CHAPTER IV

NIETZSCHE'S AESTHETIC AFFIRMATION

In a German politico philosophical manifesto of 1976 the highest act of reason is proclaimed as an aesthetic act\(^1\). In the history of Western philosophy although questions of beauty and art played a major part since Plato, Nietzsche is the first thinker who attempted to transfigure the philosophy itself to aesthetics. Although a distinct area of philosophy called aesthetics develops around the middle of the eighteenth century, for those philosophers \(^2\) aesthetics was just a branch of philosophy and their formulations were often ensnared in the metaphysical reality. Whereas, for Nietzsche the domain of aesthetics is the sensual and it exist solely on the reality of the apparent world and physicality. Instead of basing aesthetic experience on metaphysical order or 'transcendental will' Nietzsche's endeavour is to abolish all such 'constructs' to free the species to its natural domain.

Moreover the present study argues that Nietzsche's deconstruction of truth and morality is intended to open up a space for a non-theoretical comprehension of reality. In the sciences of ethics, anthropology and metaphysics

\(^1\)Andrew Bowie, *Aesthetics and Subjectivity from Kant to Nietzsche*, (Manchester University Press,1990),P.1

\(^2\)They include Kant,Schelling,Schopenhauer and Schiller.
knowledge appear as a tool of power to measure and master life. In their interpretations temporal existence of man has not much value. They gave more importance to timeless truths and abstract generalisations which stand above life.

The contents in both metaphysics and morality are viewed by Nietzsche as mere 'interpretations' of phenomena and hence false. Although the artistic validation of life is also untrue, it is sanctified as useful illusion because its fleeting charm and beauty are stimulants and affirmation of life. We have seen in the two previous chapters Nietzsche's arguments to show how both 'will to truth' and ethical validation denies life and produce nihilism.

Depreciation of life as worthless and saying 'no' to life is called nihilism. Its actualisation is effected by means of metaphysical systems and other worldly religions. The overcoming of it has to be sought. A careful reading of Nietzsche's various texts would reveal, that the aesthetic realm is the one instance, where thinking evades the totalization of truth produced by metaphysical philosophy. The other interpretors of Nietzsche failed to highlight this point well. Counter to the 'ascetic ideal' of nihilistic thinking, art in Nietzsche's writings appears as the sanctifying of untruth of the world. This originates from Nietzsche's realization that both morality and rational interpretation of phenomena are also untrue.
We have seen that the metaphysical methods abstract essences from the diversity of truth and make it to be a unified and homogenised coherent whole. 'Originary ethics' too is an attempt to reduce the multiplicity of mental operations into uniformity in the realm of actions. As we have seen it in chapter two, abandoning all the dogmatic, unilateral authority seeking to impose a true unique meaning on the reality (text), interpretation opens the space, liberates, increases its breadth, and reaches for open high sees, as Nietzsche said in a beautiful metaphor. This takes us directly to the aesthetic realm by putting an end to the oppression of a supposed oneness of truth conceived by logocentric philosophy.

If we cannot have any exact idea of the world and if it cannot be represented correctly by our various branches of sciences, one-sided interpretations of the world becomes untrue. In the chapter on truth we have seen that every idea of the world are interpretation and that infinite interpretation of phenomena are possible. In such a juncture our language acquires a new function and dimension. Rather than analysing the world into discrete components by, reducing their manyness into the one of identity, and ordering them by rank, the new practice of language synthesizes a multiplicity of elements without effacing their heterogeneity or hindering their potential for future rearranging.
The assertion of a multiplicity of truths effectively deconstructs the epistemological standard of truth as single and 'univocal'. Followed by Nietzsche's statement that the "World has no meaning behind it, but countless meanings\(^3\), the deciphering of these meanings Nietzsche sought in the practice of language. He says that meaning is one of the values we interpret into things\(^4\) in linguistic practices. Herein lies the aesthetic dimension of philosophy.

For the knowledge of becoming the metaphysical or scientific method is inadequate because their enquiry fixes an apparition on the movement and flux of phenomena.

The chapter two of the thesis elaborated on Nietzsche's demonstration of the impossibility of correct understanding of things due to the metaphoricity of language. If articulation of 'truth' is not possible in language, and if all language by nature is figurative then the traditional divide between aesthetic and philosophical discourse is impossible. Nietzsche sees that this divide determined by logocentrism of Western metaphysics seeks to exile from the realm of pure reason (logos) all that do not

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conform to its totalizing logic of identity and non-contradiction. So Nietzsche freely experiments with new modes of thinking and writing to surpass the language of philosophy inorder to reach an aesthetic language.

In Nietzsche's view fundamental character of being is 'will to power'. Willing is an urge to move forward by exceeding the limitations. In this sense everything becomes 'becoming'; eternally recurring and fading away. However theories of metaphysics and morality are attempts to arrest this movement to provide a stability by conceptualization of this world. Conceptualization creates immobile world of ideas and laws capable of controlling life; which ultimately produce nihilism. Nietzsche's attempt at creation of an aesthetic way of looking at existence has to be considered as a counter movement to nihilism. Because "art is the most perspicuous and familiar configuration of will to power".\(^5\) Every willing is a willing to be more. Enhancement of will is increase of power and something creative. In Heideggyerian view art is a matter of illuminating the will to power as the basic character of beings\(^6\). In his interpretation of Nietzsche, Heidegger says although religion, morals, knowledge, science, philosophy etc. are various

\(^5\)Heidegger, *Nietzsche, Vol.1 The Will to Power as Art*, P.71
\(^6\)Ibid,12
configurations of will to power, art is not merely one configuration of 'will to power' among others but the supreme configuration. \(^7\) Heidegger knew the important role of art in 'illuminating being' which has forgotten to think by the metaphysical tradition. It is Nietzsche's realisation of the specificity of art from other configurations of will to power in affirming our earthly life made Nietzsche to assert: "Art as the only superior counterforce to all will to negation of life, as that which is anti Christian anti Buddhist, anti nihilist par excellence". \(^8\) Because in art a guiding question is made about what truth is. This is parallel to the guiding question in philosophy 'what truth is'? According to Nietzsche the will to semblance, to deception, to becoming, to illusion is more deeper than the 'will to truth'. The will to sensuous world and to its richness is for Nietzsche, what philosophy seeks. And he thinks, it should be the genuine object of philosophy. Hence, the will to sensuous is more genuine and vital inquiry for him.

