

## Introduction

### Nietzsche's Life

Nietzsche (1844-1900) regarded himself, rightly, as the successor of Schopenhauer, to whom, however, he is superior in many ways, particularly in the consistency and coherence of his doctrine. Schopenhauer's ethics of renunciation seems to be out of harmony with his metaphysics of the omnipotence of will; in Nietzsche, the will has ethical as well as metaphysical primacy. Nietzsche, though a professor, was a literary rather than an academic philosopher. His importance is primarily in ethics, and secondarily as an acute historical critic.

Categorically speaking, Nietzsche's life span can be traced into six phases:

#### The Early Years:

He was born on 15<sup>th</sup> October 1844 as the eldest son to Karl Ludwig Nietzsche and Franziska Oelhler. On 30 July 1849 his father died. Sickness and death haunted Nietzsche's earliest years. Though religious faith had dominated his home background as his father was a Lutheran pastor, Nietzsche had begun to doubt the religion from his early ages.

#### The First Phase:

Nietzsche as a boy, often was lonely and absorbed by intense ideas. He began to pen his ideas in 1863. His quest for communicating on papers deepened when he went to study theology at the University of Bonn in 1864. It was at this time that the young man visited a brothel, which may have been a source of possible infection to the illness of his later years. Others have seen this ill health as inherited from his father, and some have insisted on its psychological basis. In 1865, Nietzsche went to Leipzig as a student, where he shifted to the study of classical philology, the ancient languages and their origins. He

had got his desire for learning and teaching. This desire to teach is the central characteristic we find in Zarathustra. It is as if Nietzsche's whole life were a preparation for that character and his story. In 1865 Nietzsche discovered in a bookshop the major work of Schopenhauer, *The World as Will and Representation*. On reading it, he felt that his older contemporary was a mirror of his own thoughts and struggles. By 1868, Nietzsche read and wrote about the late eighteenth century German authority Kant. At the same time, he suffered an injury to his breastbone from an accident, and the motif of ill-health began to make itself heard more distinctly in his life.

The Second Phase:

In 1868, Nietzsche met the composer Richard Wagner whom he described as 'a fabulously vivacious, fiery man! Later he wrote that 'Wagner was the most complete man I ever knew'. In 1869 at the age of 24, he was appointed to the post of professor of Philology at the University of Basel in Switzerland. In his job, he lectured to a mere eight students. At the same time, he introduced seminars as if looking for some other kind of discussion, some different form of teaching. This concern is to be at the heart of Zarathustra's life; how to teach when to speak? One of his colleagues recalls Nietzsche as a lecturer, quiet and appearing, weary, but with a voice that 'came from the soul'. This is the voice towards which Zarathustra will struggle.

In 1871, Nietzsche started work on what became his first, book, *The Birth of Tragedy*. At this point, he tried to become Professor of Philosophy at Basel, instead of specializing in Philology, and failed because he was never ready to satisfy the criteria of philosophy.

In 1872 we find Nietzsche lecturing on 'An Authentic German Educational Establishment.' At the same time, he was also discovering in the mountains a landscape which he declared to be 'my nature', a landscape that also belongs to Zarathustra.

#### The Third Phase:

At this time, Nietzsche made one of the crucial advances in his thinking, in a famous essay called *On Truth and Falsehood in an ultra – Moral Sense*, he says truth is the mobile army of metaphors.

Amidst all the creativity, the shadow of illness was darkened his life. Headaches were common and by 1875 Nietzsche was certain that he had got serious brain disease. In 1877, Nietzsche worked on *Human, All Too Human* that could not be public success at the time.

#### The Fourth Phase:

From 1879, Nietzsche became a traveller. In the following year he moved from Italy to Maumburg, back to Vanice, to Marienbad, to Switzerland and the lakes, to Genoa. He was seeking a climate for his health but was also driven by intense loneliness. All this time, he was writing what have become major works in the development of modern thought. The first notes on what became *Thus Spake Zarathustra* were written in August 1881 in the Swiss Alps.

Into this difficult time there came another crisis, Nietzsche's relationship with a young woman called Lou Salome. They met in Rome in 1882 and intense triangular relationship developed with Paul Ree's involvement. It was to Lou Salome that Nietzsche began expounding the themes of *Thus Spake Zarathustra*, including the notion of the main character. He explained to her that he had picked on Zoroaster as his ancestor because this Persian sage was the original theorist of good and evil, the first to conceive an afterlife determined by the moral value of person's being on earth. This was the vision which Nietzsche now set out to overturn and so Zoroaster – Zarathustra was to be the voice of next era, when morality was to loosen its ancient hold. However, the relationship with Salome was unstable. In 1882, Lou Salome denounced Nietzsche as a

madman. Yet at the same time, she declared to Ree that Nietzsche was to be ‘the prophet of a new religion’ This is the surrounding emotional environment of *Thus Spake Zarathustra*.

The Final Phase:

The aftermath of the Zarathustra phase was a time of intense productiveness. Nietzsche wrote in these years a number of his major works including *Beyond Good and Evil* (1886) and *The Genealogy of Morals* (1887). At this time he was running out of money and his eyes were failing. On 15<sup>th</sup> October 1888, Nietzsche had his forty-fourth and last birthday of sanity.

The last time had begun. By the end of November, he was losing control of his facial expressions. At Christmas, he was gripped by euphoria. From January 1889, his life was over: in its place was the invalid’s condition. He was taken by his mother to a clinic at Jena University, where he remained for sometime, before passing into the family’s care. In 1893 his sister Elisabeth took over control of the books. Ironically, demand was rising and now there were new editions. She created a Nietzsche Archive and by 1894 Public success had begun, though Nietzsche was never to share in it. In summer of 1898, he had a minor stroke and on 24 August 1900 he died.

Nietzsche’s Major Works

*The Birth of Tragedy from the Spirit of Music* (1872). It was far from what Nietzsche’s philological colleagues had in mind. The book, which defended a theory of the origins and functions of Greek tragedy, was largely speculative and utterly devoid of footnotes. It began by appealing to its readers experiences with drunkenness and dreams, and it ended with an appeal to popular culture in the form of a paean to Richard Wagner.

In this work Nietzsche theorizes that Greek tragedy was built upon a wedding of two principles, which he associated with the deities Apollo and Dionysus. The

Apollonian principle, in keeping with the characteristics of the sun God Apollo, is the principle of order, beauty, and clear boundaries. The Dionysian principle, in contrast, is the principle of frenzy, excess, and the collapsing of boundaries.

Nietzsche believed that a balance of these principles is essential if one is both to recognize the challenge to one's sense of meaning posed by individual vulnerability and to recognize the solution, which depends on one's sense of oneness with a larger reality. Greek tragedy, as he saw it, confronted the issue of life's meaning by merging the perspectives of the two principles.

*The Birth of Tragedy* is the first of many works in which Nietzsche re-evaluates the traditional view that Socrates was quintessential philosopher. Although granting that Socrates was a turning point in world history, Nietzsche contends that Socrates was responsible for directing Western culture towards an imbalanced, exaggerated reliance on the Apollonian point of view. A defender of reason to an irrational degree, Socrates had taught that reason could penetrate reality to the point that it could correct reality's flaws. This has become the fundamental dream of Western Culture, a dream that was later manifested in the modern approach to scholarship. Unfortunately, the optimism of the Socratic rational project was doomed to failure. Reason itself through Kant, had pointed to its own limits. Whatever reason might accomplish, it could not "correct" the most basic flaws in human reality – the facts of human vulnerability and mortality.

*The Birth of Tragedy* also involves an indictment of contemporary culture as well as an account of the significance of tragedy.

Nietzsche believed that Wagner's operatic embodiments of Germanic myths had the potential to effect a new merger of the Apollonian and Dionysian principles, with redemptive effects on German culture.

*The Unfashionable Observations*

Nietzsche wrote *David Strauss, the Confessor and the Writer* (1873), the first of his Unfashionable Observations, at the behest of Richard Wagner. David Strauss was an imminent theologian, whose *The Life of Jesus Critically Examined* (1864) had a tremendous impact due to its demystification of Jesus' life. Although Strauss defends Christianity for its moral ideals, his demythologizing of Jesus appealed to Nietzsche. Nevertheless, Wagner had been publicly denounced by Strauss in 1865 for having persuaded Ludwig II to fire a musician rival. Wagner described Strauss's *The Old and the New Faith* (1872) as extremely superficial.

*This Unfashionable Observations*, accordingly, was Nietzsche's attempt to avenge Wagner by attacking Strauss's recent book. Nietzsche identifies Strauss as a cultural "Philistine" and exemplar of pseudo culture. The essay appears extremely intemperate.

Not surprisingly, the elderly Strauss was stunned and stung by Nietzsche's essay. Strauss was so stunned by the essay as to how one could have such passionate hatred. When Nietzsche heard that Strauss died after 6 months of the publication of his essay, he consoled himself saying it was not his intention to sadden and kill, he never hoped to happen so.

Nietzsche's second *Unfashionable Observations*, *On the Advantages and Disadvantages of History for Life* (1874) is "unfashionable" because it questions the apparent assumption of nineteenth century German educators that historical knowledge is intrinsically valuable. Although Nietzsche acknowledges that history does provide a number of benefits in this respect. He also contends that there are a number of ways in which historical knowledge could prove damaging to those who pursued it and that many of his contemporaries were suffering these ill effects.

Nietzsche contends that history can play three positive roles, which he terms “monumental”, “antiquarian” and “critical”. Monumental history brings the great achievements of humanity into focus. This genre of history has value for contemporary individuals because it makes them aware of what is possible for human beings to achieve. Antiquarian history, history motivated primarily out of a spirit of reverence for the past, can be valuable to contemporary individuals by helping them to appreciate their lives and culture. Critical history provides a counter balancing effect. Those engaged in critical history remain attentive to flaws and failures in the experience of their culture, thereby avoiding slavish blindness in their appreciation of it.

Nietzsche cited five dangers resulting from the historical scholarship approach: i) Modern historical knowledge undercuts joy in the present, since it makes the present appear as just another episode. ii) Modern historical knowledge inhabits creative activity by convincing those made aware of the vast sweep of historical currents that their present actions are too feeble to change the past they have inherited. iii) Modern historical knowledge encourages the sense that the inner person is disconnected from the outer world by assaulting the psyche with more information that it can absorb and assimilate. iv) Modern historical knowledge encourages a jaded relativism toward reality and present experience, motivated by the sense that because things keep changing present states of affairs do not matter. v) Modern historical knowledge inspires irony and cynicism about the contemporary individual’s role in the world, it fosters the sense of belatedness in the individuals.

Hence, one antidote is the unhistorical, the ability to forget how overwhelming the deluge of historical information is. A second antidote is the suprahistorical, a shift of focus from the ongoing flux of history which brings balance.

Nietzsche's third Unfashionable Observations, is *Schopenhauer as Educator* (1874). Schopenhauer, in Nietzsche's idealizing perspective, is exemplary because he was so thoroughly and individual genius. He praises Schopenhauer's indifference to the mediocre academicians of his era. Strangely, given Schopenhauer's legendary pessimism, Nietzsche praises his "cheerfulness that really cheers". Being himself attuned to the laws of his character, Schopenhauer directed those students who were capable of insight to recognize the laws of their own character. By reading and learning from Schopenhauer, one could develop one's own individuality.

*Richard Wagner in Bayreuth* (1876), the fourth and final of Nietzsche's published *Unfashionable Observations*, was intended as paean to Wagner, somewhat akin to "*Schopenhauer as Educator*."

*Human, All Too Human* (1878)

Nietzsche is often said to have entered a new period with the publication of *Human, All Too Human, A Book for Free Spirits*. The book aims at debunking unwarranted assumptions more than at defending a grand interpretation of its own. Nietzsche describes what he means by "free spirits" in preface to the second edition of *Human, All Too Human*. Free spirits contrast with typical human being of his era, who was the title suggests, all too human. Free spirits, in contrast are ideal companions that do not yet exist but may appear in the future. They are those who have freed themselves from the fetters of acculturation, even the bonds of reverence for those things they once found most praiseworthy. The dangerous period of the free spirit is introduced by the desire to flee whatever has been one's previous spiritual world, a desire that leads to a reconsideration of matters that previously had been taken for granted. The ultimate aim of this liberation is independent self mastery and supreme health in a life of continual experimentation and adventure.



