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The birth of tragedy sparknotes

The birth of the tragedy was written by Friedrich Nietzsche and published in 1872. Find the quotes you need to support your essay or update the memory of the book by reading these key quotes. In his short book *Forward to Richard Wagner*, Nietzsche expects criticism that could be directed at his first philosophical work. He connects himself closely with Wagner, referring to our public in the a.m. He also assures Wagner (and us) that he has written a serious treatise on a serious subject: art. Nietzsche warns readers to avoid the temptation to essay as a simple comparison of gay dilettantism with gallant seriousness. The real question here, he writes, is the much bigger question of German hopes for the future. The aesthetic issue of art should not be regarded as simple or irrelevant; rather, it is at the heart of the German national character and may be its salvation. Nietzsche directs this forward, who are accustomed to thinking aesthetics, like fringe discipline, a cheerful diversion. Instead of being on the fringes, art is the highest task and proper metaphysical activity in this life. Nietzsche turns to Wagner as my noble champion on the same path, someone who understands and supports his devotion to aesthetic cause. Nietzsche then begins his essay by saying that the development of art is inextricably linked to the dichotomy of Apollonia and Dionysus. In ancient times, there was fierce resistance between Apollo and Dionysus, the gods he calls the two art of the Greeks. Nietzsche immediately states that he outlines the philosophy of ancient, well-re honored perspective. The resistance between the two Greek gods is similar to the perpetual strife between men and women; just as this feud must be resolved for the sake of the exaltation, the Dionysian and Apollonian elements must come together to create the highest art. And while the differences can be destructive, they are also necessary for the process. One of the most important lines of opposition that is linked to Apollo and Dionysus is that of dreams and drunkenness. The land of dreams, associated with Apollo as a light filled space, is a place where one enjoys a direct fear of form. In dreams, man is healed and helped, and that man receives divine intuition. However, dream forms are often symbols or metaphors, which Nietzsche calls appearance. He compares the aesthetic dreamer to the philosopher, who knows that what he sees is not real, but an appearance whose interpretation can lead to truth. Apollo is the god of measured self-control: who dreams doesn't get carried away and assumes that what he sees is real. We never lose Apollo's beautiful look and are thus able to ride calmly through the storms of life. Schopenhauer, principium individualitatis, or symbolizes man's separation from the chaos of life when it comes to the protective influence of Apollo. The paradoxical state of contemplative tragic myth is that it is being forced to view and at the same time long something beyond the viewing. When witnessing the incarnation of tragedy, one delights in appearance and contemplation, but at the same time denies this joy and finds even greater joy in the destruction of the world of appearance. We know that this greater joy existed in the Greeks, because there is no other explanation for the manifestation of the suffering hero in so many different forms. The mere fact that real life often tragically does not explain this trait when we believe that true art is never an imitation of nature, but a metaphysical addition to the reality of nature. The explanation of the tragic myth must lie in the examination of aesthetic pleasures. Since only pure aesthetic pleasure can be the basis of pure art, we must rule out pity, fear, and the morally sublime of our list of possible sources. What's left then is the question of whether the ugly and harmonious, which is the material of the tragic myth, excites aesthetic pleasure. The answer is that it is precisely the function of the tragic myth to convince us that even the ugly and harmonious is an artistic game, which the will plays with it in the eternal fullness of its joy. This rather confusing explanation becomes clear when we recognize the joy of musical dissonance, which has the same origin as the joy of the tragic myth. Since the cause of music and myth is so closely related, the degeneration and depravity of one necessarily associated with deterioration of the other. Both myth and music suffered from Socratean optimism. However, we believe that in some inaccessible water sinks, the German spirit is still resting and dreaming, undestructive, in glorious health. The German spirit now speaks through music and promises a rebirth of tragedy. Just as music, tragedy and myth are inseparable, the apollo and Dionysian elements of the tragedy are completely intertwined. Apollo has no substance without Dionysus, and Dionysus has no way of expressing himself to people without Apollo. They exist proportionally with each other, so that the culture of vast Apollonian beauty must have some Dionysian madness at