What does he means when he says: "Art is worth more than truth"?\(^9\). While the will to truth of the metaphysician is considered as a symptom of degeneration

\(^7\)Ibid,72

\(^8\)Nietzsche, The Will to Power p.452.

\(^9\)Ibid,p.453
Nietzsche places the 'sensuous' in a higher level and treats it as more genuine than the supersensuous.

In a way it can be seen that Nietzsche is overturning platonism. The sensuous becomes being proper i.e. true for Nietzsche. However it was denied by platonic tradition in the name of supersensuous. But it will be a misrepresentation if to interpret Nietzsche as a positivist. Nietzsche is critical only against the tendency of positing things above life which make negation of it desirable. The desirable ideal in the history of metaphysics has been supersensuous. Platonism is a fundamental experience and starting point of the development of nihilism. In Platonism lies the primordial and determining grounds of the possibility of nihilism's upsurge and of the rise of life negation. Because the binary thinking about matter and from, ideas and appearance etc. starts from plato and Aristotle. Christianity also in Nietzsche's eyes is nothing other than platonism for the people.

Against the supersensuous world of Platonism Nietzsche posits sensuous and creative life in art. Because art creates out of the sensuous.
While discussing Plato's dialogue *Phaedrus*\(^{10}\) Heidegger says of beauty as the 'being' of the fleeting appearance, the inside sensuous that is not other than heightening and liberating of our 'being', the erose. For Heidegger truth is the immediate way in which being is revealed in the thought of philosophy. But it does not enter into the sensuous. Whereas beauty, he says, penetrates the sensuous and moves beyond it liberating in the direction of being.

According to Nietzsche art is the most genuine and profound will to semblance, namely to the lighting of what transfigures. In contrast truth is any given fixed apparition that allows life to rest firmly on a particular perspective and to preserve itself. As a fixation truth is an immobilizing of life, and hence its annihilation and dissolution. In such a situation, Nietzsche thinks only art saved our life by preserving those elements which are excluded as false by the binary logic. He says: "We posses art lest we perish of the truth".\(^{11}\) Because it is not possible to live with truth alone. If life is always enhancement of our being, the will to truth, i.e. to fixed apparition must be seen as a symptom of degeneration.

\(^{10}\)Heidegger, *Nietzsche, Vol. I* The Will to Power as *Art*, pp.188-96

Art as the language of 'will'

We have already seen that enhancement of life and earthly existence was the primary concern behind Nietzsche's philosophical enterprise. Affirmation is the term Nietzsche had given for this activity. The other term negation represents the nihilistic denial of life by the pursuit of interests which stands outside the bounds of the species' activity. 'Negation' is nothing but the restrain of the 'will' of man. However Nietzsche's explorations into the aesthetic dimension of life finds a different realm that can preserve and enhance human 'will'. Art is that realm helping man to discharge the affirmative function.

Art in Nietzsche's writings appears as the expression of overfulness of strength. Intoxication in ordinary life also releases artistic power in man. Becoming more beautiful is a consequence of enhanced strength and harmonising of all strong desires.12 Nietzsche says, the condition of pleasure called intoxication takes us to an exalted feeling of power, where sensation of space and time are altered. Man is one species among thousands of living organisms of this world. In Nietzsche's texts art represents those qualities innate to the species which have

not found its expression in the logically dominated discourses of modern man. Modern age dominated by technology and bureaucratic control could thrive only by restraining much of the human drives and desires. Because these are not conducive to the utilitarian based mass production. In the writings of Herbert Marcuse this discussion is very lively. Marcuse says that capitalism could thrive only by controlling pleasure principle in man with rational discourses. Without suppressing much of the libidinal forces of man to the subconscious the industrialized social order cannot be maintained. Nietzsche saw in art a distinct space where glad and gracious feelings of the human species can get expression. He writes: "art reminds us of states of animal vigor; it is on the one hand an excess and overflow of blooming physicality into the world of images and desires; on the other, an excitation of the animal functions through the images and desires of intensified life; an enhancement of the feeling of life, a stimulant to it".

In his interpretation of Nietzsche (The Will to power as Art) Heidegger stresses the Nietzschean recognition of rapture to be the basic actuality of art. He also stresses the influence of art on body while he writes "the reality of art dissolves into nervous states, into processes in the


nerve cells..."15. The increase of force during dance and sexual act beautifies the body. The pathological element in rapture is contrasted with the traditional view of "beautiful" which is "completely anthropocentric based on biological presuppositions concerning growth and progress".16 Being a thinker of nature and species Heidegger cannot neglect the physiological being thereness17 of our existence in 'temporality' (Heidegger, Being and Time, 1927). So, Heidegger the advocate of lighting of being18 (Lichtung des seins) stresses the importance of delineation of man's will in the language of art for evolving a new height for human thinking. That way man be able to overcome the 'forgetting of being'19 by metaphysical tradition.