Nietzsche's perspectivism figures importantly in his debunking critique of morality, which is first presented in *Human, All Too Human*. Nietzsche denies that morality is anything but perspectival. Contrary to the claims of moralists, morality is not inherent in or determined by reality. It does not lie in human nature. Instead it is the invention of human beings.

From *Human, All Too Human* onward, the fragmentary "aphoristic" style predominated in Nietzsche's writings. The biographical motivation for composing in this style may have been largely one of necessity – Nietzsche's migraines were so oppressive and visually impairing that he had to resort to intermittent burst of writing and dictation as a method.

*Daybreak: Thoughts on Moral Prejudices* (1881) goes further than *Human, All Too Human* in elaborating Nietzsche's critique of Christian morality. It is perhaps also more masterful than the earlier work in its artful use of "aphoristic" juxtaposition to engage the reader in his or her own reflections.

In *Daybreak* Nietzsche argues that the concepts that Christianity uses to analyze moral experience – especially sin and the afterlife – are entirely imaginary and psychologically pernicious. These categories deprecate human experience making its significance appear much more vile than it actually is.

Nietzsche's picture of Christian morality is dismal. He regards as the motivation for attitudes that are self-denigrating, vindictive toward others, escapist, and anti-life. Nietzsche never alters this basic assessment of the moral framework of his own tradition; instead, he continues to develop these themes in all his later discussions of morality and ethics.

*The Gay Science* (1882):

Nietzsche's *The Gay Science* proposes an antidote to the condition of contemporary scholarship. As opposed to what he saw as contemporary scholars' anti-life drudgery in amassing facts, he recommends "the gay science" – a kind of scholarship that would be light hearted and deliberately "Superficial – out of profundity".

The "Madman" in the section 125 appears in the market place and makes the announcement – "God is dead", rather frantically, to the scientific atheists who are gathered there. They merely laugh. The madman tells them, "We have killed him – you and I all of us are his murderers." The section continues with the report that the madman visited several churches later that day and sang the song of the funeral mass.

Nietzsche proposes as an alternative to religious views that seek life's meaning in an after life, an immanent appreciation of this life in aesthetic terms. Ideal, he suggests, is the experience of amor fati (love of fate) in which one loves one's life, with all its flaws, just for what it is.

*Thus Spake Zarathustra*:

*Thus Spake Zarathustra: A Book for All and None* (1883) is probably Nietzsche's most famous work. The book is interesting because it does employ literary tropes and genres to effect. Zarathustra makes frequent use of parody, particularly of the Platonic dialogs and the New Testament. This strategy immediately presents Zarathustra on a par with Socrates and Christ – and as a clear alternative to them. The erudite allusions to works spanning the Western literary traditions play very significant role.

Zarathustra, in the text, attempts to instruct the crowds that he encounters, but his most important teaching, in Heidegger's view, is his education of the reader, accomplished through demonstrative means. Zarathustra teaches "by showing".

The *Übermensch* in *Thus Spake Zarathustra* aspires to greatness, but Zarathustra does not formulate any more specific characterization of what constitutes the enhancement of humanity or greatness. The status of the *Übermensch* concept has been much debated among Nietzsche Scholars. Among the issues are the following: Is the notion presented to establish a set of character traits as most desirable, or does it represent instead an ideal attitude? Is the *Übermensch* a solipsistic goal? Is it an evolutionary goal in Darwinian sense? What is to be made of the fact that the notion of the *Übermensch* is virtually abandoned after Part I of *Zarathustra*? Does Nietzsche give up on the idea?

Prominent theme in *Thus Spake Zarathustra* is its emphasis on the relative importance of will i.e. the will to live. In part, this emphasis follows Schopenhauer in claiming that will to life is more fundamental than knowledge.

Much of the plot of *Thus Spake Zarathustra* concerns his efforts to formulate his idea of eternal recurrence with idea of eternal recurrence with Yea saying attitude to life. Zarathustra shudders at the implication of doctrine that “the rabble” – the preachers of the death to recur. His animals – the eagle and the snake often urge him to sing so that the audience to Zarathustra could be enchanted and they would swallow Zarathustra’s theme of Complete Yea saying to life revering the emotions in life that enhance humanity. *Beyond Good and Evil: Prelude to a philosophy of the Future* (1886).

It represented a shift in Nietzsche’s basic goal as an author. In it, as his task of Yes – saying had been solved, he wants the No – saying, No –n doing part the revaluation of all values so far.

The book opens with a preface. Nietzsche is witty in criticizing traditional philosophy and its presuppositions. He attacks particularly on the dogmatism of philosophers. Philosophers have typically regarded themselves as seekers of truth but from the book’s beginning. Nietzsche cast suspicion on their motives. Philosophers, he

argues, have simply assumed that truth is valuable, without inquiring as to whether this is so. They have posed their conclusion as objective. Unwittingly, philosophers have sought to impose their own moral outlook on nature itself, and read into what they have wanted to find.

Nietzsche proposes a new direction for philosophy, and a different kind of person as philosopher. Philosophers should be free spirits and great experimentalists as opposed to the mere philosophical labourers. The philosopher has the most comprehensive responsibility and the conscience for the overall development of man and should utilize religion, education, and political and economic conditions in accordance with this responsibility.

*Toward the Genealogy of Morals: A Polemic (1887)*

The book's three essays offer accounts of the origins of our conception of the "good", the experience of bad conscience, and practices of asceticism. The book's first essay begins with a critique of utilitarianism. Nietzsche contends that "the good" did not originally refer to that which maximized pleasure and minimized pain. Instead, it referred primarily to the self description of the person who employed it. In the long run, those who differed from "the good" were termed to be "the bad". Nietzsche, thus, suggests, on the basis of his analysis, that Christian morality is inherently structured as a form of slave morality.

The second essay of *Genealogy* traces the origin of bad conscience in the human disposition to cruelty. Nietzsche recounts the 'festive' history of punishment, contending that punishment is gratifying because it involves the imposition of one's will upon that of another. Bad conscience is a manifestation of the same joy in cruelty. But in this case cruelty is directed inward. Nietzsche analyses bad conscience, the souls' taking sides against itself, as a disease, but a disease that is "Pregnant with a future". Bad conscience,

according to Nietzsche, motivated many of humanity's greatest achievements. It also motivates apparently "selfless" behaviours.

Nietzsche's third essay suggests a genealogical account of yet another feature of the Christian moral worldview, its advocacy of ascetic ideals. The person who is self-denying on this worldview, is seen as a kind of exemplar.

Nietzsche concludes the third essay by suggesting that the modern scientific worldview, which might be seen as an alternative to the Christian moral world view, is no improvement but instead an extension of it.

#### *The Works of 1888*

The final year of Nietzsche's productivity was 1888; it was spectacularly prolific. Nietzsche wrote five books in 1888, beginning with *The Case of Wagner: A Musician's Problem* (1888). Nietzsche sees the problem posed by Wagner as symptomatic of his entire culture. Wagner and modernity are both thoroughly decadent. Here Nietzsche treats his aesthetic descriptions of Wagner's style as characterizations of the tendencies of the entire modern era. Both, he contends, lack integrity, manifesting instead an "anarchy of the atoms" in which life no longer dwell in the whole".

Although more comprehensive and synoptic in scope, *Twilight of the Idols, or How to Philosophize with a Hammer* (1888) suggests the importance of Wagner to Nietzsche, if only as a negative and appropriately unmentioned model. Some of the specific values that Nietzsche questions in *Twilight of the Idols*, however, are familiar from and refer to his other works. His primary targets are the "Idols" of philosophers and moralists, with the aspirations of Germans serving as a lesser target. The body of the book is with a series of aphorisms. The next two sections continue the assault on traditional philosophers' worship of reason and their variously articulated faith in a "true

world” beyond the apparent one. The next several sections succinctly state Nietzsche’s case against Christian morality and moralism in general.

Revaluation remains on Nietzsche’s mind when he writes his next work, *The Antichrist* (Written 1888, Published 1895). “Revaluation of all values!” is, in fact, the closing statement of the book. Nietzsche’s notoriety for hostility against Christianity stems largely from this work, his most vitriolic attack on the collection of religions. Although his complaints against Christianity, and particularly, against its moral worldview, had been developed in a number of early works, his sarcastic tone and extreme hyperbole in the *Antichrist* is more continuous and deftly wilded than in any other work.

On his forty-fourth birthday, October 15, 1888 Nietzsche began to write his intellectual autobiography, *Ecce Homo: How One Becomes What One Is* (Written 1888, published 1908).

As an autobiography, *Ecce Homo* is certainly non-standard. It is extremely stylized. Nietzsche is very careful in *Ecce Homo* to mention about the prerequisites of *Urbmensch*. One condition is he must be in the state of great healthiness.

#### Nietzsche’s Major Doctrines

Nietzsche intends to enforce the doctrines of overall affirmation of life, eternal recurrence will to power and the superman in his texts. The moralities that weaken humanity are the major blocks for Nietzsche to uproot. His is the concept of the genius of the heart which can create a new set of moralities which wage the war against the moralities of decadence and turn out to be victorious.

Eternal recurrence, will to power and even the ‘superman’, the doctrines found elsewhere in Nietzsche’s text are merely the backgrounds for the doctrine: overall

affirmation of life. It is Nietzsche who yells at the world to extinguish the hitherto philosophies that speak for the escapist and antilife.

Affirming even the “tragic”, renouncing the renunciation, talking about healthiness of Superman and endless return of human beings with the aforementioned traits, Nietzsche cautions us to arm ourselves with an awful nay saying of everything that diminishes and domesticates life.

Nietzsche’s major concern through the doctrine of overall affirmation of life is to negate the negation of life, to assassinate the two millennia of perversion and human disgrace. As Nietzsche, the new party of life, which takes charge of the greatest of all tasks, raising up humanity, including the relentless destruction of all that is degenerate and parasitical will again make possible “the excess of life” on earth.

This “excess of life” can succeed only if the “far too many” can be prevented from reproducing or even be eliminated. For Nietzsche, these truly murderous thoughts were an outgrowth of the “Dionysian state”. If human beings experience the Dionysian tragic sensibility profoundly enough, they will find, as far back as Greek tragedy, the eternal pleasure of evolving to be oneself, the pleasure that even embraces pleasure in suffering.

For the sake of raising up humanity, Nietzsche preaches to annihilate the entire culture, morality and is determined to install the pillars of Yea Saying attitude to life.

By foregrounding the concept of pleasure even in pain, Nietzsche’s background visibly shines. Eliminating, one’s own life, negating one’s own life, none can raise her/him to the apex of power, nor she/he can turn to be the Superman. First and foremost phenomenon to deserve the high regard is the life and then come others. And, to have deep love to life surely signifies the wish to live it again and again.

In particular, Zarathustra urges human beings reassess the value of their own bodies, indeed their embodiment. For too long, dreaming of the afterlife, Western

humanity has treated the body as a source of sin and error. Zarathustra, in contrast, insists that the body is the ground of all meaning and knowledge. Thus among all the major doctrines of Nietzsche, the overall affirmation of life is the most significant and mentionable doctrine which Nietzsche endeavoured to preach throughout his life.

### Nietzsche's Styles

It is very evident that Nietzsche presented himself very scornfully to the philosophers. He pours his endless mockery to the philosophers. He neither likes philosophers nor their ways of presentation. Philosophers' emphasis on reason more than on life and their banishment of emotions and feelings is one of the causes why Nietzsche attacks them so much. As Will Durant in *The Story of Philosophy*, "His thought, as much as his style, reveals him as a son of the Romantic Movement" (439). His style dances, every sentence is a lance, the language of Nietzsche is very supple.

Besides Nietzsche's obsession to his elliptical writing that is very economical, he is very much fond of the poetic tropes like metaphor and images, Nietzsche frequently adopts the image of height, describing those who see others from a higher vantage as having a more comprehensive view that is incommensurable with the perspective of those below them. The titles of his books like *The Twilight of Idols* and *Thus Spake Zarathustra* are metaphorical and allusive. Idols refer to the whole tradition of philosophy and Zarathustra reminds us the Persian sage Zoroaster.

### Chapter : I

In this study, the first chapter presents Nietzsche's discussion of his doctrine of overall affirmation of life for enhancing humanity.

