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# **Friedrich Nietzsche im Kontext der Kultur**

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# **Friedrich Nietzsche in cultural context**

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READING NIETSCHE'S TEXT WITH DELEUZE'S IDEA  
OF A SIGN: TO LOGIC OF "YEA" AS A SENSE IN  
*ZARATHUSTRA*

**Ключевые слова.** Ницше, Делез, знак, означающее, означаемое, ценность, бытие, становление, смысл, повторение, эстетическое значение.

**Key words:** Nietzsche, Deleuze, a sign, the signifier, the signified, a value, being, becoming, sense, repetition, aesthetic meaning.

First of all we must say that in Nietzschean texts who as philosopher is dedicated to Being there's a special mental location of meanings carried out with repetition. This mental location could be called Eternal Revival. Deleuze knows it very well, in his texts on Nietzsche he explains some details of Nietzsche's relation to this idea of development in the universe. Deleuze thinks that Nietzschean Eternal Revival is selective and even twice selective: as selective thought and selective being. As *selective* Eternal Revival is not just coming back: it's repetition is only of such elements in thought or being that have been affirmed. It's essential to say that only that thing is affirmed which couldn't be negated. Revival is pure affirmation: all forms of negation and nihilism do not belong to it, but they are results of it. What is not repeated is negated, Revival is opposite to negation.

In — *Thus Spoke Zarathustra*<sup>1</sup> Nietzsche places a character of *an ass* (*a donkey*) that periodically repeats — *Ye-a*! The ass in Nietzsche's set of aesthetic signs is supposed to manifest nihilism and negation. It's a kind of

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<sup>1</sup> We prefer the English version created by Thomas Common where he uses old grammatical forms – aesthetic sign too – to carry out the feeling of *revelation* that is simultaneously different and equal to what the text spoke about with mental tongue of Zarathustra. So in this version he *spake* (Nietzsche, Friedrich. *Thus Spake Zarathustra* / Translated by Th.Common. N.Y.: Random House, without year).

desert animal (sometimes it's identified as *a camel* but we are not sure that a camel could pronounce —*Ye-a*|| so we prefer calling this mental mean – a sign which is a character of Nietzsche's revelation – *an ass*) who is the signifier for negation, absence, emptiness, *steresis*. This Greek word we use to show what a desert animal could mean in Aristotle's *Physics* was one of three causes, or beginnings – negative-positive one – absence determining presence. Nietzsche's character called the ass manifests this negative-positive ontological beginning too: his —*No*|| is false (as if it were —*Yes*||), his —*Yes*|| is even more false (it's —*No*|| in more aspects than —*Yes*||), but Nietzsche's metaphor is not concerned with pure ontology but with *ontology of values*. Deleuze says that this —*Yea*|| is absurd affirmation of supreme —human values|| after god's death.

In *Zarathustra* the first case where we meet —*Yea*|| it's not put in the ass' mouth but it's pronounced by *the old man* whom Zarathustra met when having just started his *down-going*:

—**Yea, I recognize Zarathustra. Pure is his eye, and no loathing lurketh about his mouth. Goeth he not along like a dancer?**

**Altered is Zarathustra; a child hath Zarathustra become; an awakened one is Zarathustra: what wilt thou do in the land of the sleepers?**<sup>2</sup>

The old man is *a saint*, and he perfectly knows the language of —*me*||, —*yea*|| and —*no*|| – that Zarathustra will later discover as language of those who are of ass kind. Here we see how sharply he uses this language to cut out the formula of his love:

**||—Why,|| said the saint, —did I go into the forest and the desert? Was it not because I loved men far too well?**

**Now I love God: men, I do not love. Man is a thing too imperfect for me. Love to man would be fatal to me.**<sup>3</sup>

Zarathustra, when his prologue is over, speaks of three well-known kinds of spiritual transformation. So we examine how ontological qualities of transformations are expressed in his speeches, remembering the final stage of spiritual *becoming* when at last the spirit turns into a child:

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<sup>2</sup> Nietzsche, Friedrich. *Thus Spake Zarathustra* / Translated by Th.Common. N.Y.: Random House, without year. P. 4.