The function of art as the stimulation of the 'body' and enhancement of earthly existence are reiterated when

16. Ibid, 94
17. By being there (Dasein) Heidegger means that one cannot consider a human being except as a 'being' in the midst of the world, an existent thing stuck 'there' surrounded by other things of the world. He stresses the temporal character of human existence and also highly valued the temporal experiences of man who live in between birth and death.
18. Refer to pp. 107-108,
19. Refer to chapter, III p. 107
Nietzsche writes: "All art exercises the power of suggestion over the muscles and senses".\textsuperscript{20} Nietzschean view of art works against the christian notion of life. Christianity represents the strongest case of denial of the senses. Christian hostility to life and this world takes only moral values into consideration. Christian preaching of the castration of the senses,\textsuperscript{21} hatred of the world, condemnation of the passions, fear of beauty and errors of the senses takes refuge in another world. For Christianity life is unjust so as to be redeemed through morality. Every ethical theory shows the very same negative attitude to life. For every morality life has to be redeemed.

It is in this context Nietzsche's aesthetic validation of existence tries to reaffirm human faith in the life of this world. To invoke all that happiness back, (even if it is coupled with pain and terrors) require a reversal of values taught by metaphysical-ethical disourses. For Nietzsche the demand of art and beauty is an indirect demand for the ecstacies of love, sexuality and heroic feelings.\textsuperscript{22} In The Birth of Tragedy where Nietzsche discusses the ancient Greek tragic culture, he explains what prompted


\textbf{21. See " the Sermon on the Mount " in "The Gospel according to St. Mathew" in \textit{The New Testament} where it is written: 'if thy right eye offend thee pluck it out, and cast it from thee'.}

\textbf{22. Nietzsche, \textit{The Will to Power}, See sections 805,808.}
Greeks to produce this cult of the 'untrue' (art). Greeks knew and felt the terror and horror of existence. They might endure this terror at all, they had to create art as a complement and consummation of existence, seducing them to a continuation of life. To achieve this Greeks deified all things whether good or evil and formulated their tragic wisdom by producing the radiant dream birth of the Olympian Gods in their works (Tragedy).\textsuperscript{23} That way human 'will' longs for this world instead of escaping into asceticism, spirituality or 'duty'.\textsuperscript{24}

According to Nietzsche 'all art works tonically, increases strength, inflames desire'\textsuperscript{25} If man is the most sick animal today it is because man had forgotten to enact his desires. And his 'will' has been inhibited and controlled because of utilitarian demands, for mass production and for attainment of other easy pleasures. Nietzsche thinks, The 'will' of the human being which has been lulled by otherwordly preachings has to be liberated and excited.

'Nietzsche recognizes rapture to be the basic actuality of art. He holds that the feeling of increment of force,

\textsuperscript{23}Nietzsche,\textit{The Birth of Tragedy and The Case of Wagner}, pp.41-44.
\textsuperscript{24}Here duty refers to the Kantian \textit{Categorical Imperative}.
\textsuperscript{25}Nietzsche,\textit{The Will to Power},p.427.
plenitude, and the reciprocal enhancement of all capacities is resulted from aesthetic experience. In Nietzsche's view that implies at the same time the emergence of the abyss of 'life', of life's essential contradictions not as moral evil or as something to be negated, but as what is to be affirmed. Deleuze writes that art "does not heal, calm, sublimate or pay off; it does not "suspend" desire, instinct or will. On the contrary, art is a "stimulant of the will to power", "Something that excites willing". Heidegger shares the same view when he writes in his interpretation of Nietzsche that 'Art in the proper sense is art in the grand style, desirous of bringing waxing life itself to power. It is not an immobilizing but a liberating for expansion'. In short, the proper effect of work of art is to be considered to be the excitement of the state of intoxication, perfection of existence, production of plenitude. Nietzsche says art blesses and deifies existence. And continues, in contrast to philosopher, the artist have not lost the scent of life and love of the things of this world.

While examining Nietzsche's genealogical critique of morality (In chapter III) we have seen, how the weak

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achieves victory over the noble through their reactive syllogisms and ascetic ideal; consequently marginalizing the noble ideals. The Modern history is seen as the victory of the week and degenerated forces plunging the world into nihilism. However, Nietzsche sees in art a domain for reversal of their values and a reaffirmation of noble ideals. Nietzsche writes: "Art as freedom from moral narrowness and corner perspectives".28 That away art becomes "the only superior counterforce to all will to denial of life, as that which is antichristian, anti-Budhist, anti-nihilist par excellence".29

Nietzsche complaints in The Birth of tragedy that the ancient tragic world view and life in mythical tradition was diverted from its course by the dialectical desire for knowledge and the optimism of science.30 Nietzsche locates in the Dialectics of Socrates a turning point in the 'epeisteme'. With this change in epeisteme myth was annihilated as false and 'poetry was driven like a homeless being from her natural ideal soil'.31 Nietzsche argues that, only after the spirit of science has been pursued to its limits and its claim to universal validity destroyed by

29. Ibid, p.452
31. Ibid.
the evidence of these limits we can hope for a rebirth of aesthetic phenomenon.

Since when art acquires such a mission to act as a counterforce to every deprecation of life? Why does aestheticising thought get special importance with the advent of Nietzsche? We see in history that art always stands isolated among other discourses of man, functioning as a storehouse of those desires marginalized by rationalization.\textsuperscript{32} However aesthetic theories have been very much part of philosophical discourses. But in them judgements about artistic states were made mostly by non-artists. That made it to remain as a theoretical discussion. Instead of transforming human thought itself to aesthetic, such discourses of beauty stood away from the actual experiences of beauty and as a detached and impersonal discipline.

In the history of philosophy, discussions about beauty and theories of aesthetics are not rare. But the main question is in what way Nietzschean aesthetic validation stands distinct from that of the previous theories. Although, a separate branch of enquiry on beauty called 'aesthetics' develops only with the publication of Kant's

\textsuperscript{32}Michel Foucault, \textit{Madness and Civilization}, 1967.
Critique of Judgment', Aristotle's Poetics carry out a good discussion about the faculty of 'feeling'. Statements about art and poetry can be traced in Plato's writings also. Schopenhauer is the first philosopher who built his entire metaphysical system upon art and music.