### Chapter: II

This chapter examines *Thus Spake Zarathustra* as a poetic text. It unravels various tools of poetry that have been employed in the text.



### Chapter: III

Nietzsche's purpose: Overall Affirmation of life in *Thus Spake Zarathustra* is effectively presented only because it appeared poetically. Had it been otherwise, the text would not have been so impressive. This chapter, further, discusses the content form agreement in Nietzsche's text *Thus Spake Zarathustra*.

### Chapter : IV

The fourth chapter entitled as "Morality and Nietzsche's Detonation" presents Nietzsche's feats of anger to Christian morality and his proposal for the enforcement of new morality.

## CHAPTER: I

### The Overall Affirmation of Life in *Thus Spake Zarathustra*

“I, Zarathustra, the advocate of living, the advocate of suffering, the advocate of the circuit- thee do I call, my most abysmal thought! (209).”

*Thus Spake Zarathustra*, Nietzsche's text with prophetic vision, looks forward to and prophesizes the imminent need for human beings to overcome their traditional values and the way of the perception of the world. Nietzsche, the theoretician sees the critical need for the creation of a new set of values which would enable humanity to confront actuality as it is, to take delight in actuality perse rather than to hanker after another so called true world of Being.

His crux of matter lies in the creation of world affirming values which neither lead to nor express alienation from the flux of actuality. Nietzsche esteems Jesus Christ's ability to rise above the pain and suffering of existence as a mode of overcoming but is perturbed by its negativity: the promise of another world of Being is the allure which makes the endurance of this world possible. Nietzsche projects the mode of overcoming as an affirmative mode of overcoming (*ja-sagen*). The paths of existence is not denied but redeemed, in so far as the creativity it inspires is celebrated not as a means to escape or deny actuality but as a means to affirm, celebrate, enhance and transform this worldly existence.

### **Will to Life as the Inherent Drive**

The will is the strong blind man who carries on his shoulder the lame man who can see. The intellect and the reasons do not lead the will. We do not

want a thing because we have found reasons for it, we find reasons for it because we want it. (Will Durant, 312)

To take all pains to convince a man than discovering his self interest, his desires, his will invites the uselessness of logic. The will is the only permanent and unchangeable element in the mind. It is the organ point of thought. Thus, will signifies the perpetual desire to be, the never-ending source of the phenomenal world. As long as there is a will, there will be a universe. Individuals come and go, but the will, the desire which produces them, is eternal.

The will to life precedes whatever exists in the world. Asserting with Kant and Schopenhauer, that the world is my perception, my idea, Nietzsche puts forth his concept that- the world is my percept on, my idea. Hence, to perceive the world the will to life plays the vital role. The will, the will-to-be, the will-to-exist is the principal cause of the perpetuation of the world. In the naturalistic phase of his thought Nietzsche abandoned his earlier leanings towards a spiritualistic metaphysics and adopted the standpoint of biology. While in so doing he was greatly influenced by Darwin. As him, life is essentially a force of self assertion.

Contradicting the Christian ideal of afterlife, Nietzsche vehemently advocates the fundamental nature of human beings' love to the 'world' i.e. will to life. Zarathustra in *Thus Spake Zarathustra* says: "Verily, like the sun do I love life, and all deep sea s. And this meaneth to me knowledge : all that is deep shall ascend to my height" (122).

The striving for denial of the individual will to life is as foolish and useless as, indeed even more foolish than suicide. How dear life is to all living things! – and with what silent patience it will bide its time! Consider the agitated strife for men for food, mates or children. What might be the reason behind this? The reason is the half

conscious will to live and to life fully. Even in the organic kingdom we see the force of life. Living toads found in limestone too lead to the conclusion that even animal life is capable of suspension for thousands of years. This will is the will to live and its eternal enemy is death. But perhaps it can defeat even death?

Nietzsche opines that no argument, no reason that is against the life is useful for the life. Even the history, as he says, we need for the sake of life and action. We need history only to the extent that history serves life. For the entire human beings the affirmation of the will to life is the right course. Not a sundering from life, but only the fullest reconciliation with it is the deepest desire of us, which is what such a long existing human life speaks for.

### **Strenuous Urge for Suffering**

When one is passionately in love with life, any event and occurrence that come on to life are useful. To fail to shape the suffering within us into a tolerable meaningfulness condemns us to the terrifying prospects of the endless return of our suffering. What the moment of suffering questions in each and every one of us is whether we have the creative capacity to attribute meaningfulness to our pain and thereby redeem all that has flowed into it and all that will flow from it. The stark doctrine of confronting the suffering of the moment and in creating a meaning for our being redeem both ourselves and that sustains us.

Insofar as suffering goads the individual to the creation of new perspectives whereby his or her existence can become meaningful, an individual's creativity, for Nietzsche, redeems all human suffering. Rather than being unimportant within the 'Ocean of Becoming,' the individual, as the site of numerous form-giving forces, gains an

enormous importance. For the creation of new values and perspectives, suffering is unavoidably essential. As the following quote shows:

What? Is the rabble also necessary for life?

Are poisoned fountains necessary?

And stinking fires, and filthy dreams,

And maggots in the bread of life?

Not my hatred [...] (95)

Nietzsche's biography proves to be an exemplary of finding solace even in torturous pain. At the very price of life, in 1879, he broke down physically and mentally, and sank into the vicinity of death. He prepared for the end of his life. But he recovered. Out of such illness came his love of health, and the sun, of life and laughter and dance. Out of it too came, a stronger born fighting death, a 'Yea-saying' that felt life's sweetness even in its bitterness and pain.

Nietzsche abandons a sympathetic society to ensure vitality in life. He affirms life even in its worst possible aspects. The concepts or ideals which are life affirming, life enhancing and life strengthening are truth for him. His original plan for *Thus Spake Zarathustra* was to outline the contours of an art of living and highlight everything that makes life worth living.

Our moral beliefs did not fall from heaven neither are they credentials we can flash like a badge to establish our moral probity. To understand this, we can consider all the rest of human history, including most of the planet at the present moment. What are we to say about this overwhelming spectacle of cruelty, stupidity and suffering? What stance is there for us to adopt with respect to history, what judgement can we pass on it?

Is it all a big mistake? Christianity attempted to recuperate the suffering of history by projecting a divine plan that assigns it a reason in the here and now and a recompense later.

*Thus Spake Zarathustra* is not a work that comes out of the blue. It represents Nietzsche's response to questions concerning both the meaningfulness of existence and the relationship of art to existence. *Thus Spake Zarathustra* should be considered in the context of Nietzsche's thought as a whole and, as we shall see, the text brings to fruition a long-standing meditation on the existential significance of creative power.

Zarathustra in *Thus Spake Zarathustra* remarks, [I did] teach them to create the future and all that hath been – to redeem by creating (193). Zarathustra asks whether we can say 'I will it thus' because we are provoked by it into creative action, because we are able to form or move towards forming a meaning for our predicament and thereby affirm the necessity of our suffering. And so Zarathustra remarks, "Wanted ye ever once to come twice ... then wanted ye all to come back again" (308). Because in the creative moment the agonies of being are rasped as worthwhile, existence with all its pain and suffering is eternally redeemed. Zarathustra's concept of creativity articulates a redemptive grace : a grateful, loving, accepting celebration of the world as it is. Whereas Christ overcome the world by denying it, Zarathustra so loves the world.

For in the face of morality, especially unrestrained, Christian morality, life is necessarily always a fault because life itself is essentially amoral. Crushed beneath the dead weight of self loathing and eternal negation, life is necessarily felt to be undesirable, worthless in itself. Nietzsche says, his instinct is an instinct to affirm life, turned against morality in mobilizing a fundamentally opposing valuation of life, purely artistic and vehemently antichristian. The proper name of Antichrist is Dionysian.

The Dionysian revellers are able to experience the pain as joy. Animated by the narcotic potions sacred to primitive man, or by the ineluctable advance of spring, the Dionysian drives are awakened and as they gradually intensify, subjectivity becomes a complete forgetting of the self. There are some people who, either through a gap in their experience or through simple minded folly, recoil with pity and scorn from phenomena like these dismissing them as ‘folk diseases’ fortified by an elevated sense of their own sanity. These impoverished creatures can not know how diseased and ghostly this sanity they vaunt seems to be when the radiating life of Dionysian revellers thunders across their path. Bertrand Russell in *History of Western Philosophy* writes:

Nietzsche’s ethic is not one of self indulgence in any ordinary sense; he believes in Spartan discipline and the capacity to endure as well as inflict pain... He admires strength of will above all things. ‘I test the power of a will,’ he says, ‘accordingly to the amount of resistance it can offer and the amount of pain and torture it can endure and know how to turn to its own advantage. (730-731)

Nietzsche’s fundamental concern throughout his life was to plot the relationship between suffering and culture or cultures. His primary ‘existential’ concern of fostering a readiness and capacity to withstand, absorb and use to best purpose and immense quantity of pain i.e. putting pain to work forms the basis of his attack on transcendent metaphysics and on all religion that postulate on afterlife. Echoing the Nietzsche voice Victor E. Frankl in *Man’s Search for Meaning* expresses the love of suffering in the following way:

We must never forget that we may also find meaning in life even when confronted with hopeless situation when facing a fate that cannot be changed. For what then matters is to bear witness to the uniquely human

potential at its best which is to transform a personal tragedy into a triumph, to turn one's predicament into a human achievement. (135)

### **The Life with Ecstatic Pain : The Complete Living**

“Pain is also a joy, curse is also a blessing, night is also a sun [...]. Said ye ever Yea to one joy? O my friends, then said ye Yea also unto all woe [...]” (312)

Hatred of this world, disparaging of the emotions, fear of sensual beauty and of sensuality, a transcendental world created in order to all the better heap slander upon this one-in short, a thirst for non-existence, these moral values are the most dangerous and sinister manifestations of a ‘will to decline’; or, at the very least, symptoms of the most intense affliction, fatigue, misery, exhaustion, impoverished life.

In all corners of the world, from Rome to Babylon, we can verify the existence of Dionysian festivals. Almost without exception, the centre of these festivals was an abundant lack of sexual discipline, the crashing waves of which resonated across all the sanctified rules of family life.

The terrible “witches potion” of lust and cruelty thus unlash gradually diminished in intensity, and only the peculiar emotional dualism of Dionysian revellers is able to recall it, as medicines are synthesized from deadly poisons - the experience of pain as joy.

A Dionysian artist is thoroughly merged with the primal unity, with its pain and disjunction; and produces a mirror image of that primal unity as music, if we can truly call music a repetition and rebuilding of the world. Under the influence of the Apollonian dream, this music is revealed to him as an allegory- a dream image. The reflection of ecstatic pain in sound, free of images and concepts creates a single allegory or example.



*Thus Spake Zarathustra* is a text advocating the Dionysian reveller. When Zarathustra, aged thirty, comes down from his meditative mountain to preach to the crowd, like his Persian prototype Zoroaster; but the crowd turns, from him to see a rope-walker perform. The rope walker falls, and dies. Zarathustra takes him upon his shoulders and carries him away: "because thou hast made danger thy calling; [...] therefore shall I bury thee with mine own hands" (13). "Live dangerously," he preaches.

Nietzsche through the book, *Thus Spake Zarathustra* wants to contradict the Christian morality. His focus is to another morality which urges to explore the unexplored seas, to get ecstasy in extreme pain.

As Nietzsche, there is not a more foolish act than to do away with pain. The discipline of great pain is the only discipline that has produced all the elevations of humanity hitherto. To consider distress as something to be destroyed is sheer idiocy. Generally, it is actually harmful in its consequences, a fatal stupidity almost as mad as the desire to abolish bad weather out of pity for the poor. In the great economy of the universe, the terrors of reality e.g. the passions, the desires are incalculably more essential than the petty happiness.

Unlike Aristotle, Nietzsche sees in tragedy not a vicarious cleansing of emotions but a positive acceptance of life as it is. Whereas Schopenhauer had reached a pessimistic conclusion, Nietzsche adopts an optimistic position, which he thinks can be discerned in a proper interpretation of Greek tragedy. However, it must be noted that his is not an optimism in the popular sense. It is rather a kind of aggressive acceptance of the harsh and cruel realities of life.