<sup>3</sup> Ibid. P. 5.

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

Aye, for the game of creating, my brethren, there is needed a holy Yea unto life: *its own* will, willeth now the spirit; *his own* world winneth the world's outcast!<sup>4</sup>

A holy —*Yea*! unto life as we see is a *self-rolling wheel* that is necessary for *the game of creating*. —*Yea*! appears as the mechanism, the cause of appearing (becoming, going into being), and it is supposed to be holy in this ontological meaning. Here we see that repetition, revival, self-rolling of affirmation, negating previous stages and nothingness is one of fundamental and greatest senses of this word in the structure of Zarathustra's speeches created by Nietzsche.

The next characteristic case when we meet —*Yea*! in these speeches happens under special conditions called *Before Sunrise*. This situation is constructed to pronounce some essential features and feelings of mystical or metaphysical - if we remember the names of *Divine science* and *natural theology* under which metaphysics is historically known - contemplation. The initiating stage of metaphysical reflection is immediate contemplation of Being itself as intellectual illumination in the form of *absolutely clear lightness* for which the subject matter of the first philosophy was identified with it and which was metaphorically called *the metaphysical sun*.

*Before sunrise* is emotional description of what appearing in this subject means for one's intellect. First of all, things of intellectual cognition are getting the absolute order – the absolutely clear order – without any privations, that for *inner* eyes is analogical to what we could see physically looking with *bodily* eyes at the *cloudless heaven*. So this metaphor turns the sign of this event in philosopher's soul, that is simultaneously affirmation of Being itself and of its reality as the highest spiritual value:

—*Before the sun didst thou come unto me the loneliest one.*  
/.../

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<sup>4</sup> Ibid. P. 25.

We do not speak to each other, because we know too much : we keep silent to each other, we smile our knowledge to each other.

Art thou not the light of my fire? Hast thou not the sistersoul of mine insight?

Together did we learn everything; together did we learn to ascend beyond ourselves to ourselves, and to smile uncloudedly...||<sup>5</sup>

*Uncloudedness* of the heaven turns a special dignity for Zarathustra – clouds are dangers for the absolute nature of affirmation of this value signifying Being, clouds do signify doubts in it and so they are negations, and this is the reason why Zarathustra's soul is energetically protesting against clouds and why he exclaims that he *hates* them. At this extract expressing the hate to the clouds we see the role of *Yea* and *Amen* as signs of absolute affirmation:

—And what have I hated more than passing clouds, and whatever tainteth thee? And mine own hatred have I even hated because it tainted thee!

The passing clouds I detest those stealthy cats of prey: they take from thee and me what is common to us the vast unbounded Yea- and Amen-saying||<sup>6</sup>.

Then on the following stage of Zarathustra's speeches we see repetition of *Yea* as affirmation in the third part in the chapter carrying the name of *The Spirit of Gravity*. Here we see how affirmation of values could be *forced* and *false* and thus it could determine spirit of gravity – so much differing from the absolute *freedom* and *heaviness* of the heaven. Here the false affirmation is put into the lips of an ass symbolizing the kind of those who are *all-satisfied* - making no differences and preferences between values and just bearing them as a heavy weight (—extraneous heavy words and worths loadeth he upon himself||<sup>7</sup>) - and we see how *Yea* can turn *Ye-a*:

—All-satisfiedness, which knoweth how to taste everything, that is not the best taste! I honour the refractory, fastidious tongues and stomachs, which have learned to say —Il; and —Yeal; and —Nay.

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<sup>5</sup> Op. cit. P. 182.

<sup>6</sup> Op. cit. P. 4.

<sup>7</sup> Ibid. P. 215.

To chew and digest everything, however that is the genuine swine-nature! Ever to say YE-A that hath only the ass learned, and those like it!<sup>8</sup>.

