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FRIEDRICH NIESCHE'S PHILOSOPHICAL VIEWS ARE AT THE INTERSECTION OF MUSICAL ART

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Abstract

The article notes that F. Nissche influenced the development of musical art in the late 19th and early 20th centuries. The main provisions of Nisshe's philosophy are revealed.

Keywords: *music, philosophy, aesthetics, decadence, perfect man*

European culture has developed a special relationship between music and philosophy, which have their own history. To do this, it is enough to recall antiquity, Plato's ancient Greek doctrine of ethos, his school, and continue this idea up to the XIX–XX centuries.

European professional music was formed as ritual, spiritual music. It was interpreted and created according to its function on the basis of theological structures. In the new era, musical art began to move away from religion, but in some of its manifestations it retained the uplifting structures of religious musical images. Theological mentalism-dastakana (T. Cherednichenko's term) bypassed creative practice, and philosophical concepts of compositional thinking approached transformationism. Having passed through Beethoven and Wagner, the "higher" music in Europe still differs from other types of this art (practical and entertaining, folklore and non-European forms) primarily in the philosophical sphere of communication. Music gives a "sound" not only to the scale of the vision of the world, but

also to a particular philosophical style. In other words, the last three centuries of European music have been setting aesthetic theory up to search for definitions of artistic content in philosophical teachings. At the same time, the philosophical scope of generalization, which colors musical works in their conceptuality, orients theorists, first of all, to philosophical teachings that identify the problems of the foundations of human marriage, thinking, and culture. On the other hand, human marriage, thinking, and culture are motivated by musical aesthetics to address questions about the nature of musical meaning.

Just as philosophy usually seeks a single basis for the diversity of marriage, thought, and culture, the problem of the content of art in musical and aesthetic theories manifests itself in the search for a holistic and unified source.

By definition, metaphysical entities are eternal, unchangeable, and equal to themselves. No matter how much a particular music theorist is outside of philosophical

metaphysics, he still follows his own path through an autonomous, purely self-sufficient piece of music, always inclined to interpret the meaning of art as equal, eternal, “absolute” in relation to himself.

The specifics of various types of art, in particular cinema, theater, and musical art, aimed at a wide audience, required reliance on more understandable, figuratively specific theoretical constructions that tend to be more accurately reflected in works of art. For this purpose, in 19th century Germany and in Europe as a whole, according to the artists of that time, the teachings of Friedrich Nietzsche were more suitable.

The interest in “public art” reflects the impression of the image of the “Superman”, the “Supreme Man”, who is not so calculated on the moral side of his numerous “heroics”, that is, he is the figurative embodiment of the “Supreme Man” of Nietzsche, standing “in the oil of good and evil”, becoming more and more close to the ideas of fascism of the 20th century.

F. The main quality of Nietzsche’s philosophical views is nihilism, which, in his opinion, represents and causes a “decline” between man and society, criticism of Christian ethics, history, and which attracts people both before and today. Following Schopenhauer, Nietzsche also manifests himself as an irrationalist who considers intelligence as an obstacle to human unity with the universe, with “life”.

According to Nietzsche, the path to submission to a “single whole personality” is blocked by the Christian religion, which promotes a feeling of love for loved ones, which, according to the philosopher, distorted the true essence of man, suppressing his instincts, the most important of which is the “will to rule.”

In this regard, the path to a “unified whole personality” goes through a reassessment of all the “values” of traditional culture.

In his instinctive actions, he is not limited by the dominance of any moral norms and at the same time objective laws, and this ideal creates his own reality – as long as the “Higher Man” does “good.”

In this regard, Nietzsche interprets art as follows: art is the sublimation of emotional presence, and aesthetic pleasure is a significant result of human instincts that show enthusiasm when perceiving a work of art. Nietzsche denies that there is any unidirectional, progressive

development in nature and history. It turns out that the art of the future should be built on the fragments and ruins of human culture accumulated over the previous centuries after the “reassessment of values.”