Rejecting the truth available in the world, from the beginning, Christian morality has been essentially the surfeit of life which has distinguished itself under the belief in

“another” and “better” life. The hatred of the world, the condemnation of emotion, the fear of beauty, the distrust of sensuality are the most dangerous forms of the “Will to Perish” symptoms of the deepest weariness, exhaustion, anaemia.

Hedonism holds that human behaviour is inspired by a desire to experience pleasure and avoid pain. Instead, Nietzsche argues, people are frequently willing to increase their pain or tension to accomplish anything that allows them to feel competent.

Nietzsche is very passionate to reverse the wisdom of Silenus. Stephen Metcalf in *Nietzsche: Selected Writings* says: “It might well be necessary to reverse wisdom of Silenus. The worst thing of all would be to die soon, the second worst would be to die at all” (72).

In the chapter ‘The Drunken Song’ Nietzsche lays stress upon the delight and longs for the repetitions just as a child cries “Again! Again!” to the adult who happens to be amusing him. So the man who sees joyful meaning in existence must also cry “Again!” and yet “Again!” to all his life. One has to echo the “Again” to the pain also to enjoy the complete life. Zarathustra in the chapter “The Grave Song” says: “Yea, thou art still for me the demolisher of all graves. Hail to thee, my Will!” (110)

“My will always comes to me as my liberator and joy bringer” (78). At the end of the chapter he turns to his will to overcome despair, referring to it as something invulnerable and unburiable which can redeem his youth and shatter tombs.

In response to Schopenhauer and several religious traditions, Nietzsche refutes metaphysical pessimism. He denies that life or nature is essentially lacking or evil, or that any negative evaluation of being as a whole could possess the truth value. Nietzsche is against the cynical aestheticism. Peter Slotherdijk in *Thinker on Stage: Nietzsche’s*

*Materialism* says :

Nietzsche's doctrine of the aesthetic exonerating of life reveals itself as the opposite of a cynical aestheticism: it is grounded in an alchemy that attempts to draw pain into the immanence of a life that no longer requires redemption as an element of the Dionysian passion. Within the Dionysian passion, which forms the basis for every alert life, there occurs, paradoxically, that which we have characterized as the endurance of the unendurable. (79)

Nietzsche's echo of inclusion of pain for the ecstatic living and complete living insists us to shift our paradigm from that of entire western metaphysics. His voice is of unusual type in the sense he loves and preaches to love pain as joy to enjoy the complete charm of life. Thus, Nietzsche sounds very much holistic and urges us to remain holistic.

Revocation of *Übermensch*

*Thus Spoke Zarathustra* is a text advocating the highest affirmation of life. In the text Nietzsche is so much absorbed to discuss about the usefulness of suffering, pain in life that he abandons (happens to abandon?) his seemingly major theme of *Übermensch*. About *Übermensch*, Michael Tanner presents Nietzsche's fiasco in his *Nietzsche: A Very Short Introduction*: "Furthermore, the idea of a group of *Übermenschen* all being artists does seem ridiculous. But then what will they be? It is no good speculating further because Nietzsche provides us with no clues on the subject. Indeed, it seems that he was unable to make any progress with it [...]" (59).

For having expressed his unconditional acceptance of existence to the point where he wills that everything should be repeated, exactly as it has been, in eternal cycles, there still remains the question of what the *Übermensch* does with his time. Something,

presumably, very different from man, who is defined early on as a rope, tied between beast and *Übermensch* – a rope over an abyss (4). He will be as different from us as we are from the beasts. Whatever he does will be done in a mood of affirmation, but what will it be? We know what it will not be – anything small, reactive, resentful.

Nietzsche's *Übermensch* is very like Wagner's Siegfried who is brought up with no knowledge of the world. To be great one needs agendas and programs. Moreover, to be externally great, one needs very stringent programs that transcend all the time. Nietzsche leaves us with such a big frustrating confusion that nobody knows what *Übermensch* will do. Although he is as famous for coining the term as for anything else, it does not occur at the later parts of his work, except in the self celebrations of *Ecce Homo*.

The aspects of 'Superman' are not sufficiently explained in *Thus Spake Zarathustra* but in 'Ecce Homo' and 'Gay Science.' Mrs. Elizabeth Forster – Nietzsche, F. Nietzsche's sister writes in the introduction to *Thus Spake Zarathustra*: "In *Ecce Homo* he (Nietzsche) is careful to enlighten us concerning the precursors and prerequisites to the advent of this highest type, in referring to a certain passage in the *Gay Science*" (12). She further says: "*Thus Spake Zarathustra* did not actually come into being until the month of August 1881 in Sils Maria, and it was the idea of the Eternal Recurrence of all things which finally induced my brother to set forth his new views in poetic language" (13).

According to Mrs. Nietzsche, the idea that provoked her brother to compose *Thus Spake Zarathustra* was the idea of the Eternal Recurrence – the highest of all possible formulae of Yea – Saying attitude. It is her who says that the pre requisites and necessities of 'Superman' are discussed in *Ecce Homo* and *Gay Science*.

The introductory sequence of Part I has told a story. At the end, Zarathustra has failed to teach the world about the *Übermensch*. Instead, he has gathered disciples, a small group who wants his teaching.

Zarathustra's failure to create the relation with the audience for teaching about the *Übermensch* is begun from the very beginning of the text. When Zarathustra goes down to town, he finds a crowd waiting to watch the performance of a tight rope artist. Zarathustra announces to the crowd that he has come to teach them, and his lesson has a name 'Übermensch'. The crowd are not ready. They are waiting to be amused or excited. The declaration that Zarathustra is going to teach them seems absurd. Here Zarathustra does indeed fail to connect. This shows Zarathustra's failure to communicate about *Übermensch* has begun from the prolog.

Nietzsche's idea of *Übermensch* is one of his significant ideals. In fact, however, the concept of the *Übermensch* is actually discussed rather little in the book.

Bernd Magnus and Kathleen M. Higgins in *The Cambridge Companion to Nietzsche* write: "The concept (*Übermensch*) is mentioned recurrently in Part I as something of a refrain to Zarathustra's speeches. But the word "*Übermensch*" rarely occurs after that" (40).

Zarathustra, moreover, appears more ludicrous himself, in Part IV than in the earlier three parts. He makes foolish mistakes in identifying the so called higher men; and when the higher men slip in their atheism, he reacts, contrary to his own insight, like defender of the faith.

Thus, Friedrich Nietzsche, knowingly (?) drops the concept of Superman in his *Thus Spake Zarathustra* and elevates his idea of greatest hopes and remotest aims.

## Chapter: II

Poetry in *Thus Spake Zarathustra*

It (*Thus Spake Zarathustra*) was his masterpiece, and he knew it. “This work stands alone,” he wrote of it later. “Do not let us mention the poets in the same breath”. (qtd in W. Durant 415)

According to Margaret Ferguson, Marry Jo Salter and Jon Stallworthy in *The Norton Anthology of Poetry*: “A Poetry is a composition written for performance by the human voice. What our eyes see on the page is the composer’s verbal score, waiting for our voice to bring it alive [...] (ixi).” Poetry is a special combination of musical and linguistic qualities. Poetry applies words to our situations, to the conditions of beings in which we find ourselves. By doing so it gives us pleasure because it helps articulate our states of mind. The poets we value are important because they speak for us and help us learn to speak for ourselves.

The artistic and very appealing discourse of poetry is wed even by the historiographers and philosophers. Herodotus entitled his history by the name of the nine Muses, and both he and all the rest that followed him either stole or usurped of poetry their passionate describing of their passions. Even the philosophers of Greece appear to the world under the masks of poets. So Thales, Empedocles, and Parmenides sang their natural philosophy in verses. So did Pythagoras and Phocylides their moral counsels; so did Tyrtaeus in war matters. Plato also found the skin of his work depended on poetry.

As Philip Sidney in 'An Apology for Poetry' in *Critical Theory Since Plato* says: "So that truly, neither philosopher nor historiographer could have entered in to the gates of popular judgments, if they had not taken a great passport of poetry" (144).

What one must confess that the hard, dull wits of the authors can be softened and sharpened with the sweet delights of poetry.

The aim of the poet is to inform or delight or to combine together, in what he says, both pleasure and applicability to life. Poetry is an art of language; certain combinations of words can produce an emotion that others do not produce.

The productive emotions aroused by the poetry can be useful for enhancing the life. Poet is not to experience the poetic state that is a private affair. His function is to create it in others. The poet is recognized-or at least everyone recognizes his own poet by the simple fact that he causes his reader to become 'inspired'. Positively speaking, inspiration is a graceful attribute with which the reader endows his poet.

### **Poeticization of *Thus Spake Zarathustra*.**

Nietzsche's down to earth writing, the writing in people's way is worth reading. He has a mission to explain, to bring out his key points he makes very frequent use of emphasis (rendered by italics). Indeed, his love to render musical tone to his text is the major concern of discussion in *Thus Spake Zarathustra*. The text is so flowery that it is a piece of flower with beauty and a great message to the entire humanity. Alburey castell and Donald M. Borchert in *The Production and Expression of Superman* say: "He (Nietzsche) poured his soul into the mold of one beautiful book, *Thus Spake Zarathustra*. This was the fine flower of his genius" (271).

As a poet Nietzsche has attempted to give voice to, invoke existence purged of the despair of nihilism. As text therefore, *Thus Spake Zarathustra* embodies Nietzsche's

understanding that in order to respond to the world historical crisis posed by nihilism he must turn from philosophy to artistic creativity.

The urge for the creative response to any suffering is advocated in *Thus Spake Zarathustra* by the sufficient use of poetic devices.

Lo! I am weary of my wisdom, like the bee that hath gathered too much honey; (Zarathustra's prologue,1).

With these words Zarathustra started up-not however like a person in anguish seeking relief, but whom the spirit inspireth (79).

But like the snout of the boar shall my word grub up the basis of your souls  
[...](91)

With the above illustrated similes Nietzsche, as we can say, wings himself with poetry.

The other devices of poetry wed in *Thus Spake Zarathustra* are examined as below: "Innocence is the child, forgetfulness, a new beginning, a game, a self-rolling Man himself is to the discerning one- the animal with red cheeks" (85).

Metaphorical is Nietzsche's language. For him, the child is forgetfulness, a game. Similarly, a man who can create a new meaning to infection or pain sees other men as the animal with red cheeks.

With the creators, the reapers and the rejoicers will I associate? The rainbow will I show them. (Prologue, 9)

Hearken, ye judges there is another madness besides, [...] (34).

The symbols like the rainbow: the destination of human being; the ever present bestowing; and the judges: Nietzsche's private symbol connoting the criminals who have been misleading the world, are widely used in *Thus Spake Zarathustra*,



The title of the text itself contains pun. Thus in *Thus Spake Zarathustra* contains two meanings. Thus means in this way and therefore. Zarathustra spoke in this way and, therefore, Zarathustra spoke. Further, the title suggests:

i) Zarathustra spoke in this way i.e. using poetic devices, very poetically. ii) The old values of the world proved to be useless, therefore, Zarathustra spoke.

“The Flies in The Market Place” contains pun in the word flies. Flies mean the small flying insects and opening down the front of pair of trousers. Thus, flies means the dirty insects i.e. use less people or the holes, opening down in the trousers which connotes the emptiness in the marketplace.

When man has placed himself to be the modern and advanced being, Zarathustra, Nietzsche’s mouthpiece declares the man as the ape in front of life affirmer. One of the greatest conceits ever used must be the similarity between the human obeying Christian morality and very much back warded ape.

The title of the text itself works as the refrain of the text. The chapters 31, 32,33and 50 end with the line ‘Thus Sang Zarathustra.’ Chapter 52 concludes with ‘Thus talked Zarathustra’. Except chapter 44, 57, 60, 61, 68, 73, 74, 75, 76, 77 & 79 all chapters end with ‘Thus Spake Zarathustra’. This is the use of refrain which strongly proves the text as utmost poetic. The following quotes prove the refrain in *Thus Spake Zarathustra*:

That I bade this sing; say now, say: which of us now-oweth thanks? Better still, however sing unto me, sing, O my soul ! And let me thank thee !

Thus Spake Zarathustra. (217)

For that old God liveth no more: he is indeed dead. Thus Spake Zarathustra. (253)

The text abounds in imagination. It avoids the prosaic word order.

Exhausted I see thee, by poisonous flies; bleeding I see thee, and torn  
at a hundred spots [...]. (49)

Rhyming words, alliteration, stanza form are what constitute poetry. Nietzsche is very careful in poeticizing his text.