For Plato art is the imitation of imitation of form. Being the tertiary imitation it has no value, so Plato had to exile poets from his ideal 'republic, because poetry being the vehicle of feeling and emotion, he feared, its influence might hinder the people's persuit for highest ideals. Here, it can be noticed, that from Plato onwards whatever stood in the margins of rational cognition were treated undesirable and consequently get silenced. In Western philosophy since Plato philosophical thinking was executed in the language of abstract reason until a deliberate attempt made by Nietzsche to uproot the way of thinking and style of expression.

In Aristotle's Poetics we see a detailed treatment of art and tragedy. Aristotle's discussion about art revolves around the theme of imitation. In Poetics he considers that "imitation is natural to man from childhood". He posits man in a place that is distinct from animal Kingdom. To

Aristotle one of the advantages of man over the lower animals is that he is the most imitative creature in the world, and learns at first by imitation. Aristotle writes:

"A tragedy, then is the imitation of an action that is serious and also, as having magnitude, complete in itself; in language with pleasurable, accessories, each kind brought in separately in the parts of the work; in a dramatic, not in a narrative from; with incidents arousing pity and and fear, where with to accomplish its catharsis of such emotions". 34

Deleuze comments: "When Aristotle understood tragedy as medical purging or moral sublimation he gave it an interest that was identical with that of reactive forces". 35 Moreover Aristotle could not have thought of art devoid of it's moral purpose. For him "character is what makes us ascribe certain moral qualities to the agents". 36 His argument in favour of incitement of some desirable moral behaviour could not affirm its other and what is different difference in the play. As long as he maintains that the "Character in a play is that which reveals the moral purpose of the agents". 37 He cannot assert the playfulness as the end purpose and the only purpose of art. In so far as tragedy functions to arouse pity and fear, man cannot become

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34.Ibid,p.1460.
36.Aristotle,"Poetics" in his *Basic Works*, p.1460
37.Ibid,p.1462.
a participant and creator in the 'world play', subsequently he remains as a mere spectator.

Kant writes about the aesthetic faculty that: "the feeling of pleasure and displeasure is the foundation of a quite particular faculty for discernment and judgement. It is a faculty that contribute nothing to knowledge. It merely holds in the subject the given representation against the entire faculty of representation". 38. For Kant taste is the faculty of judging an object or a mode of representing it by a wholly disinterested pleasure. The object of such pleasure is called beautiful. The one point that requires special discussion here is, that when Kantian judgement is applied, under the spell of beauty whether one can view an unwrapped female statue without interest? Here Nietzsche would argue that the sensual interest of the spectator is definitely involved in the aesthetic experience. Kant might argue that liberation from physicality and 'will' as the great merit and utility of the aesthetic condition. For him "the beautiful is that which gives pleasure apart from any interest"39. Kant, like other philosophers, instead of envisaging the aesthetic problem from the point of view of the artist the creator, considered art and beautiful purely form that of the spectator. That


made Kant to consider the feeling of the sublime as an intimation of immortality; in Kant's words, a 'coming alive to the supersensible side of our being'. 40

Schopenhauer's theory of art says, 'there is a special kind of consciousness or perception which is uniquely aesthetic. Anything which is a genuine work of art must be created out of this state, created with the intention of promoting and aiding the recreation of a similar state in the mind of the spectator. 41 His theory of art is closely connected with his metaphysical theory of will. The world's most inner essence, its kernel, the thing itself is called by Schopenhaver 'Will'. For Schopenhaver art, particularly music has direct access to metaphysical, the thing-itself, the will. 42 The purpose which art shares with philosophy is the revelation of the ultimate and the universal truths. Accordingly the aesthetic consciousness is marked by the disappearance of pain and suffering. It happens when we lose ourselves in the object of perception, so that we are no longer able to separate the perceiver from perception but

40. Ibid, Sec. 27


the two have become one since the entire consciousness is filled and occupied by a single image of perception.\textsuperscript{43}

He says, while philosophy presents its universal truths abstracted and isolated in the form of propositions, art presents its truth always only in and through the concrete particular.

For Schopenhauer tragedy is the highest art form and the highest degree of feeling of sublime. He says the tragic catastrophe makes us feel. Hence tragedy simultaneously produces resignation\textsuperscript{44} towards this life and makes us alive to the supersensible side of the being.

When a comparison is made between the ideas of art of these thinkers and that of Nietzsche we see, since their analysis of art is based on their metaphysical positions, it is still cocooned in the other worldly interests.

Nietzsche comments: Our aesthetics hitherto has been a women's aesthetics\textsuperscript{45} to the extend that only the receivers

\textsuperscript{43} Schopenhauer, \textit{World as Will and Representation}, P.118-19

\textsuperscript{44} Ibid, Vol.I, p.256.

\textsuperscript{45} Nietzsche's comments about women are highly controversial. To go into the details of them are not within the range of this research. The comment made by Nietzsche here is not about women but he is trying to explain the nature of aesthetics by a comparison with a similar nature in women i.e. a sort of passivity rather than activity and vigorousness.
of art have formulated their experience of "what is beautiful". In all philosophy hitherto the artist is lacking. 46

Nietzsche, being the greatest affirmer of life conceives the function of art to be the stimulation of life, that is stimulation of will to power. In this sense Aristotle misunderstood the effect of tragedy to be two depressive effects: terror and pity. If Aristotle were right tragedy would be an art unhealthy to life. Because if art, a longing for superabundance and will to life, is interpreted in terms of terror and pity, certainly it does weaken and discourage. For Nietzsche art is not intended to get rid of pity and terror but 'to realize in oneself the eternal joy of becoming'. 47.