It was on this philosophical note that in Germany in the second half of the 19th century, leading figures of the musical world presented their ideas – their star at that time was Richard Wagner. R, who fled from the persecution of creditors, who were overseers here and now. Wagner was well received by King Ludwig II of Bavaria and reached the peak of popularity during his lifetime, which was very rare in the fate of composers at that time. Wagner had his own private theater, the dream of his whole life. All the plans came true. But there was also a second side to this “happiness”: Wagner’s worldview, as they say, acquired a reactionary character, sharply expressed in political, historical, ethnographic, racial, and ideological issues. Well received by the Bavarian king, Wagner was completely imbued with the chauvinistic attitude that was prevalent in Germany.

R. Wagner reflected quite reactionary views commensurate with the ideas of Nietzsche in a number of his works in the 60s. There was an article called “On the State and Religion,” addressed to King Ludwig II, in which Wagner argued that it was the king who personified state government, controlled parties and classes, and pursued higher goals. And all members of the state are united by a spontaneous patriotic feeling, which, along with religion, gives a person the appearance of true greatness. There is a “Superior Man” and his subordinates. Wagner-Nietzsche is in a single impulse. All this is perceived by Wagner in the spirit of Schopenhauer-Nietzsche, that is, striving for domination over earthly goals by suppressing the will to live. At the same time, the religious ideal must be given by a “Higher Man” through art capable of elevating man.

The only character repeatedly praised by the composer, Siegfried, became not only a symbol of the city, but also a national symbol at that time, and later in Nazi Germany.

That’s all F. There is not only philosophical idealism combined with Nietzsche’s idealism, but also in many cases mysticism, and Wagner’s opera Parsifal would clarify the way to his religious symbols.

In his articles "The Germans are something" (1865), "German Art and German Politics" Wagner raises the question of the essence of the "German spirit" and calls it "ideal conservatism", contrasting it with French civilization with impeccable materialism. Wagner goes so far as to emphasize the role of the German race as a divine race that empowers humanity by bringing good to it.

In the summer of 1869, Professor of Philology at the University of Basel F. Wagner addressed himself to Tribschen. Nisse is a frequent guest. Erwin's friend Rod F. Nisse writes: "...Tribtton becomes my homeland, where I cannot describe what I know, see, hear and understand. Think about it, Schopenhauer and Goethe, Aeschylus and Pindar are still alive." A friendship developed between Wagner and Nisse. Nisse admired the composer's work, his ideas, and his literary work. Nisse, who was more than thirty years younger than the composer, considered him his mentor. They found common ground in Schopenhauer's philosophy. F. Nisse dedicated his book "The Birth of Tragedy from the Spirit of Music" (1871) to Wagner. In this book, the theory of the art of "Apollo and Dionysius" develops, and the philosopher sees its origins in Ancient Greece.

Apolloncha's art is calm, harmonious, restrained, classical art, that is, fine art and architecture.

"Dionysian" art, on the other hand, is sensual, violent, intoxicating (Z.M.), it is a romantic art, which is Wagner's music. Nisse attached great importance to Wagner's music, amusingly praising it and considering it as the highest manifestation of "Dionysian" art. In this regard, it should be noted that Wagner's influence is felt in the musical idea of the book.

The admiration for Wagner's genius is also evident in Richard Wagner in Bayreuth by Nisse (1875-1876). In his fourth "Thoughts of a Nonconformist," Zero denied even that by this time, despite the fact that they had developed a friendly relationship that later ended in a sharp break, Wagner was so self-centered that he was immersed in his own ideas, even with a friend who had expressed his own independent thoughts and ideas before him. By the end of the 70s, there was a crisis in Nisse's worldview: in his philosophical works, he began to promote irrationalism, individualism,

anti-democratism and omalarism. Later, he also rejected the pessimism of Schopenhauer's philosophy, outraged by his inherent "optimism" in the form of propaganda of a "strong personality" (the idea of a "higher man" in his book "Thus Spoke Zarathustra"). Gradually, a large gap formed between Wagner and Nisse.

Nisse's book "Humanity Goes beyond Humanity" was very poorly received by Wagner. After Wagner's own death, in his work of 1888-1889 ("Nissekontra Wagner"), Nisse challenged his former mentor, declaring his music "sick", "decadent", tasteless.

The next major German composer was R. Wagner, whose follower was Richard Strauss (1864-1949). Strauss' vast creative legacy was characterized by a variety of genre references to Wagner's operatic legacy.