‘T was once -me thinks year one of your blessed Lord-

Drunk without wine ,the Sybil thus deplored;

How ill things go!

Decline! Decline! Ne’er sank the world so low!

Rome’s Caesar a beast, and God-hath turned Jew!’(ch 63)

Rhyming words- Lord, deplored,; go, low; stew, Jew. Alliteration-drunk, deplored;  
decline.

In chapter ‘The Bite of the Adder’ the adder speaks using human words,’ Thy journey is short, and said the adder sadly’ (64). The adder has been attributed with human quality- human speech.

Zarathustra personifies pain saying God, “Oh! Come thou back, Mine unfamiliar God! My pain!” (246). Personification is abundant in the text.

The whole book *Thus Spake Zarathustra* is in the grip of a need to communicate, which begins deep in Zarathustra himself, but also within Nietzsche. From the beginning of the text, Zarathustra is an ‘I’ in search of other people, not just thinker in search of audience. There is a very strong aura of what can be called ‘I-Being’ about the new Zarathustra. Zarathustra meets his followers, but he makes no attempt to take over the market place. We can only speak to those who want to hear. The communication is their choice too. Zarathustra pictures his teachings like figs that ripen and fall, waiting to be chosen by the people below.

This metaphor is part of the new approach to communication. There is no way of teaching someone if they do not choose to pick up the figs for themselves. We can only make the fruit as tempting as possible.

If we can apprehend the future, then we become the future. In other words, it is in our relation to the future that we can become creators and so enter into the experience of freedom. Presenters and pastness define and experience of fixity of fatality.

Zarathustra's theory of well being depends on the contrast between this fixity of pastness and presentness and the realm of futurity, where we can experience ourselves as creators.

Zarathustra's view of the will is the power to make things thinkable. Zarathustra bends our sense of what time is imposing through his visionary arguments, his chosen metaphors for 'temporality', for our existence in past, present and future, as the following presentation shows:

state of health	–	sickness	well-being
metaphor of time	–	Burden	vista
form of courage		endurance	creativity
orientation		pastness	futurity.

Through these metaphors for time, Zarathustra is preaching a remedy, as well as a diagnosis: we must live in futurity, rather than in fatality. To turn towards the future, means to experience yourself in a radical different way.

Zarathustra in Part I, *Thus Spake Zarathustra*, begins with the metaphor of a man as a rope over an abyss. Then, Zarathustra shows his audience how deep the abysses truly are. It is as if his doctrine of overall affirmation of life which was held back until the audience could cope with it, and also until Zarathustra was ready to teach it including in that readiness his having found his true audience on the ship. The idea was dangerous which had to be handled very carefully.

The three songs in *Thus Spake Zarathustra* “The Night Song”, “The Dancing Song” and “The Grave Song” explore the relationship between life and love and point up the dire aspects of self referentiality in loving. “The Night-Song” includes a graphic illustration. “Light am I : ah, that I were right ! But it is my lonesomeness to be begirt with light!” (103). In “The Dance Song”, Zarathustra comes across a bevy of dancing girls. He wants to dance with them, even though the “Spirit of Gravity” holds him back, but the “little god” stirs within him as well. Zarathustra does want to dance, but in his self referentiality he muses about dancing instead of simply dancing. To make matters worse, he speaks to a dancer and thereby prevents her from dancing. At the same time, however, he transforms her as a symbol of dancing life.

“The Grave Song” is presented just after “The Dance Song”. Zarathustra goes to the grave of the unfulfilled dreams and hopes of his youth. He speaks to them as though they were ghosts who have betrayed him, and reproaches them bitterly. They struck up a dance and then spoiled the music for him. Why? Had the past made him so weighty? Did his un-lived life impede him or confine him to a past that did not seem to pass? Zarathustra uses the image of a ‘Owl Monster’ (109) – a perverted figure of the philosopher’s bird, the owl of Minerva to describe what is holding him back.

“The Night Song” is a point of self expression for Zarathustra, amidst his advice and analysis. In fact, this song seems also to be about the inner impulse which demands expression: in other words, the movement is expressive. Here Zarathustra weaves metaphors which illuminate the process itself, both from the perspective of teacher and of audience.

The gushing spring, the healing metaphor, which may originally have been the foundations Nietzsche heard in Rome, is inaudible amidst the day time noise, both outer and also inner, the bustle and whirl of every day emotions and obsessions. Thus night

time silence, however, is not only soothing : it is also a kind of nothingness. These waters speak to the night time self, the one which is free from the routines of ordinary existence, of society; they also echo in an emptiness that is ear's equivalent to the eye's abysses. However, we interpret this image, the point is that we do have to interpret for ourselves. There is no right answer anywhere else in the text.

So the poetic mode seems to be right for Zarathustra. It puts responsibility back on to the listener, the reader: these speaking waters are waiting for our attention.

In "The Vision and the Enigma" Zarathustra tells how he outwitted the dwarf. With his enemy on his shoulder, he came to a gateway, where two signs pointed along two paths leading in opposite directions. Using this image, Zarathustra explains to the dwarf why man is infinitely free, why the spirit of Gravity cannot anchor him in the world of fate and necessity.

In 'Out of Service' we find the last pope in 'the forest'. He has abandoned his church, at last, and now comes to find the godless Zarathustra. There is a kind of terrible irony about this pope. He has replaced his need for God with his need for Zarathustra. He has tried to liberate the world from its old faith, its attachment to external guarantees, its 'other – centredness.'

In 'The Voluntary Beggar' there appears the ugliest man. He is the one who personifies the sickness of endless giving. Zarathustra himself seemed to suffer from this condition earlier.

The musical element – parody lies in 'The Supper'. The Soothsayer demands dinner. This is the moment of parody – of the biblical last supper. Here, we hear the kings' ass braying happily – a travesty of affirmation and recovery of self – being.

Every sentence in *Thus Spake Zarathustra* is imbued with its iconic poetry. The metaphors and smiles alone make this book worth reading. It is clear that Nietzsche had a

mind better suited to creative expression than today's authors and it is in this that lies the book's real strength. Through its use of imagery it not only makes an interesting, inspirational, conjectural read but also makes its message easy to understand and backs it up with surrealistic examples – "Bite of the Adder" and "the Vision and The Enigma".

Through *Thus Spake Zarathustra* Nietzsche was trying to establish himself as poet, and for that purpose he employed a set of idioms that reveal what his idea of poetry was. He uses a great deal of imagery and allegory. One's initial impression is of pastiche: most obviously biblical pastiche, ranging from straight forward echoes of the Bible to parody – the range of moods can be easily seen by us when we glance at the reiteration of - Thus Spake Zarathustra - at the end of each section. There are poems some of which have become famous, and have been employed by many composers, of whom the most successful have been Mahler and Delius. One can see why the poems should have had the appeal they did for those two composers in particular, men of extraordinarily strong will-power who spent much of their time evoking the earth in its fullness and beauty, enduring, in contrast with the poignant brevity of human life.

For Nietzsche, style is considerably important. Since he has to convince very radical doctrine to his readers Nietzsche composes his writing very artistically. He utilizes varieties of rhetorical devices in writing which are strong enough to provoke great sensation in his readers.

Through this microscopic examination what one can assuredly say is *Thus Spake Zarathustra* is a full fledged poetic text and nothing besides.

### **Exclusion of Philosophization in *Thus Spake Zarathustra***

The major doctrine of overall affirmation of life in *Thus Spake Zarathustra* is argued out creatively, poetically. The poetic devices in the text suggest one to be creative and expose creative response to any suffering. Nicholas Davey in an introduction to *Thus*

*Spake Zarathustra* writes : “Without doubt Thus Spake Zarathustra is one of Nietzsche’s greatest [...] works, The doctrines[...]. No one of these doctrines is argued philosophically[...], they are made the subject of what are [...] poetic assertions” (XI).

The poetic form has certainly contributed to the content of the text. At one extreme, the book’s celebration of this- worldliness and the passions of creativity secured it almost biblical status among German expressionists.

Zarathustra had seemed queer to Nietzsche’s friends. Scholars like Overbeck and Burckhardt, who had been his colleagues at Basle, and had admired *The Birth of Tragedy*, mourned the loss of a philologist, and couldn’t celebrate the birth of a poet. His sister (who had almost justified his view that for a philosopher, a sister is an admirable substitute for a wife) left him suddenly, to marry one of those anti-Semites whom Nietzsche despised.

Philosophical discourse entails reasoning and excludes emotions and imagination. Further, philosophization disregards the human situations and problems. As D.R. Bali in *Introduction to Philosophy* says: “One reason for the unpopularity of philosophy was its excessive stress on abstract speculation. As a result, the existing human situation and its problems were relegated to the place of secondary importance” (6).

Nietzsche’s major subject is the life itself and he talks about it rhythmically. For Nietzsche emotion was what gave the existence to life. At 25 he was appointed to the chair of classical philology at the University of Basle. He had queer regrets on taking up this unheroically sedentary work. He had deep passion towards music, an emotional arena of life. He had become something of a pianist and had written sonatas; “without music,” he said, “life would be a mistake.” (qtd in Will Durant,405). His masterpiece *Thus Spake Zarathustra* is a song of Zarathustra. According to Will Durant, “[Nietzsche] he wins us with his imagination rather than with his logic [...]” (439).

Things are, in Zarathustra's metaphor 'baptized' infinitely. He turns to denounce morality: how could moral concepts contain such a universe? How can a world that is endlessly new be confined by a simple duality like good and evil as described by the philosophers? Morality is the device of the dwarf, another way of turning aside from our own existence as part of this endless fresh universe. The world is too deep for morality to grasp it. Zarathustra confronts another adversary in 'Before Sunrise' which he calls rationality. This is another way of reducing the scale of the universe. Rationality is the faculty which seeks to understand everything in terms of human logic, cause and effect, purpose. In this sense, rationality is an ally of the dwarf, a way of shrinking the universe. How any one could think possibly large enough to comprehend the infinite universe which appears at the gateway? Why all things should be tied down by one set of laws, why the whole dance should be performed to a single tune. These are the questions to be considered.



### Chapter : III

#### Overall Affirmation of Life and Poetry

*Thus Spake Zarathustra* is rhapsodic in style, and the content which necessitates it, intoxicating. Only great pain, protracted, dragging pain that stretches out time, pain on whose pyre we are burned with green wood-forces us to sink down into our ultimate depths and to look away from all trust, everything good natured, everything that lurks veiled, everything mild, everything mediocre – everything in the past, we may have found our humanity. Those pains make us profound. Trust in life is no longer enough: life itself becomes a problem. But still, one shouldn't too readily assume that this necessarily makes one gloomy. Love of life is still possible, only difference being that one loves it in a different way. The poets show the way of new life to human beings. They assist human beings to lighten the every aspect of life. Nietzsche in *Human All too Human* says: "Poets, in as much as they desire to lighten the life of man, either divert his gaze from the wearisome present, or assist the present to acquire new colours by means of life which they cause to shine out of the past" (152).

Morality, culture are the aspects of human beings. Human beings initiated them for the betterment of themselves. They contain the emotional attachment of human beings. Now, even if they know that the morality of their culture is the worst, they find very difficult to rid of those evil 'good' aspects of the culture. To uproot those conceptions, they must be emotionally bold.

To touch the subconscious mind of human beings no sermons and philosophical assertions work, rather the lyrics and musicality which would touch the heart and mind very effectively and impressively would be useful. For this purpose, Nietzsche has been musical. His *Zarathustra* is said to be a modern poet and the mock biblical prophet.

Nietzsche stands in need of defence against the tendency to evaluate ideas in terms of the man than by their own merits. Nietzsche's extremist theories and emotional style are distinguished for brilliance of insight and soundness of scholarship. Moreover, his radical ideas have been welcomed by many conscientious thinkers in literature, art who have been alarmed by the decline of individuality and free expression in the machine age.

The rationalism of traditional philosophy, since it misrepresents reality, is regarded as reinforcing the debilitating influence of Christianity. Philosophers mistakenly elevate reason to the pre-eminent position in human nature. In actuality, the essence of man is not reason, but will to live. Dionysius, the frenzied and passionate, is reared as the symbol of the undisciplined will to complete living with musical behaviour. Apollo, representing by which the will to live is maintained. With the Apollonian element supporting rather than suppressing the Dionysian, man can defy God. He can live dangerously i.e. he can affirm any blocks that come in the highway of life. He can live resonantly with sweeter taste of life even amidst the unfavourable circumstances.