Schopenhauer interpreted art, heroism beauty, knowledge, will to truth, tragedy as phenomena consequent upon the denial of or the thirst to deny the 'will'. His view of art as the escape from worldly 'will' and salvation produced in the oneness with universal 'will' takes his thought to a nihilistic devaluation of life. Taking him in this sense he is merely the offshoot of Christian interpretation of life, that is to say denial of this world


and desires. Because art for him is a road to redemption from the 'will'. Because he sees in art a bridge to the other world. He values it only as a redeeming principle from the focus of the 'will'. In beauty Schopenhaver sees the procreative impulse denied.

Nietzsche applauds the rejection of a moral purpose for art but objects to any claim of objectivity and to any repudiation of will, passion and love. The function he sees in art is: "'Play' the useless" and he considers it as the ideal of him who is overfull of strength". He argues: the absense of all purpose and meaning ca be experienced as 'liberating' and delightful in what Nietzsche calls a Dionysian perspective.

48. Nietzsche, *The Will to Power*, 797

49. In his earlier work on Greek tragedy, Nietzsche distinguished the Dionysian and Appollinian duality to explain two kinds of aesthetic state. The dream image of sculpture and other plastic arts are represented by appollinian principle. Dance, music and other forms of art to which movement and change are basic are classified under Dionysian principle. Nietzsche considers intoxication as the basic nature of the Dionysian principle. In Nietzsche's later period Dionysian becomes an explenatory principle of the world and suggested as the greatest state man can achieve in life. He identifies it with the 'eternal play' of the world creation and world destruction, which is the crux of his teaching 'eternal recurrence'. Nietzsche's perspectival acount of reality suggests the Dionysian perspective as the greatest among the various 'interpretations' of the world. One who do not succumb to the ideas of 'being' and static concepts and who accept change by saying 'yes' at life land up in an aesthetic state which according to Nietzsche is the Dionysian principle proper. Sometimes Nietzsche projects this as a dionysian religion against Christianity.
Nietzsche's view of art rests on the view that art is the opposite of a disinterested operation. It does not heal, calm sublimate or pay off; it does not suspend desire, instinct or 'will'. On the contrary art is a stimulant of will to power. Something that excites willing.

Nietzsche's genealogical analysis of art asks whether the artist creates out of lack (weakness) or superabundance. The distinction made by Nietzsche is that whether the desire to rigidity, immobilising, the desire for 'being' prompted creation, or the desire for change and becoming prompted creation?" The desire for change and becoming is an expression of an overflowing energy and will emerging out of affirmation of flux and differences. Peter Heller in his interpretation of Nietzsche writes: Nietzsche strives to make his thought agree with and conform to his intuition of perennial flux; to offer and to provide an intellectual adequation, a spiritual equivalent to that flux through his own words. He does so in the conception of the dyonisian element and in his deconstructive critique of our prejudices concerning a stable world of essences. Artistic creativity emerged out of the affirmation of multiplicity and becoming is treated to be superior to the negative will of one who suffer in life. He who is tormented would like to turn what

is most personal and narrow, the real idiosyneracy of his suffering, into a binding law and compulsion. (All sorts of romantic art Nietzsche includes in this category). According to Nietzsche metaphysician's desire for law, and morality's negation of pain and evil too are attempts to brand certain image or perspective on others. Their unwillingness to affirm change, pain and multiplicity makes them to escape in theoretical cocoons (Nihilism). For instance, logic calms and gives confidence by giving stability and order for life. Nietzsche's tragic vision of existence does not consider such easy pleasures as the ideal of life. Deleuze comments that the tragic is to be found in multiplicity, in the diversity of affirmation as such. What defines the tragic is the joy of multiplicity. This joy is not the result of a sublimation as conceived by metaphysicians.

Has existence any meaning is the highest question of philosophy for Nietzsche, because it poses at one and the same time the problem of interpretation and evaluation. For a long time the sense of existence has only been looked for by positing it as something faulty or blame worthy. And a God was needed to interpret existence. It was necessary to accuse life in order to redeem it [as Christianity does].

The attempt at freeing thought from the logocentric bounds and consequent need of affirming plurality of truths take Nietzsche to an extra logical terrain. A terrain where
feelings, emotions and other instinctive needs of the human species play a major role. When human thought takes these aspects into consideration and make them an integral part of our thought, then the supposed nature of thought as an operation into the realm of rational universal principles will be altered. In the present mode of life human consciousness is structured by those 'truths' which are created and imposed by the logocentric order. And human understanding of the world is regulated and arranged by these structures of truth. This works like the knowledge constituted by the apriori forms of knowing mind in Kantian philosophy.

However deconstruction believes that such structures are created and constructed by man in some points of history and thinks its claim for universality can be destroyed. What would be the nature of human cognition when he is allowed to look at the world without such optics of understanding? Nietzsche's remark while explaining the nature of Dionysian phenomenon that:

"Nature which has become alienated hostile, or subjected, celebrated once more her reconciliation with her lost son, man. Freely earth proffers her gifts... now all rigid, hostile barriers that necessity, caprice or impudent convention have fixed between man and man are broken... as if the veil of maya had been torn aside and were now merely fluttering in tatters before the mysterious primordial unity". 51

may give us a clue to a different sort of human understanding. This research assumes such a sensibility to be aesthetic in nature. When we take every apparition of truth away the remaining sensibility would be that of aesthetic. And the purpose of Nietzsche's deconstruction of the structures of truth has to be seen as a part of his intention to carry human consciousness to an aesthetic mode of life.

The arguments for multiplicity of truth and stressing of sensual nature as aesthetic experience proper alone does not help Nietzsche to effectively deconstruct truth. He saw, so far the language used for philosophical and other mode of expression (barring artistic writings) is ensnared in logocentric interests. In such cognitive form of language each word stands to represent only a single meaning. For the correct execution of thought process the meaning of the word (sign) had to be limited to a single fact in the world. In the representative thought of western metaphysical tradition a 'sign' signify a fixed universally accepted signified. Subsequently any attempt to bring a break in the episteme, Nietzsche thinks, would be fruitfull only by subverting the existing mode of linguistic practice with a counter practice.

