

Abstract

KVAPIL, M.: *Arts And Language In The Early Work Of Friedrich Nietzsche*. (Master thesis)
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This work aims to examine the early philosophical and esthetical concept of Friedrich Nietzsche, which is elaborated in his first published work *The Birth of Tragedy from the spirit of Music* (*Die Geburt der Tragödie aus dem Geiste der Musik*, 1872). This concept, based on a mutual tension between the Apollonian and Dionysian, will be examined mostly from the perspective of a significant „struggle“ of Dionysus and Socrates. Its manifestation is first apparent as a contradiction between theoretical and tragical world understanding or a contradiction between optimism of science and pessimism of arts. The work will mostly focus on the origin of the theoretical optimism, which is coming from the human „will to truth“. Its archetype is represented in Nietzsche's early philosophy by Socrates. The problem, which comes to light with this struggle of Dionysus and Socrates, will necessarily lead the work to examine Nietzsche's critique of cognition led by the metaphysical understanding of the term „truth“. The basis of this critique lies in the metaphorical character of language and human cognition in general, which is interpreted in the most complex way in his work *On Truth and Lie in the Extra-Moral Sense* (*Über Wahrheit und Lüge im aussermoralischen Sinne*, 1873). As a follow-up to Nietzsche's critique of cognition, the motivation will be to show what does it mean in its entirety, when Nietzsche claims that human being is fundamentally an „artistically creating subject“ and how is this claim related to the mentioned struggle of Socrates and Dionysus. The phenomenon of Socratism, which is in Nietzsche's opinion to blame for the extinction of deep Hellenic arts, will turn out to be a kind of deflection from the human nature, which is based in a flight from suffering, results in a flight from life in general and has its roots in a denial of the tragical nature of the world. In a sharp contradiction to this phenomenon will appear „tragical arts“, which significant power is to reflect the contradictory nature of the world and which is based in a „joyfull affirmation“ of the world in its contradictory nature. The intention at the end of the work will be to show that the problem of the impact of Socrates, which lies in the will to truth, is possible to see also in Nietzsche's late philosophy. The motivation will be to show a parallel in the third treatise of Nietzsche's work

On the Genealogy of Morality (*Zur Genealogie der Moral*, 1887), where he explains the term „ascetic ideals“. This term could be understood as a bridge between his early and late period. Except of Nietzsche's published texts, the work will also concentrate on fragments from his inheritance.