The ass appears once again to take part in the *Talk with the Kings* in which his *Yea* is equipped with extra sense-carrying mean – special intonation. When Zarathustra is going to express his admiration with wisdom of the kings poetically and is taking care of the quality of the audience's ears this intonated *Yea* comes into the ears of his own:

—Even if it should happen to be a rhyme not suited for every one's ears. I unlearned long ago to have consideration for long ears. Well then! Well now!

(Here, however, it happened that the ass also found utterance: it said distinctly and with malevolence, Y-E-A.)<sup>9</sup>.

*Yea* seems to concentrate its expressive sense-carrying abilities in Zarathustra's speeches development. *Among Daughters of the Desert* sounds a song of —the wanderer who called himself Zarathustra's shadow<sup>10</sup>, that this person finishes with *Amen*<sup>10</sup>. Immediately after this the people who were there started to speak and shout all at once and what is no more surprising to us —even the ass, encouraged thereby, no longer remained silent... /.../ And Zarathustra stopped his ears, for just then did the YE-A of the ass mix strangely with the noisy jubilation of those higher men<sup>11</sup>. The false affirmation expressed with *Ye-a* seems to reach the top of its expressive force in the scene where Zarathustra watches *madness* of the people lead by *the ugliest man* praying to the ass as if he were God.

The ugliest man's *Amen* and *Yea* are in dialogue with repetitions of the ass' *Ye-a* that is making the complete picture of a false religion – faked faith in faked god:

—Amen! And glory and honour and wisdom and thanks and praise and strength be to our God, from everlasting to everlasting!

The ass, however, here brayed YE-A.

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<sup>8</sup> Ibid. P. 216.

<sup>9</sup> Op. cit. P. 274.

<sup>10</sup> Ibid . P. 347.

<sup>11</sup> Ibid . P. 348.

He carried our burdens, he hath taken upon him the form of a servant, he is patient of heart and never saith Nay; and he who loveth his God chastiserh him.

The ass, however, here brayed YE-A.

He speaketh not: except that he ever saith Yea to the world which he created: thus doth he extol his world. It is his artfulness that speaketh not: thus is he rarely found wrong.

The ass, however, here brayed YE-A.

Uncomely goeth he through the world. Grey is the favourite colour in which he wrappeth his virtue. Hath he spirit, then doth he conceal it; every one, however, believeth in his long ears.

The ass, however, here brayed YE-A.

What hidden wisdom it is to wear long ears, and only to say Yea and never Nay! Hath he not created the world in his own image, namely, as stupid as possible?

The ass, however, here brayed YE-A.

Thou goest straight and crooked ways; it concerneth thee little what seemeth straight or crooked unto us men. Beyond good and evil is thy domain. It is thine innocence not to know what innocence is.

The ass, however, here brayed YE-A.

Lo! how thou spurnest none from thee, neither beggars nor kings. Thou sufferest, - itle children to come unto thee, and when the bad boys decoy thee, theii sayest thou simply, YE-A.

The ass, however, here brayed YE-A.

Thou lovest she-asses and fresh figs, thou art no foodiespiser. A thistle tickleth thy heart when thou chancest to be hungry. There is the wisdom of a God therein.

The ass, however, here brayed YE-A.<sup>12</sup>

Then Nietzsche manifests how verbal constructions can reveal non-verbal and extra verbal force: this is in the case of Zarathustra's inner protest against the ass' mode of affirmation but simultaneously – thinking on it in the aspect of necessity of its repetition. This section of the text is followed immediately after the previous passage and it —ss‖ characteristically titled *The Ass-Festival*. Here, first of all, Zarathustra himself uses exclamation of *Yea* to

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<sup>12</sup> Op. cit. P. 351.

stop and thus to negate senselessness and madness of its unconscious use that has been appeared in the previous scene:

—At this place in the litany, however, Zarathustra could not longer control himself; he himself cried out YE-A, louder even than the ass, and sprang into the midst of his maddened guests. —Whatever are you about, ye grown-up children? he exclaimed, pulling up the praying ones from the ground. —Alas, if any one else, except Zarathustra, had seen you...|||<sup>13</sup>.