Human beings must endeavour to bring into contact at the same time his supreme pain and supreme hope. Pessimism and melancholy, cannot abate their courage, they ought on the contrary to learn divine laughter, and try to surpass themselves in laughter, lyrics, music and dance. This is the supreme advice of Zarathustra. These beings who sanctify laughter experience neither remorse nor pity. This is the new law Zarathustra gives, he says to be pitiless. Pity is the last sin to which Zarathustra is tempted.

Zarathustra in 'The Pitiful' says:

If I must be pitiful, I dislike to be called so; and if I be so, it is preferably at a distance. (86)

He further says:

Myself do I offer unto my love, and my neighbour as myself – such is the language of all creators.

All creators however are hard. (87)

Zarathustra says to create beyond. Creation is inexhaustible. What has been created till today is insufficient. The creation has been disturbed by the cultural impasse. Nietzsche with the help of Zarathustra snarls at this. The poets are able to create infinitely. To highlight the importance of creativity Nietzsche has disguised himself as the poet author in his texts and especially in *Thus Spake Zarathustra*. The old tables of values, the bedwarfing virtues have made the human beings a domestic animal. Mediocrity has been the feature of human beings. Zarathustra is very passionate to herald the great noontide. The smell of human hubbub is very disgusting to Zarathustra. In 'The Night Song' the spring is a metaphor for communication and for the improvement of communication. Communication is creative energy. The Night Song ends with a personal appeal: "I desire to speak," declares Zarathustra as he contemplates the call of the fountains in the surrounding silence. Often visionary writing seems inflated or arrogant. But Zarathustra's Night song has at its centre a painful self-awareness. The fountain stands for inspiration, for full fledged completion of life.

Zarathustra has mission, to cure the world's sickness. Zarathustra has a gift of foresight or what might better be called 'future-being'. It isn't that he knows exactly what is going to happen, but he can tell something important about the future-insofar as it is his future. What he can anticipate is the inner shape of his own world. Whatever the outward circumstances, his own life will make him feel as if he is ascending a height.

This feeling of ascent is what it will always be like to be Zarathustra. To Zarathustra, the world comes in the form of mountaineering. That is the texture of his experience. Zarathustra is busy in remaking the idea of well – being, essentially by providing new metaphors for health, wholeness and redemption. He loves to deepen the link between well-being and metaphor. Each person has their own way of experiencing being, and that is their individual world metaphor. Zarathustra’s world metaphor is mountaineering that goes against the morality of Christian metaphor – sinking down.

In part II of *Thus Spake Zarathustra*, Zarathustra advises his listeners that each must make his own world. When a person recognizes their own world-metaphor, and bends life to fit that model, then they are able to make a world in which to travel forward.

Only as metaphor does language become ‘mine’, my personal tool. Everyone uses words as in the same way as names or labels. But as metaphors, words are different for each of us. ‘My’ way of turning ‘mountaineering’ into a metaphor is going to be ‘mine.’

In Zarathustra’s speech, he tells the audience about his own conflict. He symbolizes this struggle by saying that he faces a malign dwarf, who sits on his shoulders, and whom he names ‘The Spirit of Gravity’. When we consider that Zarathustra experiences the world as if he were climbing mountains, we can see why his antagonist should be a spirit of gravity. This spirit is the adversary of Zarathustra’s personal metaphor. The dwarf stands for all the energies which hold the mountaineer back. But there is a deeper struggle than that, between the climber and the demon.

### **Nietzsche: The Veteran Life Affirmer and Poet**

Dr. W. Windelband writes in *A History of Philosophy*: “[...] the great influence which has been exercised in the last decade upon the view of life and its literary expression by the poet, Friedrich Nietzsche” (681).

Nietzsche is credited with being one of the contributors to existentialism. Nietzsche suggested that the old Christian value system of loving one’s neighbour must be scrapped because it is the morality of a weak person. Furthermore, he hammers all the values that do not support life. For communicating his ideas Nietzsche takes the help of poetry because his ideas are of supreme emotions that need to trigger the human beings to action.

Nietzsche’s early childhood is itself a story of writing and reading. He was sent to the local school but then gained a place at the elite academy of Pforta in 1858. By 1862, the young Nietzsche had already been recording his doubts about the Christian faith that dominated his home background. He was turning even then to ideas of evolution, and already had begun to speculate on the human condition.

Nietzsche was almost completely neglected during his lifetime. But it is idle to think he would have been entirely displeased by this phenomenon. Rather he was committed to communicate the idea that he had vital truths to impart to his contemporaries which they were ignoring at a terrible cost. Nietzsche would have looked with scorn on almost everything that has been written. This would have seemed to him most like a final defeat, because he wanted at all costs not to be assimilated to the world of learning, where everything becomes a matter for discussion and pessimism and nothing for action and improvement.

Michael Tanner in *Nietzsche: A Very Short Introduction* says:

What he seems to dislike is every aspect of contemporary civilization, most particularly that of the Germans, and for the reader that is bracing. His underlying view that if we don't make a drastically new start we are doomed, since we are living in the wreckage of two thousand and more years of fundamentally mistake ideas about almost everything that matters [...]. (4)

In 1886 in particular, when Nietzsche was on the verge of his madness, though he couldn't have known it, of his last creative phase, he spent a great deal of energy on his previous books, providing new, sometimes harshly critical introductions to them, and in the case of *The Gay Science* writing a long, new final book. No doubt, this was part of his program for showing that nothing in one's past should be regretted, that there need be no waste. He means to say that everything in life is worthwhile. This is his affirmative mode of thinking.

Affirmation of life, even in its most harsh and most uncanny problems, the will to life celebrating its own inexhaustible nature through the sacrifice of its highest types – that is what Nietzsche calls Dionysian. Not so as to purge oneself of pity and terror, not so as to cleanse oneself of a dangerous emotion through its vehement discharge, but beyond pity and terror, to realize in oneself the eternal rapture of becoming – that rapture which also embraces joy in destruction.

English Darwinians, bourgeois respectability of French positivists and German socialists were brave enough to reject Christian theology but they could not reject the moral ideas, the worship of meekness and gentleness and altruism, which had grown out of that theology. They ceased to be Anglicans, or Catholics or Lutherans; but they did not dare cease to be Christians. But Friedrich Nietzsche boldly rejects the moral ideas of

Christianity and heralds the idea of complete living i.e. life beyond good, evil, pity, fear and remorsefulness.

In his early ages Nietzsche was influenced by Schopenhauer to whom life was basically a gloomy picture. As Schopenhauer only the young man can live in the future, and only the old can live in the past; men were most of the time forced to live in the present, and the present was in a ruin. Under the dark influence of Schopenhauer, Nietzsche had to struggle a lot. In *Thus Spake Zarathustra*, Zarathustra must struggle to overcome a figure called 'The Spirit of Gravity,' who seeks to drag his thoughts ever downwards. May be Nietzsche himself had to struggle hard for rescuing himself from the dark influence of Christian theology, Schopenhauer and other preachers of the death. Finally he turned to be a veteran life affirmer who teaches to live. Hence, he aims to begin a new civilization.

Nietzsche sought a discourse through which he could communicate his feeling to the people so as to lead them to action. This discourse turned to be a literary genre called poetry and he chose to be a poet neglecting the widespread favour of his contemporaries. The long existing philosophical doctrines since Plato disgusted him a lot. It was then he took the umbrella of poetry to provide shade to the entire human beings.

Nietzsche was aware to the fact that metaphorical language could make a communication both more efficient (economical in words) and effective (in bringing about communication outcome). According to Harry Alder and Beryl Heather in *NLP 021 Days*: "In particular, metaphorical writing can simplify meaningful by using a concept already familiar to the other person. It acts as a bridge between mental maps, however far apart, helping poet communicate very complex matters simply and effectively" (164).

Nietzsche in *Twilight of the Idols* says: “The aphorism, the apophthegm, in which I am the first among Germans to be a master, these are the forms of ‘eternity’; my ambition is to say in ten sentences what everyone else says in a book – what everyone else does not say in a book[ ...]” (75).

He liked to be elliptical rather than exposing verbosity of philosopher. It is worth pondering about what might have proved his works so attractive. It is precisely the poetic idiosyncrasies of his manner that make his works so refreshing. Bertrand Russell in *History of Western Philosophy* says:

In spite of Nietzsche’s criticism of romantics, his outlook owes much to them. He attempts to combine two sets of values which are not easily harmonized. [...]; on the one hand he likes ruthlessness, destruction, and aristocratic pride; on the other hand he loves [...] literature and the arts, especially music. (729)

The early death of Nietzsche’s father left him a victim to the holy women of the household, who petted him into an almost feminine delicacy and sensibility. He disliked the bad boys of the neighbourhood, who robbed bird’s nests, raided orchards and told lies. It was his delight to seclude himself and read the Bible, or to read it to others so feelingly as to bring tears to their eyes. This way his high regard to emotions, feelings must have grown which fostered in him the sense of poetic expression.

To Nietzsche, to be a philosopher is to be a grave digger. What he believed is that so called great philosophers like Socrates and Euripides had to take shelter in Dionysus, the God of music. Before committing suicide, Euripides surrendered to Dionysus. Socrates in prison took to practising the music of Dionysus to ease his conscience. This encourages Nietzsche to speak that there is realm of wisdom in which the logician,



philosopher is banished. Music and poetry abstain from so called logicity foregrounding the emotional touch.

Weber and Perry write in their *History of Philosophy*: “Friedrich Nietzsche [...], and in the manner of the poet and reformer rather than of the systematic philosopher (567).” Truly, he is not a philosopher who explains about the world but a poet and reformer to bring about change in the world.

The violence of Nietzsche’s rhetoric is one of the features that distinguishes it from most of what generally counts as philosophical discourse. A second is that Nietzsche provides remarkably little in the way of obviously unitary, coherent essays. Instead, he tends to give us aphorisms and poems, and to rely heavily on metaphor and hyperbole.

Nietzsche loves the metaphors. The consideration regarding the metaphors is their aesthetics, their power to convince “by themselves”. Without the need of logic; their ability to impress and reshape the soul. The poetic entrancement is not ‘mere’ reasoning, that is, more like an art than like a science, more like a loving kiss than a logical oration.

Nietzsche makes a distinction between forces; there are active forces, those that are life affirming, and there are re-active forces, or that are life-denying. Certain metaphors become taken as ‘truths’ due to the power of the different forces that create them.

To face the ‘terrible’, that which we are hardly able to bear, came to have a quite different significance for Nietzsche after the production of *Birth of Tragedy from the Spirit of Music*. In that book it is spectacular, a matter usually of suffering, sometimes of joy on a primal scale. To affirm it is glamorous as well as almost impossible, except to the greatest tragedians. Nietzsche wanted to develop this trait in all the human beings of world.

Nietzsche did not fit himself in the nineteenth-century art form par excellence, the novel. There was of course, also the novel's antipode, instrumental music, flourishing in a way and on a scale unprecedented in Western culture. But music fulfilled its truest role when it was part of tragedy. There was ghastrly split between the music and literary forms. The attempt to bring them together has resulted in Wagner and Nietzsche is very much fond of it.

While *amor fati* is Nietzsche's motto, his fate was to rail passionately against fate, or the way things are. As Michael Tanner, in *Nietzsche A Very Short Introduction* says: "[...] We see Nietzsche the consummate lyricist gaining the upper hand – the lyricist in service to the man who believes that if you see the whole of existence as a unity, [...]" (102). According to Nietzsche, if we affirm the existence as a unity we are committed to affirming it all if we affirm one single part of it. But the fact that everything is 'entangled, ensnared, enamoured' does not mean that one lies it that way. Nietzsche is trying to render himself invulnerable.

Surprisingly, for someone who had as another of his slogans "Live dangerously" he seems not to want to be taken by surprise, to be prepared for any contingency, by claiming that it is necessary, there is no contingency at all. Whatever happens, he wills it; he claims that whatever did happen, he willed it.

If, like Nietzsche, we hope to steer away from naturalistic and psychological reduction, and also stay away from a divine perspective, we must find a way to elucidate the rich life of consciousness without destroying it, develop a language that expresses more than the usual common places, and move away from the middle zones of socialized discourse. People who have this skill become poets.