At this moment the question of 'style' is once again posed. 'Death of God' provides the opportunity to deny any
arguments in favour of a structural discourse centred on a 'transcendental signifier'.

While the traditional episteme (classical philosophical discourses) had unified language for the function of representation the aesthetically rooted new epesteme attempted by Nietzsche treat 'language as an enigmatic multiplicity that is to be mastered'. Naturally, then, Nietzsche's philosophical task includes the radical reflection upon language.

Since the very nature of language is metaphorical (see chapter II) philosophical discourses are not getting a better degree of truthfullness. It is from this realization Nietzsche gets legitimacy for his explorations of new possibilities of language.

Nietzsche distinguishes the style of intellect or unfeeling style which is unmetrical and corresponds to pure thought (philosophy and metaphysics) from the style of will (art). The style of will may be prose or poetry, exceeding the limitations of logic of language. It is also called the style of impure thought. Nietzsche's book, Thus spoke Zarathustra can be cited as an excellent testimonial

52.Refer to p. 65
for the multiplicity in style. He writes: "To communicate a state, an inward tension of pathos by means of 'signs', including the tempo of these signs - that is the meaning of every style; and considering that, the multiplicity of inner states is in my case, exceptionally large. I have many stylistic possibilities - the most multifarious art of style that has ever been at the disposal of one man".56

In this way, Nietzsche is not only the advocate of aestheticism and style but by subverting the metaphysical discourses through his aphoristic styles he becomes the practitioner also of what he said regarding truth.

In the history of philosophy we notice much before the advent of Nietzsche philosophers questioning the basic assumptions about our means of getting knowledge. In fact this provided the essential impetus for Nietzsche to explore the multiplicity of styles.

For instance the philosophical reflection of Kant and Schopenhaver have succeeded in gaining the most difficult victory, the victory ever the optimism that is the basis of the modern culture. This optimism believes, space, time and

causality as unconditional laws of the most universal validity. Kant acknowledges that the world we experience is a creation by man by the application of laws of sensation and understanding. Kant showed that these really served only to elevate the mere phenomenon, the appearance to the position of the sole and highest reality, as if it were the innermost and true essence of things. Nietzsche seems as if celebrating the Kantian realisation of the limits of reason. However he goes a step further while he says that forms of sensibility and understanding too are constructed by various practices in history. So, that too are false.

In Nietzsche's philosophy art, is the highest power of falsehood. It magnifies the world as error, it sanctifies the lie. Nietzsche turns the 'will to deception' into a superior ideal. If everything is interpretation truth is a fiction. The antithesis of real and apparent world we see in metaphysical philosophy is lacking here. He writes that there is only one world, and this is false, cruel, contradictory, seductive, without meaning. A world thus constituted is the real world. Instead of escaping into a metaphysical 'negation of will' Nietzsche wants to affirm this illusory world of change and contradictions. "We have need of lies in order to conquer this reality, this "truth",

57 Nietzsche, The Will to Power, p.451
that is, in order to live— That lies are necessary in order to live is itself part of terrifying and questionable character of existence".58

Nietzsche thinks that what is 'active' in life can only be brought into effect in relation to a deeper affirmation. The activity of life is like a power of falsehood of duping, dissimulating, dazzling and seducing. But, inorder to be brought into effect, this power of falsehood must be elevated to a higher power. According to Nietzsche an artistic 'will' alone is capable of competing with the ascetic ideal and successfully opposing the nihilistic denial.

In Nietzsche's view Art is a good 'will to appearance'. While the philosopher searches for truth behind appearance, art is the affirmation of appearance. Search for abstract interiority is considered as a lack of style and negation of will. It is considered by Nietzsche as an escape from the follies and contradictions of existence, inability of the spirit to affirm it. He claims that at times we need to laugh over ourselves, weep over ourselves... we must occasionally find pleasure in our folly'.59 And continues, "We need all exuberant floating, dancing, mocking, childish

58.Ibid.
and blissful art lest we lose the freedom above things that
our ideal demands of us'. 60 This is why in agreement with
Nietzsche, Deleuze in his interpretation of Nietzsche,
writes that it is art which invents the lies that raise
falsehood to this highest affirmative power, that turns
the will to deceive into something which is affirmative in
the power of falsehood'. 61

Nietzsche argues that humanity would have perished if
they pursued truth alone. Man invented the cult of the
untrue to make the existence bearable. Otherwise the
realisation of general untruth, realisation that delusion
and error are conditions of human knowledge may be utterly
unbearable. That is why Nietzsche writes: "As an
aesthetic phenomenon existence is still bearable for us". 62

Nietzsche affirms that by recognizing itself as an
illusion and by positing itself as the artistic truth of
life, illusion becomes truth. In a sense it can be said,
that it founds a metaphysics in the strict sense (or limited
sense) which speaks of another order to the world and posits
as truth. 'Art therefore treats appearance as appearance,

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60. Ibid.

61. Gilles Deleuze, Nietzsche and Philosophy, p. 103

it does not want to trick'. Then truth perhaps takes on a new sense. Truth is appearance. Truth means bringing of 'power' into effect, raising the untruth to the highest power. In Nietzsche "we the artists" means we the seekers after knowledge or truth. Because as Heidegger said, "art is the creative preserving of truth in the work".  

This prompts Eric Blondel to say of Nietzsche's writing that "philosophy can be presented as a work of art and adds that the rarely demonstrated philosophy of Heraclitus has an art value that is superior to all the Aristotle's propositions.  

With these understandings provided by Nietzsche's discussions about truth and art the image of truth as a neutral discourse generally conceived by thinkers undergo a radical transformation. The deviding line between truth and untruth gets blurred. Heidegger says: "Truth is untruth, in so far as there belongs to it the reservoir of the not yet revealed, the uncovered".  