But then the role of *Yea* as signifying the ass' mode of affirmation is *evidently* shown when *the spiritually conscientious man* answers to Zarathustra's criticism addressed to him:

—| /.../ And he who hath too much spirit might well become infatuated with stupidity and folly. Think of thyself, O Zarathustra!

Thou thyself - verily! - even thou couldst well become an ass through superabundance of wisdom. Doth not the true sago willingly walk on the crookedest paths? The evidence teacheth it, O Zarathustra, - *thineownevidence*!|||<sup>14</sup>.

The story of *Yea* in Zarathustra's speeches is over at this place, it's not repeated any more. We can propose that it's over because nothing can be added to it: this point is constituted with crossing of two lines in which *Yea* can carry sense of affirmation of value as Being in this text. The *first* line is internal spiritual affirmation inspired by revelation of Being within the soul that is fixed in *inner* speech with *Yea* as *Amen*; the *second* case is external —affirmation|| of —values| forced by societal customs and habits that is pronounced in *public* speech with *Yea* as *Ye-a*. Thus if *spoken generally*, with *Yea as signifier* in Nietzsche's text on Zarathustra's spiritual adventures *actual* affirmation of values is differed from the *false* one.

According to Deleuze, as we remember, a sign is such a difference between the signifier and the signified that is performed by an author to a reader, and the sign's existence is ongoing repetition of this difference in which the sign is always equal to itself and always different from the previous contextual meaning.

*Yea* in Nietzsche's Zarathustra's speeches, when interpreted in these terms, is the sign in which affirmation as signifier is differed from those

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<sup>13</sup> Op. cit. P. 352.

<sup>14</sup> Ibid. P. 353-354.

two modes of values' reality that we've just mentioned. If using Deleuzean *logic* we try to draw this picture of the sense of *Yea/Ye-a* repetitions in Zarathustra's speeches to complete state we'll reach purely ontological level of distinction between Being and Becoming that we discussed earlier in the passage, dedicated to *uncloudedness* and *clouds*. As in the case of Being *Yea* is signing its totally positive nature, in the case of Becoming *Ye-a* is signing its mixed positive-negative nature about which Deleuze wrote: —...becoming does not tolerate the separation or the distinction of before and after, or of past and future. It pertains to the essence of becoming to move and pull in both directions at once...<sup>15</sup>.

РЕЗЮМЕ

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**ЧИТАЯ ТЕКСТ НИЦШЕ В СВЕТЕ ДЕЛЕЗОВОЙ ИДЕИ  
ЗНАКА: К ЛОГИКЕ «ДА / И-А» КАК ЗНАКА В  
«ЗАРАТУСТРЕ»**

Делез, один из самых замечательных философов постсовременного периода, широко известен своими идеями о повторении и знаке. Согласно Делезу, знак есть различие между означающим и означаемым, явленное автором читателю, а реальность знака представляет собой повторение этого различия, причем знак всегда равен самому себе и всегда отличен от контекстуальных значений. Эстетические знаки, с которыми мы всегда встречаемся в произведениях искусства, представляют собой знаки специфического характера: в их случае очень трудно различить означающее и означаемое, и повторении становится очень важным коммуникационным средством уловления этого ускользающего различия. В случае неклассических философских текстов, которые писал обычно Делез, эстетический знак всегда становится главным средством передачи смысла. Делез не изобрел этот прием, но, скорее, перенял его у Ницше, чей стиль он исследовал очень глубоко. Эта статья посвящена исследованию роли эстетического знака в неклассическом философском тексте – ницшевом *Заратустре* – для объяснения которой были использованы некоторые идеи Делеза.

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<sup>15</sup> Gilles Deleuze. *Logic of Sense* / Translated by M.Lester. N.Y.: Columbia University Press, 1990. P. 1.