Mozart's script to prevent the performance of Mozart's "Le Figaro" opera.

"A young man is overpowered and wants to sensationalize. Too many gimmicks and too many notes." (Shaffer, 1991: 172)

"He is a child prodigy. This always means trouble... Every child prodigy is annoying." (Schaeffer, 1991: 173)

The so-called "trouble" probably means that Mozart has always been a maverick under the rule of political rationality in the court, because he is sincere and enthusiastic to anyone, and he gives out hearty laughter regardless of the occasion. This kind of behavior that reveals real emotions casually seems absurd to others, but it is actually something that anyone in the court wants but cannot have. Therefore, they treated Mozart in the same sinister way. Salieri is good at the style of two-faced. On the surface, he is duplicitous and insidious. Mozart's every move was monitored by Salieri. He made a plan of war with God, not to make Mozart correct, but to stifle Mozart's musical talent. Salieri encouraged Strach to slander Mozart before his majesty and slander Mozart's operas to cause rebellious thoughts. When Salieri found that Mozart's innovative music could not be destroyed artistically, he attacked Mozart's weaknesses economically. Salieri refused to offer Mozart a job in front of the emperor, which caused Mozart's economic life to go from bad to worse. Attacking Mozart in spirit: Salieri insulted Mozart's wife to satisfy his lust. Dressed up as a ghost, he always called Mozart's death like a ghost, and eventually Mozart died in pain and fear. The whole court formed a conspiracy to attack Mozart. Its essence is that Mozart's music poses a threat to the political rule of the court.

6 Obstacles to Reason: The Faithful Struggle of the Disciplined

6.1 The Sun in "The Royal Hunt of the Sun": The Source of Life

Valverde said to Atahualpa: "The Bible commands our king to make all people believe in the true God... In the name of Jesus, I am convincing to be his servant." Atahualpa "I am not a slave to anyone. Your pope is a lunatic. He sold other people's countries. His beliefs are also crazy." (Shaffer, 2005: 693.) Atahualpa clearly realized the essence of Spanish colonial aggression. The identity, status, power, fame and wealth advocated by western rational civilization are worthless to Atahualpa. The so-called fame and status are all things outside the body, and the desire for material pursuit is endless. Only keeping the faith in the heart is the root. Atahualpa regarded the sun as the source of life, unique and irreplaceable. He believes that the energy of the sun is endless, resurrecting

people from death. When Denisa insulted the sun as just a fireball, Atahualpa could no longer tolerate it and gave him a strong slap in the face. Pizarro forced Atahualpa to convert to Christianity, but Atahualpanin never changed his belief in the sun god. "Don't talk to me about your God, he doesn't exist at all." (Shafer, 2005: 699.) "The sun is the only God I know. The sun makes everything grow, and with food, we gain strength and can travel long distances; The sun sucks water into the clouds, and then gives dew to the earth, which moistens our mouth-piece and enables us to sing. Under the irradiation of the sun, we can get rid of our worries and smile. I can even indulge in laughter here. " (Schaeffer, 2005:724.) Atahualpa called himself the son of the sun god. The Peruvian people regarded the sun god as a god. Atahualpa represented God. He believed that he could come back from the dead with the help of his father.

"Only my father can take me away from here. He won't believe that people like you can kill me. People like you have no faith. You can be king in this land, but you can never be God. I am the God of the earth. If you kill me tonight, I will stand up tomorrow morning when my father touches my body with the first ray of sunshine. " (Schaeffer, 2005:723) But after his death, he did not resurrect in the sun as he promised with Pizarro. But the drama ended with the sun shining on the audience. The light of the sun symbolizes the eternal and unswerving faith of Atahualpa. With the belief in the sun god, Atahualpa proved to Pizarro the importance of spiritual beliefs in a way of fighting against death.

6.2 Horse in Equus: True Emotion

Allen used "emotional drunkenness to resist the repression and bondage of predicament." (Hou Lingcheng, 40) The erotic scene between man and horse subverts the normal ethics of society, and this abnormal relationship shows Dionysus-style rebellion. Although Allen is restricted by social norms, he has the original impulse to break through the cage of reason. He wants freedom, resists, and wants to burn the rules and regulations of social norms. He knows nothing about the laws of a rational society, and only the belief of horses supports him.

"The powerful Equus rose up against everyone!

His enemy collapsed, his enemy fell!

Turn!