R. Strauss is the author of several acts of operas ("Solomea", "Ariadne Naxosda", "Elektra", "Day of Peace"), major operas ("Mahbubi of Roses", "The Love of Danae", etc. But for the world musical culture, his symphonic poems have acquired great importance, and among them stands out the poem "Thus spoke Zarathustra," written according to Nisse, with its deep philosophical reflections. According to Nisse, the composer defined it as a free composition for a large orchestra. For the first time, a philosophical work became the object of musical interpretation. R. Although Strauss reflected in it some of the images of the poem, in his time this feature acquired the meaning of sensationalism. I really liked the novelty of thoughts, poetic imagery and literary seriousness in the work.

In his youth, Nisse showed great interest in music, but later chose philology and philosophy. He knew music very well, glorified it, following in the footsteps of Schopenhauer, and, as mentioned above, R. Wagner was very interested in his work.

Interpreting Nisse's work in a way that was convenient for Strauss himself, he tried to give a realistic, vital character to a number of abstract and other meaningful characters, which helped the music.

At the stage of creative maturity, composer R. Strauss became interested in Zarathustra and was able to make this prophet viable by going through Wagner's system of leitmotifs, he very successfully reflected a number of abstract concepts in music. In nine movements, namely

in the preface and eight plates, he achieved the manifestation of original and vivid images of a person with generalized features using an orchestral yarang. Titles such as “it’s about the people of the world”, “about great adversities”, “about joys and passions”, “funeral song”, “Song of the Night Traveler”, generalize the feelings and thoughts of the composer, which appeared under the influence of the philosophical views of Niesshe.- poetic language.

The symphonic poem was written by R. Strauss. Nisse did not include in his work such parts as “on the new idol”, “on the market flies”, “on the masses”, “on the old and new quichans”. The main characters are nature and man. In Strauss, man tries to learn the secrets of nature, but the contradictions between them do not disappear, man is not a “higher man” like Nisshen. As for the interpretation of musical themes, Strauss is faithful to Wagner’s system of leitmotifs, which is natural for this philosophical plot. To this day, the Prophet Zarathustra, who lived as Darvesh, makes a covenant to meet people halfway, to enjoy their wisdom, looking at the Sun. On the other hand, a person seeks protection in religion, and Strauss writes the Latin word “Credo” into the score, which is a motif. It serves as the main part of the allegro sonata, and Strauss is also recording a remake of “Magnificat” for organ.

The lyrical themes of the poem are quite vivid, for example, in the funeral song, as in Nisshen’s, these are prefaces - memories of lost love and happiness of a lyrical nature. In the part known as “on science”, the fugue is very philosophical, it first handles the themes that sounded at the beginning, so it’s a binary fugue that develops the theme of first “science”

and then “disgust”, there is a non-polyphonic section in the fugue, some kind of hesitation. In the film, which later became known as “the convalescent,” the hero overcomes the crisis in the same way as in “Niche,” gaining confidence, nobility, and power. Zarathustra says, “They conquer laughter, not ignorance! Go ahead!” In the “dance song”, the Viennese Waltz brings Nissche’s “Higher” philosophy closer to the basis of life. The last part of the poem, “The Song of the Night Traveler”, combines a joyful dance with a gloomy ending. The score begins with a poetic vision of sunrise – Zarathustra’s hymn to the Sun - and ends with a philosophical problem that has not been fully solved. Musicological researchers, especially in their scientific works of the second half of the 20th century, argued that Nissche’s philosophy was inhuman, although Zero in his later works emphasized the idea of a “Higher Man.”

Two great representatives of the German school of composition are R. Wagner and R. Strauss. F. Nisse was interested in philosophy, but his views were the first to have an ideological and artistic influence on the philosopher. Because the whole of Europe was “infected” with Wagner, but not at all by the young Niesset. Later, Strauss replaced the younger Nisse, but by that time Nisse already occupied a higher position as a philosopher and writer, who conquered the composer R. Strauss at that time. He got his first five. On the basis of Nisha’s philosophical poem, he created the great work “Thus Spake Zarathustra,” which had great power of influence and deep content. Philosophy and music have combined. The works of F. The Nisse are ambiguous, but nevertheless they are very interesting and complex.

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