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Our sciences, religion, metaphysics, and morality posit various images of truth. Its validity and utility are limited to the extend of its ability to provide a feeling of stability and contentment in life. Its relative truthfulness is pertaining to the needs of man in various historical epochs. In The Will to Power Nietzsche argues that metaphysics, morality, religion, science etc. are various forms of lies. Since by nature man is a falsifier, to inspire confidence in life, to preserve himself from perishing he had to invent something stable. To solve the riddle of life man must be a liar by nature. With the help of this kind of various interpretations of reality one can have faith in life.66

The conclusion drawn by Nietzsche from this realization is that if man lives by illusions the most vital illusions are to be affirmed. Being an aesthetic philosopher and affirmer of what is beautiful in life, Nietzsche thinks that the effect of various interpretations put forth by science, morally and metaphysics are depressive to life. While the heaviness, and dimness of logic is a state closely related to the ugly, the enchantingly seductive beauty of art makes it the most vital illusion. Since 'art' works on the body and functions as a stimulant to life Nietzsche opts art to other forms of

66. Nietzsche, The Will to Power, pp. 451-52
truths. Art being 'the highest task of life',\textsuperscript{67} Nietzsche sees in it the potential to counter all 'will to negation' of life. That way Nietzsche entrusts art as a counter movement to overcome nihilism.\textsuperscript{68}

Jacques Derrida makes a distinction between speech, act and writing. He reads, history of Western metaphysics as guided by the belief in the speech over writing. Speech operates in the realm of conceptualism where sign and its meaning has a one - one correspondence. It is easily communicatable, whereas, when an attempt is made to capture the 'other side of conceptualism' language evades from the cognitively arranged mode of speech act. He terms 'this other of experience difference. For him 'writing' is always different from the conventional way of philosophical expression. It, rather, subverts the meaning of the essentialistic metaphysics' 'speech act'. Derrida writes that "Writing... is considered subvertive in so far as it creates a spatial and temporal distance between the author and audience; writing presupposes the absence of the author... It can have many different meanings as opposed to a single -

\textsuperscript{67}See Nietzsche's preface to Richard Wagner in \textit{The Birth of Tragedy}.

\textsuperscript{68}Nietzsche, \textit{The Will to Power} p.419
unified one". Writing stands more close to the literary kind of style. For Derrida it is through the practice of 'writing' one is able to deconstruct the logically centered western metaphysics.

He says that what is natural to mankind is not spoken language but the faculty of constructing a language i.e. a system of distinct signs corresponding to distinct ideas.  

When looking from this angle, Nietzsche can be seen as engaged in the task of subverting the usual philosophical presentation and the way meaning is arranged in various sciences through his aesthetic revaluation of language. This he does by engaging in the practice of creating 'styles' in language.  

Nietzsche's writing has to be seen as an attempt to find a non philosophical site, from which one is able to question philosophy. Such a non-discursive site cannot be explained or situated by means of philosophical language. In his case "The aesthetic state possesses a superabundance of means of communication, together with an extreme


receptivity for stimuli and signs..... It is the source of languages. This is where language originate. Through his texts Nietzsche attempts to discover the 'other of philosophy', the non-place. Literary and poetic language provide this space.

When we invoke Heideggerian view in this regard to clarify the Nietzschean view of language, we see that, for Heidegger also philosophy is a 'distinctive manner of language', a manner that interconnects thought with poetry. Heidegger can be seen as justifying Nietzsche's attempt at an aesthetic language when he writes, "in poetry we are less disposed to manipulate things or reduce them to our own technical-scientific, quantitative frames of reference; we are encouraged rather to let things be what they are and show their many sidedness". It is in this language one is able to deconstruct the major metaphysical definitions of 'being' as timeless essence, ethical formulations of subjectivity and duty which have dominated western philosophy from Plato to the modern times.

This is initiated to find a space for expressing the other, the other side of experience which has kept aside


in the margins of truth or ignored in order to preserve the illusion of truth as perfectly self contained and self sufficient essence. As Derrida argues, Logos cannot contain everything. There is always something which escapes, something different, other, which refuses to be totalized into a homogenous identity. The deconstructive critique of truth and morality initiated by Nietzsche is a search for this other and for a language speaking the experiences of life.

In his scheme the 'style of philosophical discourse' replaces the quest for correct explanation of phenomena. Nietzsche declares that he is capable of multiple styles: He wrote that

"To communicate a state, an inward tension of pathos, by means of 'signs' including the tempo of these signs - that is the meaning of every style; and considering that the multiplicity of inward states is exceptionally large in my case. I have many stylistic possibilities -the most multifarious art of style that has ever been at the disposal of one man" 73

His writings seek to change ground in a continuous and irruptive fashion. It is a continuum, a play in time. As he conceives 'the world itself as a work of art that gives

73. Nietzsche, On the Genealogy of Morals and Ecce Homo, p. 265
birth to itself play the useless is the ideal of him who is overfull of strength as childlike. When the idea of a purpose for existence pertains only to metaphysics and morality, for the affirmer of 'eternal recurrence' of the same, nothing remains to be done other than to participate in the 'world play'.

Philosophical discourse moves asymptotically in the direction of what we traditionally call the logos and its meaning is most closely linked to the arrangement of language as a system. Nietzsche who thinks life as something extra logical, through his style tries to overcome the limits of logical discourse. In this sense Nietzsche's texts create a movement of pluralization through metaphors and aphorisms.

For a person like Nietzsche who adopt an aesthetic 'perspective' on existence "Life consists of rare individual moments of the highest significance and countless intervals in which at best the phantom of these moments hover about us. Love, spring, a beautiful melody, the mountains, the moon, the sea they all speak truly to our heart". For the expression of such rare moments of charm a distinctive

74. Nietzsche, The Will to Power, p. 419.
75. Ibid.
76. Nietzsche, Human, All too Human, p. 189
practice of language that would be different from the arrangement of signs as a system is necessary.