Step on them, step on them

I am strong! Still strong in the wind!
My mane is strong in the wind!
My sides! My hoof!
The hair on my legs, the hair on my side, is like a whip
Naked!
I am naked! Naked
Feel it, I'm on you, on you, on you
I want to enter you!
I want to be you forever!
Equus, I love you
Now!
Take me away!

Let us be one person! "(Schaefer, 1991: 90)

At this time, the spirit of horse is the spirit of Allen, and the spirit of Allen is the spirit of horse. Man and horse are integrated in spirit and body. Allen realized the release of free will and genuine emotion. Allen loved horses since he was a child. Influenced by his mother's extreme Christian education, he linked horses with God and regarded horses as God. Mother told him that God is everywhere, that people should be absolutely loyal to God, and that God demands a pure heart. Therefore, Allen worships the horse god extremely, and he regards the horse as his spiritual god. And because of his father's atheistic thoughts and his sexual restraint on Allen, he urged Allen to combine his admiration for horses with his desire for sex. Therefore, the horse expresses Allen's spiritual belief and true emotional pursuit of sexual consciousness.

"Every three weeks he has only one hour of his real life-howling in the mist, after the ceremony, he knelt down in front of the animal, and the animal stood tall as if it belonged to him. Master. I worship you with all my body and soul!" (Shaffer, 1991: 101)

At the same time, Allen has not been exposed to social formal education, so for him, social norms and normal ethics do not exist.

"he can't read, don't understand physics, don't understand technology, don't understand history. So we can't really know the world. He didn't see other people enjoying life, didn't listen to music, only those messy things on TV. He doesn't know history, so he can only listen to his extreme mother telling stories. He has no friends, no other children to tell jokes to him, or teach him to know himself more realistically. He is a

modern citizen, but for him, society does not exist. " (Schaeffer, 1991: 101)

"Even an old horse has a way of life! It is ugly to put on a park top hat! ... Let them receive training in hooves and pace! Damn horse racing! (Shafer, 1991: 53-) 54)"

"'luxury brand' boss,' flying song brand' boss,' Pivoco brand' boss, Remington company and his tribe. Defeat the owner of breeches and the gardener's hat. All those who flaunt it for their own vanity, all those who tie all kinds of ornaments on his head for their own vanity! Come on, Equus, let's beat them! Run! " (Schaeffer, 1991: 89)

"Their eyes catch fire—the nostrils catch fire—the mouth catches fire. They are images in primitive form—the judge, the punisher, and the iron-faced selflessness." (Shaffer, 1991: 138)

On the other hand, the desire for sex is constantly erupting. Do you stick to the purity of horses or obey your sexual desires? In the end, Allen couldn't stand the confrontation between the two ideas, and stabbed the horse in the eye in pain and despair. Express one's pursuit of one's true feelings through the worship of horses. By stabbing the blind horse in the eye, it also expresses that the personality is splitting under the conflict between rational thinking and irrational thinking. Here, no one is going to win or lose. Schaeffer just wants to express the pain of human struggle between faith and reason.

6.3 "Amadeus" Mozart's Music: Real Humanity

The "Amadeus" drama took place during the turbulent era of the French Revolution, when the oppressed classes were fighting bloody battles for democracy and freedom. Mozart's social struggle was in this era, and his life style and rebellious spirit challenged the court etiquette in Vienna in the eighteenth century. The essential characteristics of court life are hypocrisy and lack of sincerity. Mozart showed neither humble nor arrogant side to the court aristocracy. His swear words and his wild and unruly style were originally a kind of resistance. He himself turned into a sharp sword and pointed directly at the hypocrisy of the court society in the 18th century. "Mozart" means "Amadeus" in Latin, and Mozart is favored by God. He regards music as God's voice on earth, and he wants to use music to express the "truth" that hypocritical court society can't tolerate. Mozart's music conveys God's love for the world and connects people's hearts. He dares to tell the truth and challenge the mainstream music. In Salieri, I mentioned the creative principle of Sir