Rudiger Safranski in *Nietzsche: A Philosophical Biography* (Trans., Shelly Frisch) writes: “This affinity with poetry is especially salient in view of Nietzsche’s talent. [...] Nietzsche wondered how we really feel when we think. As a poet, he was determined to articulate these over tones, nuances, niceties and imponderables” (255).

Nietzsche disowns everything from history and ancients except his learning of becoming the poet. Nietzsche says in *The Twilight of the Idols*: “One will recognize me even in my Zarathustra, a very serious ambition for Roman style, [...] – My first contact with Horace was no different. To this day I have never had the same artistic delight in any poet as I was given from the start by one of Horace’s odes” (76).

Musical writing to please the ear, to touch the heart of human beings and move them to the goal fixed by him i.e. to enjoy the fullest charm of life is the essence of Nietzsche’s writing career.

### **Poetry : The Only Way for Nietzsche’s Purpose**

*Thus Spake Zarathustra* contains the image of the greatest hopes and remotest aims. Nietzsche in *Poems and Songs* says, ‘it is assumed that rhythm has a magical power’ (GS II Sec 84). Rhythm enabled ancient people to do anything to advance some work magically; to mold the future in accordance with one’s will; to cleanse one’s own soul from anxiety, pity or vengefulness. Nietzsche states that, “without verse one was nothing; by means of verse one almost became god” (GS II 84). Nietzsche realizes that such fundamental feeling can never be erased entirely.

The two factors of the inner antagonism of his own nature Nietzsche himself has called the “Dionysus” and the “Apollo”. It is the antithesis between voluntarism and intellectualism, between Schopenhauer’s will and Hegel’s idea. It appears here in an

individual of the highest intellectual culture and aesthetic productiveness, who is able to apprehend history and life with the greatest delicacy and reproduce them poetically with equal fineness of feeling. Nietzsche's sole obsession on poetry for apprehending life, and living the utmost enhanced life is depicted in the following poem:

My friend, it is the poet's work  
 Dreams to interpret and to mark;  
 Believe me that man's true conceit  
 In a dream becomes complete  
 All poetry we ever read  
 Is but true dreams interpreted

(*Apollonianism and Dionysianism*, 39))

Zarathustra became for Nietzsche a Gospel whereon his later books were mere commentaries. His appreciation for poetry and the urge for imparting the feeling of creative response to suffering made him disbelieve the thorny logic of the philosopher. It was the song of the prophet which Nietzsche thought would please the ears of the human beings and motivate them to live a life as prescribed by his prophet.

Nietzsche the philosopher may have a theoretical grasp of the need for awakening a profound and pervasive existential creativity, but as a theoretician he cannot bring it about. However, as a poet he can attempt to give voice to, invoke and celebrate and affirmative mode of existence purged of the despair of nihilism. As a text therefore, *Thus Spake Zarathustra* embodies Nietzsche's understanding that in order to respond to the world-historical crisis posed by nihilism he must turn from philosophy to artistic creativity. Like Heidegger, Nietzsche is acutely aware how works of art can fundamentally alter humanity's understanding of itself.

No wonder then that *Thus Spake Zarathustra* was so beloved of German Expressionist artists, for Nietzsche understands that with regard to the problem of

nihilism and cultural rejuvenation, the artist must take over from the philosopher. As Nicholas Davey quotes Nietzsche in the introduction to *Thus Spake Zarathustra*: “Artists: they at least fix an image of that which ought to be: they are productive to the extent that they actually alter and transform, unlike men of knowledge who leave everything as it is” (XVII).

Nietzsche’s purpose is to whistle under all circumstances. He teaches to find concord in discord. Passion for music is at the very centre of this discord. Music sounds the Dionysian driving force of life; it aligns with both the monstrous and the tragic dimension of life.

On the one hand Nietzsche had such a deep love of music and he sought to present himself musically, lyrically on the other hand, for him all the language was mere metaphor. Nietzsche was much bolder than Aristotle in his claims of cognitive centrality for metaphor – metaphor is not just as one understands as the human learning process, but as the basis of all knowledge, of all cognition. According to him, human knowledge is ultimately metaphorical. He says that language is the picture of a constant flux of conceptual accommodation, whereby novel metaphors enter the language and gradually become established. For him, truth is a moving army of metaphors, metonymies and anthropomorphisms. In other words, truth is perspectival. Christian truth which diminishes the value of life is one perspective and the truth he seeks to present is the other perspective. He uses metaphors and musical elements in his writings so that human language could possess his teaching and the morality (Christian) would come to an end.

## Chapter : IV

### Morality and Nietzsche's Detonation

Nietzsche designs a strong hammer to break all the foundations of morality of decadence and desires to plant a newer and fresher morality for the upliftment of human beings.

Hitherto all moralists, with pedantic and ridiculous seriousness, have wanted to give a basis to morality, and each has believed that he has given this basis to morality. Morality itself, however, has been regarded as something "given".

That which moralists have called "giving a basis to morality," has proved merely a learned form of good faith in prevailing morality, a new means of expressing prevailing morality, consequently just a phenomenon within one definite morality, a sort of denial that it is lawful for this particular morality to be called in question. In no case has the attempt to provide a basis for morality ever involved a testing and vivisection of the prevailing moral faith.

The system of morals teaches us to hate the lax, the too great freedom. It implants the need for limited horizons, for immediate duties, for narrow perspectives.

Take the worm of "sin" for example: it was the church which burdened humanity with this state of misery!- "Equality before God", the lie, the pretext for all the rancour of the weak-minded.

"Humanitarian" of Christianity! To harvest a self contradiction out of humanity, the art of self-violation, will to falsehood at any cost, to antipathy, to contempt for any honest instinct! These are what Christianity has "blessed" us with. Parasitism as the solitary practice of the church, with its ideal of green sickness, of "holiness" which drains the body of all blood, all love, all confidence in life; the Beyond as the will to deny all

reality; the crucifix as the badge of recognition for the most sinister underground conspiracy ever – a conspiracy against life itself.

For Nietzsche's Zarathustra these human codes are a web of delusion. All these different values amount to a kind of chaos, where each society imposes on its member a rule about the main goal of their lives; and where none of these rules makes sense from outside that society. Each regards all the others as either disgraceful or irrational, because they do not conform to the familiar scale of good and evil.

Every moral commandment is a way of preserving the priority of 'Thou' and the subordination of 'I'. The more plausible the appeal, the more dangerous is the formula. But Zarathustra also objects specifically to the Christian formula. In his view, there is something wrong with the idea of neighbourliness. The whole neighbour relationship is too oblique for Zarathustra. The whole relationship belongs with 'Being – You', rather than 'I'.

When we face any situation, as per the Christian ethic, we must listen to the voice – Thou shalt. According to Nietzsche, this has disastrous consequences, it means the 'I' never enters properly into the situation, and choices are never made from that centre. There is a deep sense in which someone who is acting according to the 'Thou Shalt' voice is not really having experience of their life at all. The Christian morality denies to have experience for the 'I'.

Zarathustra in 'Neighbour – Love' says:

You flee unto your neighbour from yourselves, and would fain make a virtue thereof [...]. The thou is older than the I. (57)

Zarathustra formulates his positive advice in the light of what he is against. In the chapter 'The Virtuous' he expresses his sadness at the prevalence of 'reward and punishment', which are the practical consequences of morality. Reward and punishment

address the 'you' in everyone: you must not do that or if you do this, then you will gain... Their effect is to drive out experience. Zarathustra in *Thus Spake Zarathustra* says reward and punishment are lies that have been insidiously woven into the fabric of life- into the external world of actions and institutions, and even into the inner life of people. In effect, reward and punishment turn us all into liars.

Agitated by the slave morality imposed upon the human beings, Nietzsche bursts out shattering the morality of decadence.

Under the herd morality, love of danger gave way to love of security, strength was replaced by cunning, open by secret revenge, sternness by pity, initiative by imitation.

Because we have sworn to be faithful, may be even to a purely chimerical God; because we have bound our heart to a prince, a party, religious artist, in the blind mania that engulfed us in rapture and enabled these beings to appear worthy of all honour, all sacrifice. Were we deceiving ourselves? Was it any more than a conditional promise, made under the assumption, the unspoken assumption, that – those beings to whom we so willingly dedicated ourselves really were the beings we imagined them to be? Must we be faithful to our mistakes even if, by remaining faithful, we damage our true selves? Nietzsche poses these rhetoric questions to the humanity and desires to make a point of departure.

He further proposes not to fear, but rather that there is nothing left in man to be afraid of, now that the maggot man swarms and pulses in the foreground; now that the domesticated man, the terminally colourless and pallid man has to learn to feel that he has got the infinite possibility. The restriction of ill morality has narrowed the width of the world. Sheldon P. Peterfreund and Theodore C. Nense mention in their *Contemporary Philosophy and Its Origins*: "Nietzsche warned that the life principle, [...] that needs



always to be affirmed by the individual, was in danger of being subverted by the modern institutions of confirmity” (193).

Nietzsche makes a mockery to the priest who is the greatest advocate of the traditional morality. As Nietzsche, the priest knows as well as everyone else that there is no “God”, no such thing as “sinner”, no “redeemer” and the concept of “moral world order” is lie. Intellectual rigour, the profound self-overcoming of the human intellect, does not allow for the idea that anyone does not know about these things. All the concepts of the church are revealed in their true nature: the most malicious set of misnomers possible for the devaluation of nature and natural values. The priest is revealed to be what he has always been: the most dangerous kind of parasite, a venomous spider preying upon life.

Stephen Metcalf quotes in *Nietzsche: Selected Writings from Antichrist*:

I condemn Christianity; I bring against the church the most serious charge that any prosecutor ever uttered. To me it is the most extreme form of corruption it is possible to imagine. The Christian church has left nothing unsoiled by its depravity, it has devalued every value, it has made every truth into a lie, every kind of integrity an indicator of a base soul. And yet people still dare to speak of its “humanitarian” good nature! To abolish states of misery has not been its function: it has lived on states of misery; it has created states of misery, [...]. (200)

Under the influence of Darwin and his doctrine of variation, struggle, we have come to over emphasize the affirmative, self assertive and self expressive virtues.

Nietzsche, the “yes sayer”, it appears in its extreme form. Let us say “yes” to our desires, to our instincts, to our natural passions, to your inner needs.

The state of so called disability was what the people understand to be the weakness. In the chapter Redemption in *Thus Spake Zarathustra* is otherwise. While Zarathustra was standing at a bridge, he encountered figures called the cripples, who demanded to be included in his teaching, to be cured Zarathustra replied that they had no need of being cured. He was not the faith healer or a miracle worker. Furthermore, he said those who were supposed to be cripples seemed to him perfectly sound, sounder than many of the so-called normal ones. It was not, he argued, lacking limb which made one disabled. Among the various causes of Nietzsche's illness, one of them is: He was driven to madness by the bland, dishonest complacency of his contemporaries. This tendency of the then writers caused him explode louder. Charles Van Doran in *A History of Knowledge* writes: "The more Nietzsche was ignored, the more he waved his arms and shrilled against Christianity and its empty moral claims" (279).

Nietzsche's detonation caused by the Christian beliefs and morals proclaims us to abstain from the herd morality. The values created by Christianity are the unburiable gulfs from where human beings enter to the eternity of wretchedness.

### **The Thirst for Better World**

Nietzsche hammers the morality of decadence and wishes a better world for entire human beings. According to him, the values must enhance and enrich the life. If we live as per the Christian morality, the longer we live, the heavier the life turns out to be. People do not live to face the burdensome life. This attitude of Christianity has domesticated human beings and transformed into the herds. Nietzsche wants the world where people would love living as they go on living.

As Nietzsche, cultural sensibility lies quietly within, like a snake that has swallowed rabbits whole and now lies in the sun and avoids all unnecessary movement. The inner process is now the thing itself, is what actually constitutes 'culture'. Anyone

observing this has only one wish: that such a culture should not perish of indigestion. The burden of history and culture has deteriorated humanity. One who wants to strive for and promote the culture of people should strive for and promote the culture of people should strive and promote the destruction of modern bogus cultivatedness for the sake of a true culture. He should venture to reflect how the health of people undermined by the study of history may be again restored.