its root that prompts it to seek such beauty as a haven. Suffering and beauty, joy and pain are two sides of the same coin. Analysis At the very end of his essay, Nietzsche begins to uncover some circular logic that has guided his arguments. While previously the work suggested that the Greeks had acted fully, in particular, at this stage he was shifting, saying that we could only conclude that the Greeks were thinking and acted in this way. Maybe you felt some pain that he had put so many words and thoughts into greek minds. As a trained classicist, he must have known how theoretical all his claims were and how unlikely they were in many cases. Nietzsche's claim that the idea of a suffering hero must signal the existence of Dionysian joy in the destruction of an individual depends solely on his earlier claim that true art is not an misrecord. Otherwise, we'll explain the suffering hero by saying that's life. The problem with Nietzsche's argument is that he uses one contentious claim to support another, leaving him with very little objective truth to push. In order to believe his argument, we must agree that real art never does it, and that tragedy was real art. Moreover, Nietzsche's reasoning behind his claims that true art is never misreming is based on the idea that true art is defined as the union of Apollonian and Dionysian essences. When we follow the idea of making a logical conclusion, we find that his argument is completely circular. Nietzsche's full foundation of joy is that the Greeks must have felt when they observed the death of the individual on the tragic stage unstable, as it all hinges on his definition of dionysian in art. After describing the opposing states of Dionysus and Apollo, Nietzsche writes that these two systems represent artistic energies that have erupted from nature itself, without the mediation of the human artist. These states are an individual or cultural resource; they are more of an art of nature, of which every artist is an artist. Again, Nietzsche assumes that the Greek model is the only one and that the state of mind for the Greeks is important to all of us. Nietzsche tries to recognize the origin of these artificial pulse archetypes to analyze Greek dreams, but quickly converts to the Greek debate in Dionysus as progress from the Dionysian barbarian. The Greek of Dionysus was protected by Apollo's influence from the devastating ecstases of the Barbarian wild of Dionysus. The reconciliation between the Apollo of Delphi and Dionysus was the most important moment in the history of the Greek cult. However, the power of Dionysus was not defeated, but transformed. For the first time, destruction of an individual ends not with annihilation, but becomes an artistic phenomenon in the form of music and dance. There is a strong difference between Apolloni and Dionysian music. The former consisted merely of suggestive voices whose wave-beats of rhythm were developed in the representation of the Apollonian states. The apollo music was structural and played no active role. Dionysian music, on the other hand, is determined by its power to evoke emotional states. Insulting dithyramb man in Dionysus is the greatest exaltation all symbolic abilities. When you hear Dionysian music, one is forced to dance and exercises new symbolic powers in dance that have previously been withheld. Although this activity seemed completely alien to the Apollonian Greek at first, it soon would have been a nagging feeling familiar. For it is only the Apollonian veil that hides the Dionysian world of the Apollonian Greek. The Dionysian world is all around it, but it is covered with radiant beauty that the Greeks felt it necessary to drape them around them in their miserable existence. This radiant beauty is both comforting and limiting, and Dionysus relentlessly tears aside that we can face our own ancient nature. When one first meets the Greeks, one is shocked by their vision of unframed beauty, and they must wonder what source is capable of such joy. The truth is quite the opposite, however, as the Greeks created a world of beauty for the gods in the face of the tribulation that existed on earth. For how else could this people, so sensitive, so intense in their desires, so uniquely make up suffering, how could they have endured its existence if they had not been revealed to them in their gods, surrounded by greater glory? The Greeks, more than anyone else, were receptive to the perception of suffering, and were thus forced to create a particularly dazzling shield to ward it off. The complete absorption of the beauty of the appearance is called the naive in art. Homer, the ultimate naive artist, populates a world of heroes who strive to reach the glory of the gods and who revel in Olympian illusions. Olympus did not serve as a source of moral retribution, but as a model of glory in which homeric heroes saw their mirrored images. Nature's veil is the true goal of a fantasist, an Apollonian illusion (as shown here by the Olympian gods): and while we reach out to the latter, nature reaches the former by way of illusion.

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