Gluck, the first teacher: to avoid music with musical flavor. Mozart attacks Gluck's music. These people seem to be modernizing music. They still have to serve the upper-class aristocracy and monarchy. These high-ranking officials only accept unattainable heroic themes, and their music is vulgar. "Their concept of roles is boring: the hero is enthusiastic, the heroine is pure, the old people are the miser, and the nurses are the accomplices. Never overstep the Lei Chi! (Shaffer, 1991: 242) -243) "This kind of music genre is narrow and restrictive, and represents the official ideology. Mozart's resistance is to make music equal and popular, and to represent the ideology and spiritual life of civilians. "I want to write a half-hour finale! I'm sure that's how God listens to the world. Our composer's job is to communicate the secrets of men and women, communicate the thoughts of maids and court musicians, and make the audience become God. " (Schaeffer, 1991: 243) Mozart "musical excellence overturned the dominant customs and conventions of that era." (Fushan Lai, 1989: 82) Peter Hall, the director of the film "Amadeus", wrote in his diary: "I am coming The more interested, Mozart was not just a revolutionary artist, but a social revolutionist in feudal society. In many ways, he was a forerunner, and he was a free man in London. In that era, artists were slaves and subservient. Under the celebrity. Mozart never gave in. He wanted to be a star, hoping that his music would be recognized. He is still a revolutionary, and he doesn't want to be a slave to the upper class. (FushanLai, 1989: 79-80) In short, Mozart's music is characterized by a strong spirit of resistance, that is, the spirit of anti-oppression and the pursuit of true human freedom, which also projects Schaefer's own life experience and psychological desire. Schaeffer used Mozart to accuse the capitalist social and political rule of strangling people's artistic creativity. In essence, the musical conflict between Salieri and Mozart is the conflict between court politics and folk art. Mozart rebelled against court music headed by Salieri with music that communicated human nature. Mozart's music struggle against Salieri was irrational and rational, and it was the struggle of the oppressed against the upper rulers.

7 Deconstruction of rational identity

7.1 Pizarro's Faith Lost

When Pizarro met Atahualpa, he had a strange dream. He dreamed of a black king, chasing the sun. Dreams reflect the desire for real life. This

shows that Pizarro's deep unconscious desire to find a spiritual belief that he dedicated his life to. "Perhaps this is my doomsday, or this is my new life. I just have this feeling: my lifetime is a pathway to such a morning." (Shaffer, 2005: 678) Through Atahualpa's belief, Pizarro saw the evil of modern western people. Reflection on western rational civilization has brought barbarism and slavery to Peru. At this time, his rational identity began to collapse. He tried to jump out of the position of western rational power and observe human evil calmly and objectively. He believes that the weakness of human nature is sinful and in prison. People's desires can't be cut off. The whole life is filled with desire. In order to satisfy the greed for money, human beings pursued it by hook or by crook, and began to slaughter life wantonly. The history of Spanish conquest of Peru is the history of violence. While the material is greatly satisfied, the spirit has gone to emptiness. "I can describe sin to you as a prison cell. The bars of the cell are made of human weakness. Through these bars, we have seen a fair and reasonable world, where it is always morning. How we wish to break in That world, or completely forget that world. However, we can't take down those bars. Once the old ones are taken down, new ones will grow. The whole life is a chain. We are locked in food, winter Locked on the stove, locked on the lost innocence and the memory that has not been lost, locked on the mutual need." (Schaeffer, 2005: 695) Food makes people not hungry, stove makes people warm, memory makes people feel a sense of belonging, but people have to sacrifice themselves. He can only be content to become a certain part of a machine and commit himself to a chain. If a certain part of the chain is destroyed, if a new chain cannot be replaced immediately, it can be predicted that people's life will not continue. The "chain" here and Desat's "chain" in Equus both symbolize the tools to maintain the rational rule of society. Anyone who tries to break away from the "chain" and get rid of the submission of reason to human nature will be punished.

He finally recognized the hypocritical nature of kingship, army, and religion, namely death and bloodshed. Christian philanthropy was established to destroy Peru. The so-called knight system is not about teaching people to love peace and uphold justice. It teaches people to kill with peace of mind on the battlefield. There is no so-called honor, no greatness to save mankind, only the indifference and cruelty of humanity. Everything about royal power, religion, and military propagan-

da is false. Their common purpose is to plunder wealth and slaughter infidels.

"What did the king do for me? If I can find money to pay my salary, he will give me my salary. If I can find a land to rule, he will allow me to rule. Over the past few years, I have tried my best to prepare for this expedition. It was a time of suffering from trauma and hunger. When I was sweating, the vulture of Holy Rome disdained me until I used a lot of gold to satisfy its greed. If I had failed this time, it would have shaken the royal feathers and thrown me aside. However, now I have put it aside." (Schaeffer, 2005:718).