In “*On the Uses and Disadvantages of history for Life*” Nietzsche says that we must combat the history to establish a newer culture: “The best we can do is to confront our inherited and hereditary nature with our knowledge of it, and through a new, stern discipline combat our inborn heritage and implant in ourselves a new habit, a new instinct, a second nature, so that our first nature withers away” (18).

The act of confronting is an attempt to give oneself to past in which one would like to originate in opposition to that in which one did originate. It is always a dangerous attempt because it is hard to know the limit to denial of the past and because second natures are usually weaker than first. But here and there a victory is nonetheless achieved, and, for the combatants, for those who employ critical history for the sake of life, there is even a noteworthy consolation: that of knowing that this first nature was once a second nature and that every victorious second nature will become a first.

To initiate the other nature, one must be strong enough; the weaker ones will be utterly extinguished by the history itself. For the better world, sacrifice is necessary. New way of thinking, a new way of acting are essential.

Nietzsche advocates for the ‘evils’ of the existing morality. As him, so far what has advanced humanity the most have been the strongest and most evil spirits: time after time they rekindled passions that were drifting out into a slumber – since the ordered society puts the passions to sleep – and they awoke, time after time, the sense of

comparison, pleasure in all that is new, audacious, experimental; they forced men to set opinion against opinion, model against model; usually by force of arms, by throwing down boundary markers, by violating all pious sensibilities – but also by inventing new religions and moralities.

Thus in any teacher or preacher of what is new, we light upon the same “evil” that makes conquerors infamous, even if its expression is less drastic than this and does not immediately set the muscles in motion, and therefore does not make one quite as infamous.

But what is new is always “evil”, being that which desires to defeat and destroy the old boundary markers and the old pious sensibilities – only that which is old is ever good. Good men, in all ages, are those who plough the old thoughts into the earth. But eventually all land is exploited and the ploughshare of “evil” must return time and again.

Nietzsche urges to believe him: the secret for reaping the greatest fruitfulness from existence, and the greatest pleasure, is to live dangerously. To send our ships sailing out into uncharted seas. To wage wars with our peers and with ourselves. He insists on a point: among the conditions for a Dionysian life are, in a fundamental way the hardness of the hammer, the joy even in destruction. The imperative “become hard”!

In the better world where Nietzsche wants all the human beings to reside: Nothing is beautiful, only man is beautiful: nothing is ugly except degenerating man. Whenever man gets depressed, he senses something “ugly” is nearby. Ugly things are understood as signs and symptoms of degenerescence: anything which serves as the slightest reminder of degenerescence produces in us the judgement “ugly”. Any sign of exhaustion, of heaviness, of age, of tiredness, any kind of constraint, a cramp, a paralysis, above all the whiff, the colour, the form of dissolution, of decomposition – all produce the same reaction, the value judgement “ugly”.

In the better world people must constantly overcome the greatest resistance. It is the great danger that turns somebody worthy of respect, the kind of danger without which we would not know our instruments, our virtues, our defences and our weapons.

For there to be any kind of aesthetic doing and seeing, one physiologic precondition is indispensable: intoxication. Intoxication must be used in full rein. Intoxication which accompanies every great desire, every strong emotion, the intoxication of celebration, the intoxication from certain meteorological influences, for example the intoxication of spring – The essential thing about intoxication is the feeling of increased power and plenitude. On the strength of this feeling we give to things, we force them to take from us, we violate them. The decisive factor is rather an immense forcing out of the main features, so that in the mean time the rest fade away in this state we enrich everything out of our own plenitude: whatever we see, whatever we want, we see swollen, crammed, strong, super charged with energy. Man in this state transforms things until they are reflections of his perfection. In this way, Nietzsche denies the purging of emotions but directs us to transform our culture through the use of intoxication.

At the turning point of the history there manifest manifold growth and an extraordinary decay, owing to the savagely opposed and seemingly exploded egoisms which strive for “light and sun” and can no longer assign any limit or restraints to themselves by the hitherto existing morality. It was this morality itself which piled up the enormous strength, which bent the bow in so threatening manner. But, then the morality becomes out of date. The greater, more manifold, more comprehensive life is to be lived beyond the old morality. Here, the people are obliged to recourse their own giving, their own arts and artifices for self – preservation, self - elevation, self - deliverance.

Nietzsche feels that the task of his life is to prepare humanity for the moment of self consciousness, a great noontide, a transvaluation of all values, an emancipation from

all moral values, a yea-saying, a confidence in all that has formerly been forbidden, despised, and damned. He wants a replacement of the altruistic no-saying to life with the aggressive yes-saying to life.

In *From Puritanism to Post Modernism* Richard Rauland and Malcolm Bradbury write: “[...] Nietzsche [...] transforming mental response to the modern [...] “The great task of our time is to blow up all existing institutions to destroy” (219).

Zarathustra in *Thus Spake Zarathustra* is weaving a fresh his positive alternative to morality. He, too, has values but they are not moral values because they cannot be expressed in the form of “Thou Shalt” and a list of rules and regulations. These values exist only in the first person and from the point of view of each individual who lives by them. Courage, intoxicated mood are virtues, but in a therapeutic rather than a moralistic sense.

Early on in *Thus Spake Zarathustra*, there is an alternative, or may be it is meant as a complementary account of the progress of what is there called ‘the spirit’. The Spirit begins here as a camel, that is to say loaded man, weighed down by the accumulation of the values it has to bear, a whole oppressive tradition of obligations and the guilt attendant on their inevitable violation. Speeding off into the desert, the camel staggers; but finally revolts and metamorphoses into a lion, with the intention of fighting a dragon. The dragon is named ‘Thou Shalt’ and is thus the creator of the camel’s intolerable burden. It claims that “All value has long been created, and I am all created value.” (22) The lion resists, intent on replacing “Thou Shalt” with “I will”. But thought the lion can fight, all he can create is the freedom for new values; he cannot create the values

themselves. He says a sacred “No”, and that is the end of him – he has served the only purpose he can. So far so clear. The last transformation is a surprise: for it is a child.

Zarathustra in *Thus Spake Zarathustra* clarifies:

But tell me, my brethren, what the child can do, which even the lion could not do? Why hath the preying lion still to become a child?

Innocence is the child, and forgetfulness, a new beginning, a game, a self rolling wheel, wheel, a first movement, a holy yea.

Aye, for the game of creating, my brethren, there is needed a holy willeth now the spirit; his own world winneth the world's outcast. (22)

Nietzsche thirst for better and newer world comes to be quenched only through the forgetfulness of old values and creation and generation of new values which never depress humanity, which never fade away the elevation of betterment of life in the earth.

### **The Genius of the Heart**

Friederich Nietzsche himself proclaims that to erase the old morality in which humanity is doomed, the heart must be skilfully trained.

To keep the foundation of the morality of decadence under eraser, to herald the truth that the God is dead, a heart that is strong enough is inevitable. Nietzsche suggests everybody to transplant such a heart to uplift the race of humanity. According to him, to mistrust the death of God is a blunder. If our decadent fantasies should once again turn towards the theological apocalypse which failed to complete itself, and trickled away into in existence, we are longing for his second coming. This means we condemn ourselves to eternal nostalgia for the intransitory.

The genuine heart abstains itself from the veils of Christian morality and philosophy. It is no longer content to feed all life into an insatiable digestive system of ideas, which judges against it by means of all the somatic tribunals of a transcendental

regime and its enforcement agencies, philosophy becomes a katabolic with regard to all that has happened before, and learning to live for all that is yet to come.

This heart could be termed as the heart of a mad man Nietzsche is sure that the mad man who scampers into the marketplace, barking like a rabid dog about the death of God, may turn out to be a prophet.

The insurmountable strength in the heart really creates the newer world. Stephen Metcalf quotes Nietzsche from the letter in *Nietzsche: Selected Writings*: “If I couldn’t derive strength from myself, if I had to totally rely on the world outside to encourage me, comfort me, make me happy – where would I be? What would I be?” (26)

The heart has to be internally driven. It may have to feel the isolation bite hard with venomous fangs.

In *Thus Spake Zarathustra*, in the section called. “On the vision and the Enigma” the intolerable has been shown to be tolerated. This is shown to be tolerated. This is shown to gruesome effect in the scene in which a black serpent is hanging out of the mouth of a young shepherd who is writing in agony, his face horribly contorted. Zarathustra, the life affirmer, commands him to transcend his fear and loathing and bite off the head of the serpent that has crept into the mouth. The shepherd does so. Here, biting off the head signifies the conquest of fear. We shouldn’t escape from the sphere of being, and there will be no liberation by non being.

In ‘The Apostates’ in *Thus Spake Zarathustra*, Zarathustra comes upon his disciples. There is an energizing moment, the extreme anger. The disciples declare that they have grown up. Zarathustra rounds on them, with the scornful rebuke. As George Myerson quotes Nietzsche in *Nietzsche’s Thus Spake Zarathustra A Beginner’s Guide*: “Prayer is shameful (72).” The praying is the retreat to other centeredness, the refusal to live as and from ‘I’, it is the retreat from communication, into the non-communication of



ritual. The anger of Zarathustra teaches us not to retreat to other centeredness and non communication of ritual.

One's heart must be able to say 'No' to the morality of herds as never before. 'I' must negate all the negations of life and affirm the life ceaselessly.

Christianity's aim of taming the heart and fading its splendour is the first act of heart to negate.

Thus, Nietzsche's Zarathustra sings to embolden the heart so that humanity could be rescued and bettered – Live Dangerously !

## **Conclusion**

Affirming all the aspects in living, Nietzsche condemns the morality posed by Christianity. Nietzsche endeavours to uproot the foundations of any culture that devalue the life and talk about unworldly – phenomena.

For preaching the theme of overall affirmation of life, Nietzsche takes help of the poetic tropes. Unlike philosophy, poetry is the literary genre which reminds eternal creativity. For Nietzsche, poetic style is mostly suitable for preaching his theme of overall affirmation of life because this doctrine, like poetry, suggests us to remain eternally creative and have creative response to the suffering.

His project is to turn human life inexhaustible, unending and invulnerable. He posits his objection to the culture of decadence which neither contains any inspiration nor encouragement for life. He never denies life nor teaches to do.

Poetic, musical celebration of life even under the unthinkable difficult circumstances is what Nietzsche intends to valorise. He is the consummation of the Western philosophical tradition that brings metaphysics to its end. Nietzsche sought to disentangle Western metaphysics, Christianity, and morality in order to display what he took to be their reactive decadence.

His fundamental concern throughout his life was to fix the relationship between pain and life. For him, life can be elevated to the height with the help of the profound pain.

Language is metaphor and for understanding the world human beings use the language. If the language does not communicate the idea of the communicator, that language is of no use. Christian undialogic and philosophic discussion hinders the communication. Moreover, the philosopher and the Christian metaphors mislead

humanity. Thus, Nietzsche uses the poetic discourse for his purpose. Through his charming writing Nietzsche appeals the human beings to taste the complete juice of life.

A fact that the more we live, the more burdensome the life has turned to be this reality underlies Nietzsche's sheer thirst for the metamorphoses of the outlook of human beings. Since the human beings took over the world, they are constructing the blocks of moralities as if the moralities cannot and should not be transcended. But Nietzsche hurls at this point. He questions the propositions and tears them apart only to establish newer norms of moralities that would help human beings to enjoy the charm of life at its best. He makes us aware of the fact that we are not the flies in the marketplace. Pain is not something that is to be disdained. But pain is the stepping stone to enjoy the world from the higher vantage point.

Thus, nihilistic echo of Nietzsche, creates crisis and to fulfil the gulf of moralities, he takes help of the literary genre – poetry – that is all creative. The dogmatic philosophization is what Nietzsche is prepared to batter. The present study exposes the fact that the prophecies by Nietzsche, if are the mere symptoms of his disease, the disease must be very widespread in the modern world. Nietzsche has impeccable urge for the human beings to test themselves by the trial by fire. What he means to say is: nothing comes to be worthwhile if it is not painful. His concept of erasing all the ethics hitherto is accompanied by the use of poetic discourse which intends to found the better ways of bettering life.

Expressive language loaded with emotions and feelings in *Thus Spake Zarathustra* shocks the disregard of Christianity to passions and emotions. Transvalue all the values - decadent moralities and undiologic philosophization - this is what Nietzsche's Zarathustra intends to preach to all the humanity.

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