In such a condition communication cannot become a direct transformation of meaning or truth, rather 'one communicate an attitude, a style that transforms in the process of perspectival appropriation'.

He reveals that unity of philosophical form and content in writing is inseparable as we cannot separate dance from dancer. If philosophy as conceived by traditional thinkers cannot mirror or represent reality because of the metaphorical nature of language, meaning of the writing has to be deciphered, created while reading. Then no kind of writing, philosophical as well as literary get a superior claim for truth. The purpose of writing becomes creation of movement and play. In his book *Thus Spoke Zarathustra* the recurrent theme is the invitation to dance and play:

"You higher men, the worst about you is: none of you has learned to dance as a man ought to dance - to dance beyond yourselves .... ! Lift up your hears, you fine

Two fold sense of the theme of the play can be seen in Nietzsche's philosophy. It operates in his writing both as a stylistic devise and as a philosophical concept. Heraclitus conceived everything as illusion and play. In Nietzsche's early writings about Greek philosophy and tragedy also play is a fundamental theme in his attempt to construct an artist's metaphysics. In his last work he says that "I do not know any other way of associating great tasks than play: as a sign of greatness." In opposition to submit to ethical imperatives, Nietzsche suggests instead that we learn to enjoy our participation in the world play.

As a stylistic devise Nietzsche's philosophical writings radically transforms the image of thought that so far accepted. Nietzsche uses thought to produce movements. As a result philosophy has a new relationship to the arts of movement such as theatre, dance and music. His book "Thus Spoke Zarathustra" can only be read as a play and seen and heard as such. Brian Massumi's comment in his forward to The Thousand Plateaus shows light into the novel function and meaning assumed by philosophy when he writes

78. Nietzsche, Thus Spoke Zarathustra, p.306.


that the film makers and painters are philosophical thinkers to the extend that they explore the potentialities of their respective medium and break away from beaten paths'.

The poem and the aphorism are Nietzsche's two most important means of philosophical expression. Aphorism is presented as a fragment, the form of pluralistic thought disrupting the theoretical longing for universally accepted truths. Such a way Nietzsche's aphorism shatter the linear unity of knowledge, only to invoke the cyclic unity of eternal return.81

In the beginning of this chapter where we analysed the nature of work of art, we have seen that it's domain is physicality. Philosophy being a distinctive kind of writing (aphorism), writing and speaking, Nietzsche thinks, must not be distinguished from physiological activities. So that "thinking has to be learned in the way dancing has to be learned... being able to dance with the feet, with concepts, with words: do I still have to say that one has to be able to dance with the pen".82

Such a way Nietzsche wants to complete the subversion of the existing metadiscourses of man.

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81.Ibid,p.4

82.Nietzsche,Twilight of the Idols and The Anti-Christ,pp.75-76.
Before concluding this chapter let us take up for discussion a comparison made by Nietzsche between woman and truth to locate the nature of art as such. This may give us a clue about the points which differentiate these two phenomena of art and truth.

Nietzsche in a beautiful metaphor compares truth to a woman. He says, 'like' a very attractive woman world is overfull of beautiful things. World puts a Golden embroidered veil of lovely potentialities over itself. But perhaps this is the most powerful magic of life.83 Appearance is the beauty and great art of a woman. There is no essence of a woman or woman's essence. Jaques Derrida in his reading of Nietzsche (Spurs: Nietzsche's styles) extends its meaning to further novel directions in a way it would become an explenation of the perennial question about truth and beauty. He writes: "There is no such thing as the truth of woman ... because that untruth is "truth". Woman is but one name for that untruth of truth".84

For Nietzsche truth is like a woman. It resembles like a veiled movement of feminine modesty. It fascinates us from the distance. In fact the distance is the very element

of her power. But dogmatic philosopher tries to search her truth, her feminine essence, her depth instead of letting themselves to be hypnotized by her beguiling song of enchantment. 'Woman's great art and concern is appearance and beauty'. It rather is the man the philosopher who wanted to know the reality of woman and make a discourse about it. However she may not be found in any of the familiar modes of concept or knowledge. Her truth always evade the dogmatic enquiry of the rationalist philosophers. Since woman is the model for truth and life, she is only able to display the gifts of her seductive power which is beyond theoretical grasp.

Derrida writes: "She plays at dissimulation at ornamentation, deceit, artifice, at an artist's philosophy. 'here is an affirmative power".85 By linking it to the metaphor of woman, truth is displayed as the beautiful appearance. 'The spurring operation' of artistic writing and style are the only means to recreate the golden fascination of the life. A woman let no one else to love her other than the one fascinated by her magical charm. A philosopher who do not consider the appearance and wanted to measure the depths loses his way to the beautiful possibilities of the life. That is why Nietzsche writes that "Art is worth more than truth".86

85. Ibid, p. 67
The realization that the beauty and playfulness as the greatness of life which exist neither in the 'beyond' nor in the depths of metaphysical contemplation makes Michel Foucault to write in favour of reversal of truth from going into the depths. According to Foucault what is important is "the reversal of depth, the discovery that depth was only a game, and a crease in the surface. As the world becomes more profound under our gaze, one notices that everything that exercised the profundity of man was only child's play." 87

Therefore the question of style posed by Nietzsche becomes more important than the pursuits for essence, theory and ideal significations. By effectively deconstructing such constructs Nietzsche's philosophy tries to find means for arresting decadance. Nietzsche's attempts at aestheticization of 'writing', life and 'body' makes his philosophy an 'absolute affirmation' against all 'will to depreciation' of life.

87. Michel Foucault, "Nietzsche, Freud, Marx" in Transforming the Hermeneutic Context, p. 62.