"Go to hell with all religions now and in the past! How I hate you! You stabbed the knife in with your weak hand, how dare you priests bless those who have entered the battlefield? You go with him to kill people, In the name of Christianity!" (Shaffer, 2005:719)

"What kind of person is your Christ? People who are unhappy and hate others. You see, I am a farmer, what I want is the value of money. If I go to the market to buy God with money, which God should I buy? Is it the God of Europe, his death and bloodshed, or Atahualpa of Peru? His spirit makes a big empire feel sweet, more like crops in the fields." (Schaeffer, 2005: 720) Pizarro seems to have found the only way to give meaning to life. The rule is: either die in despair or turn into a deity. (Schaefer, 2005: 724) He regards Atahualpa as a new-born god. But Atahuallpa did not wake up after his death. Pizarro sang Atahuallpa's ballad at the end of the play, lamenting the insignificance of human destiny. This symbolizes "Apollo finally spoke the language of Dionysus." (Nietzsche, 95)

"Atahualpa, you didn't bring me joy, the only joy is to die. You didn't bring me peace, I lived between two kinds of hatred, I died in two kinds of darkness, blind eyes and blind sky. The sky can't see anything, it has no feelings, and we have feelings." (Schaeffer, 2005: 728)

"Everything is over, young man, I will follow in your footsteps. There is only peace in the future, nothing else. We will be buried together, father and son on the same land." (Shaffer, 2005: 729)

For the Peruvian people who lost Atahualpa, they lost the sky. For Pizarro, the death of Atahualpa is like losing his spiritual father and his faith. Pizarro betrayed his rational status and failed to find a new alternative belief. Life can only be nothing. "The name of God initially caused crying and cruelty, and lived without hope for the afterlife. All

hopes are lost in Hwa-Sung Do, and I hope that the beautiful flowers will be shaken down before they bloom. " (Schaeffer, 2005: 729)

7.2 Dysart's social role is lost

As Foucault said: "What am I when humans succumb to the power of universal truth and special truth." (Foucault, 2015: 187) The extreme nature of Allen's case made Dysart doubt the legitimacy of the doctor's profession. When Dysart met Alan, he had a terrible dream. This dream symbolizes Dysart's painful mental state. He cannot find his identity in society. "In ancient societies, dream analysis was important because the meaning of dreams was considered to be a "prediction of future events" (Foucault, 2015: 88). In dreams, Dysart, as the chief priest of Greece, was inhumane for children Anatomical surgery. In the process of anatomy, he was monitored by two deputy priests beside him. What is terrible is that the more he dissected his body skillfully, the more he felt sick, and the more he doubted the legitimacy of this behavior. Reflected in reality, Dysart is a psychiatrist, whose duty is to treat children with abnormal spirits and make their spirits return to the normal track required by society. It's just that in dreams it's physically destroyed, but in reality it's spiritually healed. This symbolizes Dysart's cruelty to Allen's spiritual discipline, which is equivalent to the slaughter of children's bodies by ancient sacrificial ceremonies. His surgery is equivalent to killing people. The two deputy priests represent the other two psychiatrists in the mental hospital. Dysart's fear of the two deputy priests in his dream means that he is worried that his status in the mental hospital will be threatened by other doctors. In order to establish authority in the psychiatric hospital, he can't have any slack in his career, he can only continuously dissecting the child. Just as in the dream, in order to consolidate the position of the chief priest, he must work hard to show his slaughter skills, otherwise he will be reduced to a dead soul like a sacrificed child. With the tragic death of one child after another, his mask began to slip off. A mask is a protective armor. Wearing a mask to kill a child is not only a religious ritual, but also a protection of his identity. The fall of the mask means that Dysart's identity is in crisis. Dysart's psychology reveals his abnormality. He can't concentrate on "covering up your true feelings, controlling your facial expressions, and doing whatever everyone does" (Orwell, 1998: 15). Dysart is aware of the enslavement of his life. He is more and more strongly aware that he is just a slave to his profession ... This definition is im-

posed on him by society. (FushanLai, 1989: 45) "The chain in Dysart's mouth symbolizes the fetter of the old language and thought, and he is led to the wrong angle. "I was fettered by the reins formed by the old language and ideas, and tried to jump to a new biological track smartly. I guess this exists. I can't see him because my educated and ordinary head is led to the wrong angle. " (Schaeffer, 1991: 8)

"I hope there will be someone in my life whom I can explain and guide for. Life can only be understood by thousands of gods, not just by the forgotten gods called Zeus. Understanding." (Schaeffer, 1991: 72-73) Here, Zeus symbolizes the ruling order. The understanding of life cannot only rely on the power of reason, but also the power of calling faith. Life can only be understood according to one's own needs. Only the pain and joy that I personally experience is the basis of life. Kierkegaard believes that only when an individual experiences pain, despair and death most directly and vividly can he be truly self-conscious. Dysart recognizes that Allen's pain and fear are unique, and neither medical authority nor religion that we represent has any right to destroy them. Faith can't be destroyed. Faith is the core of human life. Dysart's spiritual belief is withered. "Without faith, you will wither. It is so cruel that I will wither my life. Because of my eternal weakness, I am satisfied with the lifeless country life." (Schaeffer: 1991: 103) Dysart "If there is no divinity, my life is completely meaningless." (Connel, 7) Allen and Gere's sexual activity in the stable made Dysart realize that his married life was dull. His career as a doctor made him love northern hygiene. Because of his love for modern medicine, he found Marguerite, a dentist, as his wife. Although they live under the same roof, they live in two worlds. Margaret is obsessed with the Scottish church and pursues a life of secular reality, while Dysart wanders in ancient Greek temples, is keen on the intuitive culture of the Mediterranean, and pursues a divine and primitive life. Dysart is an azoospermic patient who has lost the ability to reproduce offspring. The unknown male illness in his heart made him live up to his wife, which made them unable to have a normal husband and wife life. Erickson mentioned that life develops to the seventh stage, that is, middle adulthood (25 ~ 65 years old). If middle-aged people can't reproduce, there will be emptiness and despair in life. Dysart is at this stage. He is about forty-five or six years old and is in professional menopause. In this special period, middle-aged people live more than half of their lives. If their reproduction is stag-

nant and they can't communicate with the next generation of children, they will feel frustrated in the second half of their lives. Dysart cannot find the responsibility of the father through the child. Allen's unconscious contempt and resistance to Dysart made Dysart envy, jealous, and hatred. While Dysart was sitting watching the half-man, half-horse monster trampling on the page of King Argos, Allen tried to become a half-man, half-horse monster. When Dysart watched his wife knit a sweater every night, he hadn't kissed in six years, but Allen cuddled with the horse for an hour in the dark. Alan has already run the car, has acted, and Dysart is still living in unrealistic fantasies. Allen experienced the passion and pleasure of sex, while Dysart tasted the bitterness and loneliness of sexlessness. He could not find his identity as a doctor, a man, or a father.

7.3 Salieri's lost humanity

Salieri: "We are both poisoned, Amadis, I am poisoned by you, you are poisoned by me." (Peter Schaeffer, 2003: 269) Salieri threw the poison of life on Mozart, just because he regarded Mozart as the embodiment of God, envied Mozart's musical talent, and sacrificed Mozart in order to retaliate against God. Mozart threw poison on Salieri. When Mozart died, Salieri's evil of human nature was completely exposed. Salieri is a victim of religious asceticism, whose long abstinence distorts his humanity. In order to maintain piety to God, he strictly adheres to the virtues of sex and society. Since Salieri heard Mozart's music, the more he realized that God had betrayed him, the more he hated God and Mozart. In order to fight against Mozart, he gave up the virtues of sex and society. His hatred of God also went to extremes.

"You arouse my desire to serve you, but you insist that I, the service provider, be ashamed to hear about this service. You aroused my desire to praise you, but turned me into a mute. You make me think I am extremely strong, but you force me to find that I will always be a mediocrity ... You ran for Mozart as your unique spokesperson, and the only reward I got was to act as the only living person who can clearly recognize your incarnation. " (Schaeffer, 2003: 227-228)

He felt the emptiness of life for the first time, and his dream of understanding the world through music was shattered. In fact, the thirst for music is just the thirst for fame. Mozart's music shows an optimistic spirit, a chic demeanor, and a talented look. And Salieri's court music is vulgar. He has always sought God through music. He knew the exist-

ence of God only when he listened to music, and found a way to praise God when he wrote music. However, what music brought him was not fame, but enslavement. He was enslaved by court rule to his spirit and humanity all the time. "People live under various norms and conditions of civilization, and people themselves are regulated." (Nikolai Berjajev, 2007:83) Salieri realized that he was buried by the so-called fame, and he bowed before the monarch like a slave. The court society in which he lived was bound to occupy and drive him until he was exhausted. The court, a social right mechanism, has already made its members lose their individuality, and their unique thinking has been deprived. They only know how to accept and obey. Everyone is a slave, a slave who serves the upper rulers. The court society instilled honor, status and power, and turned Salieri into a hollow person in society. "People have filled my mind with thoughts that make me fascinated-all to blame for the supreme honor..." (Shafer, 2003: 240) "After you are born, you will know that we These Rococo and Baroque musicians before us are definitely not much better than servants. They are also slaves to the nobles. This is true and completely false. Our circle is very much like a huge one. The living room was filled with indifferent violinists and panting wind musicians. To praise those who pretend to be noble than us, the orchestra will never end. In this circle, we have written countless pieces of music, and you can't imagine how much we have been forced to write. Most of them are as boring as stale bread, but all of them are deeply rooted in the discipline of beauty, and every note is written for a hundred years. This is the difference. We are servants, but we are learned servants. We are all servants of the same mind-just like a group of masons who build cathedrals. When we came together, everyone was well-trained and joined forces to build a huge sound palace in obscurity ... "(Schaefer, 1991: 168-169)

Salieri lived like a year in the second half of his life, screaming like crazy all day long, show mercy! Mozart! Please forgive the murderer who killed you! The play shows Salieri's profound psychological level, from reverence to God, shock, to the initiation of jealousy, from observance of etiquette and morale to disappointment, anger, and resentment, step by step entangled into a knot of hatred and destruction. In the end Salieri fell into the abyss of human nature. In short, the court politics of the 18th century could not accommodate creative music and art, just as it could not accommodate Mozart's dreams, nor could it ac-

commodate those who think about the value of life like Salieri. Only those who are like puppets are his legal members. The extreme suppression of mankind by rational social rule will inevitably drive people crazy.

8 Conclusions

Since ancient Greece, western philosophy began to take logos as its center. As the supreme authority, the position of logos center is eternal. At any time, there is a strict ruling order between the center and the edge. This ruling order forms people's recognition and fear of authority, and also causes people's resistance to non-authority. The characters in Schaefer's works are authoritative and non-authoritative. From "The Royal Hunt of the Sun", "Equus" to "Amadeus", Schaefer's horizon is constantly expanding, and his social criticism theme is constantly deepening. Schaeffer's criticism of society is a criticism of instrumental rationalism, and it is also a criticism of the loss of human subjectivity caused by the expansion of rationality. In Schaefer's writings, "because people have abandoned the traditional Christian God, and have not found a substitute to satisfy their pursuit of divinity. Their spiritual world is empty, and they have no passionate belief in objects (Fushan-Lai, 1989: 41).) Just like Pizarro, Dysart, Salieri "They not only live in illusions, but also in lies and deceptions. Most of them end up becoming liars, and this lie not only destroys themselves, It also destroyed others. "(Gene, 1988: 32) As a matter of fact, Salieri is a member of the court society. As a court musician, he must accept the limitations of his profession. Just as Dysart must be bound by the profession of doctor, Pizarro must accept the violent conquest of the army. When Mozart's music violates the principles of court art, Salieri has to take Mozart as the object of attack; When Allen disturbed the social stability, Dysart had to treat Allen to restore him to normal, expel him from his obsession with divinity and suppress his natural nature; When Peru's gold aroused the greed of the Spanish army, Pizarro, as the leader, wanted to provide gold for the soldiers, and he wanted to transform the pagan Atahualpa. In fact, Pizarro is a very contradictory person. On the one hand, in order to recruit soldiers, he must rely on the authority of the army, the church, and the royal power to gather soldiers. On the other hand, he opposes the hypocrisy of the army, the church, and the royal power. Killing in name. As a result of the violence, Atahualpa's execu-

tion put Pizarro's faith in crisis, Allen's return to normal society instead made Dysart lose his identity, and Mozart's death made Salieri live in remorse for the annihilation of humanity. It must be said that this is the discipline and punishment of rational power. It does not allow his citizens to violate the rules and question the legitimacy of social operation. Everyone can only go his own way and perform his duties on the prescribed track, and everyone can only live happily in pain. The repressed conflict between nature and social order will be eternal. But what is valuable is that those disciplined and marginalized people have found faith and seized the life-saving straw. Their struggle against reason with faith is the way that Schaeffer tries to save the human spiritual crisis.

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